

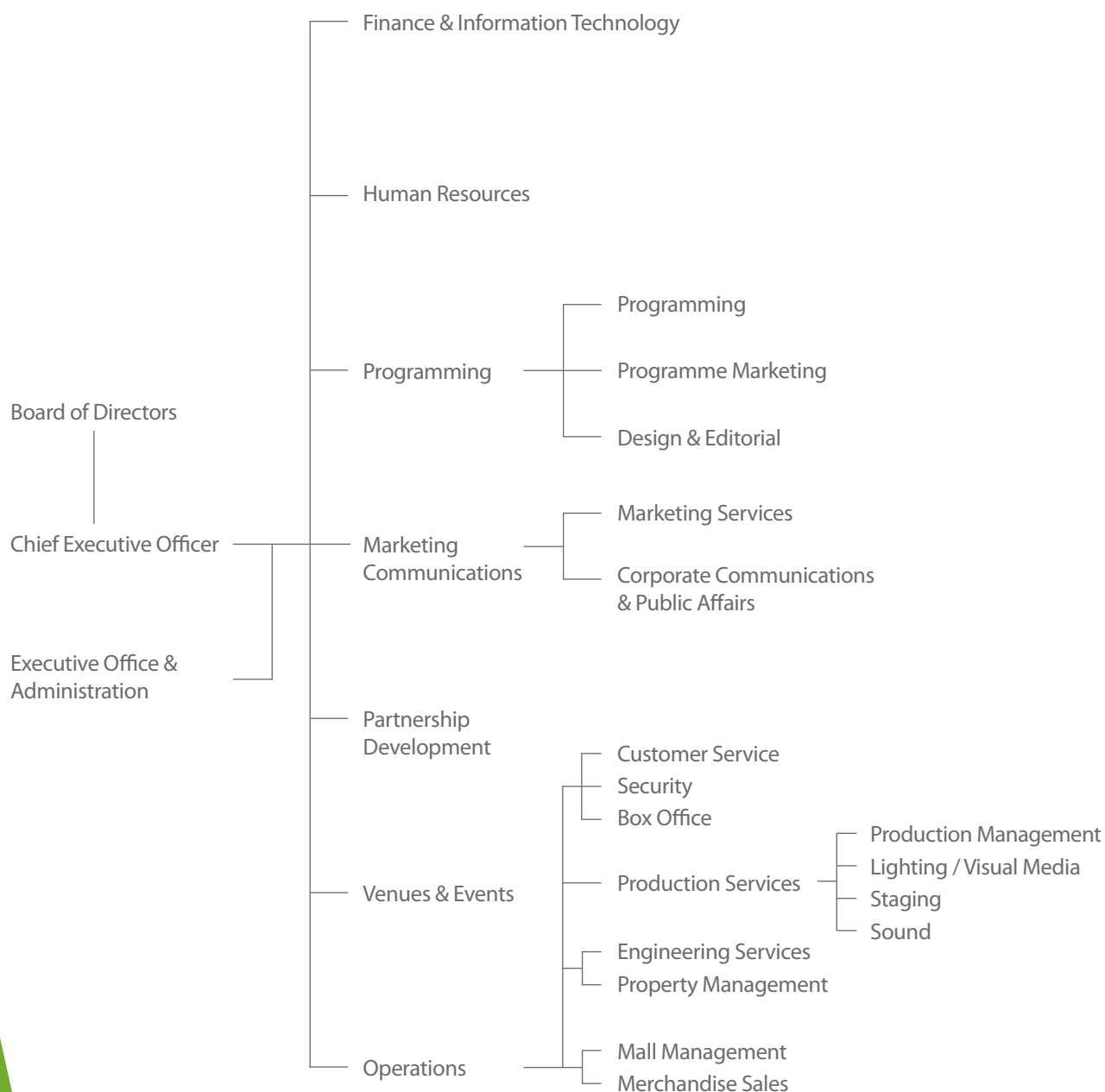




SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE

1	Vision / Mission / Values
2	Organisation Chart
3	Corporate Information
4	Board of Directors
8	Governance Report
18	Chairman's Review
22	From the CEO
28	Programming
44	Venues & Events
48	Corporate Communications & Public Affairs
58	Partnership Development
64	Marketing Services
68	Operations
74	Human Resources
80	Esplanade at a Glance
84	Financial Highlights
85	Operating & Financial Review
88	Financial Statements
117	Partner, Sponsors & Donors
118	Esplanade Presents Performances
136	Hirers' Performances
142	Acknowledgements

Organisation Chart



Corporate Information

Board of Directors

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Benson Puah Tuan Soon
(Chief Executive Officer)

Mr Patrick Ang Peng Koon

Dr Beh Swan Gin

Mr Peter Chay Fook Yuen

Mr Patrick Daniel

Mr Lee Tzu Yang

Mrs Clara Lim-Tan

Mrs Christine Ong

Mr Ramlee Bin Buang
(from 12 Dec 2011)

Ms Saw Phaik Hwa

RADM (NS) Sim Gim Guan

Mr Andreas Sohmen-Pao

Mrs Mildred Tan-Sim Beng Mei

Nominating Committee

Mrs Theresa Foo-Yo Mie Yoen
(Chairman)

Mr Patrick Daniel

RADM (NS) Sim Gim Guan

Mr Andreas Sohmen-Pao

Audit Committee

Ms Saw Phaik Hwa (Chairman)

Mr Peter Chay Fook Yuen

Mrs Christine Ong

Mr Ramlee Bin Buang

Remuneration Committee

Mr Lee Tzu Yang (Chairman)

Mr Patrick Ang Peng Koon

Dr Beh Swan Gin

Mrs Mildred Tan-Sim Beng Mei

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:
199205206G

Charity Registration Date:
3 August 1995

Constitution:
Company limited by guarantee

Founded: 26 September 1992

UEN: 199205206G

IPC Status

Effective Period:
1 April 2011 to 31 March 2014

External Auditors

PricewaterhouseCoopers LLP

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

Internal Auditors

Deloitte & Touche Enterprise Risk
Services Pte Ltd

Honorary Legal Advisor

Rajah & Tann LLP

Company Secretary

Ms Clara Ong Bing Leng

Principal Bankers

Citibank Singapore Limited

DBS Bank Limited

Standard Chartered Bank

United Overseas Bank Limited

Board of Directors

Mrs Theresa Foo-Yo Mie Yoen

Age 68. Appointed to the Board on 24 Nov 1997. Date of last re-appointment: 24 Nov 2010. Awarded the Public Service Star in 2008. Chairman – Gardens by the Bay and Viva Foundation for Children with Cancer Limited. Director – Ecquaria Ltd. Member – Ministry of Finance's Income Tax Board of Review, National Parks Board's Garden City Fund, Singapore Business Federation Board of Trustees and Singapore National Employers Federation Board of Trustees.

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

Mr Patrick Ang Peng Koon

Age 47. Appointed to the Board on 24 Nov 2009. Date of last re-appointment: 24 Nov 2011. Deputy Managing Partner – Rajah & Tann LLP. Independent Director – Tiong Seng Holdings Ltd & Malacca Trust Limited. Member – Inquiry Panel of the Law Society of Singapore, Employer Alliance (Exco Member) and Singapore Ministry of Law Working Committee.

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

Dr Beh Swan Gin

Age 44. Appointed to the Board on 24 Nov 2010 (1st Appointment). Permanent Secretary – Ministry of Law. Board Member – Agency for Science, Technology and Research (A*STAR), Economic Development Board and International Enterprise Singapore. Member – Lee Kong Chian School of Business' (Singapore Management University) Advisory and Strategy Boards and Singapore Institute of Technology's Board of Trustees.

Qualifications: Bachelor of Medicine and Bachelor of Surgery, National University of Singapore; Master of Science in Management – Stanford Sloan Programme, Stanford University, USA.

Mr Peter Chay Fook Yuen

Age 52. Appointed to the Board on 1 Feb 2006. Date of last re-appointment: 24 Nov 2010. Deputy Managing Partner – KPMG LLP. Director – KPMG Corporate Finance Pte Ltd. Council Member – Institute of Certified Public Accountants of Singapore.

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

Mr Patrick Daniel

Age 58. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Editor-in-Chief, English and Malay Newspapers Division (EMND), Singapore Press Holdings. Chairman – The Straits Times Press Ltd and Shareinvestor Pte Ltd. Director – SPH Magazines, SPH UnionWorks Pte Ltd and Tamil Murasu Ltd. Member – Casino Regulatory Authority Board, Corporate Governance Council, National University Health System, and Singapore University of Technology and Design (Board of Trustees).

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

Mr Lee Tzu Yang

Age 57. Appointed to the Board on 24 Nov 2003. Date of last re-appointment: 24 Nov 2010. Chairman – Shell Companies in Singapore. Director of various Shell companies. Chairman – Singapore Arts School Ltd, Middle East Institute, Workplace Safety and Health Council. Board Member – Legal Service Commission, Singapore International Chamber of Commerce, Centre for Liveable Cities Advisory Board.

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

Mrs Clara Lim-Tan

Age 39. Appointed to the Board on 24 Nov 2009. Date of last re-appointment: 24 Nov 2011. Principal – CHIJ (Kellock). Deputy Chairman – The Business Times Budding Artists Fund Board of Trustees. Member – Singapore Lyric Opera Choral Advisory Committee and Singapore Teachers' Academy for the aRts (STAR) Advisory Council.

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

Mrs Christine Ong

Age 54. Appointed to the Board on 24 Nov 2010 (1st Appointment). Managing Director – Wealth Management Singapore, UBS Wealth Management. Founding Member – Young Women Leadership Connection.

Qualifications: Bachelor of Accountancy, University of Singapore.

Mr Benson Puah Tuan Soon

Age 55. Appointed to the Board on 27 Aug 2002. Date of last re-appointment: 24 Nov 2010. Chief Executive Officer – The Esplanade Co. Ltd (appointed on 1 Jul 1998) and National Arts Council (appointed on 1 Aug 2009). Chairman – Association of Asia Pacific Performing Arts Centres. Co-Chairman – Ministry of Information, Communications and the Arts' (MICA) People Working Committee of Arts and Culture Strategic Review Steering Committee. Deputy Chairman – Association of Concert and Event Managers Singapore. Vice-Chairman – Anglo-Chinese School Board of Governors and Anglo-Chinese School (Independent) Board of Management. President – Anglo-Chinese School OBA Management Committee. Director – Parkway Trust Management Ltd, Singapore Arts School Ltd, Singapore Tourism Board, SISTIC.com Pte Ltd, The Anglo-Chinese Schools Foundation Limited, The National Art Gallery Singapore Company Ltd. Council Member – National Arts Council. Member – Singapore Arts School Ltd, Singapore Chinese Orchestra Company Ltd, Singapore Tyler Print Institute, The Anglo-Chinese Schools Foundation Limited and The Old Parliament House Limited. Committee Member – Economic Development Board's Lifestyle Sub-committee, MICA's Arts and Culture Strategic Review Steering Committee and National Marketing Action Committee, Urban Redevelopment Authority's Architecture and Urban Design Excellence Panel, Design Advisory Committee, Downtown Review Committee, Marina Bay Stakeholders Steering Committee, Orchard Road Development Commission (ORDEC) and Place Management Coordinating Forum.

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

Mr Ramlee Bin Buang

Age 55. Appointed to the Board on 12 Dec 2011 (1st Appointment). Executive Vice President and Group Chief Financial Officer – Cerebos Pacific Limited. Director – Cerebos Pacific Ltd and its various subsidiaries, Centre for Fathering Limited and Khoo Teck Puat Hospital.

Qualifications & Professional Bodies: Diploma in Marketing, Chartered Institute of Marketing, United Kingdom; Graduate Diploma in Marketing, Marketing Institute of Singapore; Advanced Management Program, Harvard Business School. The Chartered Association of Certified Accountants, United Kingdom. Member – CPA Australia. Member – Marketing Institute of Singapore. Associate Member – Institute of Data Processing Management, UK. Associate Member – Chartered Institute of Marketing, UK. Non-practising member – Institute of Certified Public Accountant (CPA), Singapore.

Ms Saw Phaik Hwa

Age 57. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Group CEO – Auric Pacific Group Limited. President – Singapore Jian Chuan Tai Chi Chuan Physical Culture Association. Vice-President – International Wu Style Tai Chi Chuan Federation Executive Committee. Governor – Wu's Tai Chi Chuan Academy. First Vice-Chairman – Singapore Wushu Dragon & Lion Dance Federation. Member – Singapore Management University (Board of Trustees) and Tan Tock Seng Hospital Community Charity Fund (Board of Trustees).

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

RADM (NS) Sim Gim Guan

Age 47. Appointed to the Board on 1 Mar 2010. Date of last re-appointment: 24 Nov 2010. Deputy Secretary (Information and Corporate Management) – Ministry of Information, Communications and the Arts. Member – Charity Council, Nanyang Polytechnic Board of Governors and Arts and Culture Development Fund.

Qualifications: Bachelor of Arts in Physics (Honours), University of Oxford, UK; Master of Science in Business Administration, Sloan School of Management, Massachusetts Institute of Technology, USA. Advanced Management Programme, INSEAD, Fontainebleau, France.

Mr Andreas Sohmen-Pao

Age 40. Appointed to the Board on 1 Mar 2010. Date of last re-appointment: 24 Nov 2011. Chief Executive Officer – BW Maritime. Non-Executive Director – The Hong Kong & Shanghai Banking Corporation Ltd (Hong Kong). Director – BW Offshore Ltd. Council Member – Singapore Sports Council.

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

Mrs Mildred Tan-Sim Beng Mei

Age 53. Appointed to the Board on 24 Nov 2007. Date of last re-appointment: 24 Nov 2009. Managing Director – Ernst & Young Advisory Pte Ltd. Justice of the Peace. Chairperson – Ministry of Community Development, Youth and Sports' (MCYS) Businesses for Families Council. Board Member – Media Development Authority. Member – ACS Board of Governors. Council Member – Singapore Cancer Society. Representative – Trinity Theological College Board of Governors.

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

GOVERNANCE REPORT

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

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

In January 2011, the Charity Council issued a refined Code of Governance (the "Code") that replaced the Code of Governance that was issued in November 2007. Compliance with the refined Code was effective 1 April 2011. Depending on whether the charity has Institution of a Public Character (IPC) status, and its size, the charity will follow guidelines under different tiers. As a large IPC, Esplanade complies with the Basic II, Enhanced and Advanced guidelines of the Code. Companies are required to disclose their corporate governance practices and explain deviations, if any, from the Code.

Esplanade strives not just to comply with the Code but the principle and spirit of the Code. This report describes Esplanade's governance practices and structures that were in place during FY11/12, with reference to the principles set out in the Code. Esplanade has complied with all the requirements of the Code and has submitted the online Governance Evaluation checklist on 2 April 2012. The submission is available for viewing on the Charity Portal at www.charities.gov.sg.

1 Board Governance

1.1 Board Roles and Composition

Our directors are entrusted with the role of caring for and nurturing the enterprise and securing Esplanade's longevity. Our directors are trustees of the Company's past successes, and guardians of its future and ambassadors for the Company's public reputation.

Directors have collective responsibility for the following:

1. Provide entrepreneurial leadership, set strategic aims, and ensure that the necessary resources are in place for the Company to meet its objectives;
2. Establish a framework of prudent and effective controls which enables risk to be assessed and managed;
3. Review Management performance and reporting to stakeholders;
4. Safeguard the Company's values, ethics and culture.

The Board comprises fourteen directors, one of whom is an executive director and one of whom is a representative from MICA. The Board reviews the size of the Board on an annual basis, and considers the present Board size as appropriate for the current scope and nature of Esplanade's operations. Objectivity is assured given that the majority of the Board are independent. The independent directors help to ensure

that strategies proposed by Management are constructively challenged, fully discussed and examined, and also take into account the mission and long term objectives of Esplanade.

Esplanade's memorandum and articles specifically states that paid staff may become directors but should not comprise more than one-third of the Board and should not chair the Board. CEO is the only paid staff invited to sit on the Board based on his personal contributions.

The roles of the Chairman and CEO are separate and the Chairman is responsible for leading the Board and facilitating its effectiveness. She promotes high standards of governance and is free to act independently in the best interests of the Company. The Chairman leads and ensures active and comprehensive Board discussions on matters tabled. The CEO is an Executive Director responsible for the business direction and operational decisions of the Company.

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

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

A formal letter is given to each director upon his appointment, setting out directors' duties and obligations together with a copy of the Company's Memorandum and Articles of Association. The Company has an orientation programme for new directors to familiarise them with the business activities of the Company, its strategic direction and governance practices. A director's handbook containing the Company's business, governance practices, organisation structure, policies and procedures is provided to each director. A tour of Esplanade's facilities is also arranged to enable the directors to acquire a better understanding of the business.

As a group, the directors bring with them a broad range of key competencies in the areas of strategy and vision, accounting and finance, legal expertise, business and management, risk management, human resource, marketing, fundraising, the arts and/or any other competencies which the NC feels necessary from time to time. Profiles of the directors can be found on pages 4 to 7 of this Annual Report.

1.2 Board Committees

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

GOVERNANCE REPORT

Nominating Committee (NC)

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

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

NAME	DESIGNATION	DATE
Mrs Theresa Foo	Chairman	From 24 November 2005
Mr Patrick Daniel	Member	From 24 November 2007
RADM (NS) Sim Gim Guan	Member	From 1 March 2010
Mr Andreas Sohmen-Pao	Member	From 30 May 2012
Ms Shirlene Noordin	Member	Till 23 November 2011
Dr Beh Swan Gin	Member	Till 29 May 2012

The NC has determined a board composition plan and key attributes that an incoming director should have. In addition, the NC will also take into account the needs of Esplanade during each renewal exercise. The NC taps on the resources of directors' personal contacts and recommendations of potential candidates. These candidates are considered and evaluated by the NC and a list of recommended candidates is cleared by MICA before the Board and Members' approval.

The Board has implemented an annual process for assessing its effectiveness as a whole and for assessing the contribution by each director to the Board since FY07/08. A qualitative assessment of the Board's performance is carried out through the completion of an assessment form by each director covering areas such as the size and composition of the Board, Board processes, effectiveness of the Board, strategic planning and the management of risks and internal controls.

The assessment of individual directors is done through a self-assessment system and assessment criteria include attendance record, preparedness, and participation in board discussions as well as contributions in specialised areas. The NC is responsible for making recommendations to the Board on the re-nomination of directors and they take into consideration the directors' participation and contribution.

The results and conclusion of both evaluations will be reviewed by the NC and the findings shared with the Board, together with any action plans to address areas that need improvement.

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

Audit Committee (AC)

The AC was established in March 1998 and comprises four non-executive and independent directors:

NAME	DESIGNATION	DATE
Ms Saw Phaik Hwa	Chairman	From 21 December 2011
Mr Peter Chay	Member	From 1 February 2006
Mrs Christine Ong	Member	From 24 November 2010
Mr Ramlee Bin Buang	Member	From 21 December 2011
Mr Andreas Sohmen-Pao	Member	Till 29 May 2012

Following the recommendation in the Code, Mr Peter Chay stepped down as AC Chairman after serving for four years but continued to serve as an AC member. Ms Saw Phaik Hwa took over the role of AC Chairman with effect from December 2011. Prior to taking on this role, she served as a Member on the AC since 23 November 2007.

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

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

In its review of the audited financial statements for the financial year ended 31 March 2012, 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. During the year, there were no non-audit services provided by the external auditor.

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

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

Esplanade has always taken an active approach towards risk management and maintains a risk register which is updated regularly. Key managers monitor the changing landscape in their respective areas,

GOVERNANCE REPORT

assess the adequacy of controls and plan a strategic response. This is especially important during times where the business and operating environment is constantly evolving. The risk register is reviewed by the internal auditors, AC and the Board.

Fraud risk is heightened during turbulent times and Esplanade is managing fraud risk by being more vigilant in looking out for red flags, observing staff morale, improving reporting, tightening processes and ensuring that operating procedures are adhered to.

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

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

The RCSA has been rolled out to all major business and support functions - Programming, Production, Procurement, major revenue streams, Human Resource and Payroll Processing. As part of promoting a "risk-aware" culture and ownership of key processes, the individual departments carry out annual self-assessments of the key processes and review the effectiveness of controls in place. Based on the validation of the annual RCSA by the professional services firm thus far, no material deviation from the departments' self-assessment were found.

The Company has a policy for Related Party Transactions. Please refer to Section 2 - Conflict of Interest. The AC is satisfied that there were no material contracts involving the interests of the CEO, Directors or the stakeholders. The AC is also satisfied that the internal controls over the identification, evaluation, review, approval and reporting of Related Party Transactions was effective.

Remuneration Committee (RC)

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

NAME	DESIGNATION	DATE
Mr Lee Tzu Yang	Chairman	From 24 November 2005
Mr Patrick Ang	Member	From 24 November 2010
Dr Beh Swan Gin	Member	From 30 May 2012
Mrs Mildred Tan	Member	From 24 November 2007

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

Matters Requiring Board Approval (Nominated Board Members)

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

1.3 Board Meetings

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

The Company Secretary assists the Board with the preparation of meeting agenda, administers, attends and records minutes of Board proceedings in a timely manner, ensuring good information flow within the Board and its Committees. The Company Secretary also ensures compliance with the bye-laws that affect Esplanade. Directors are briefed on changes to regulations and accounting standards from time to time during the AC and Board meetings.

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

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

			BOARD OF DIRECTORS		NOMINATING COMMITTEE		AUDIT COMMITTEE		REMUNERATION COMMITTEE	
NAME	DATE OF FIRST APPOINTMENT	DATE OF LAST RE-APPOINTMENT	NUMBER OF MEETINGS							
			Held	Attended	Held	Attended	Held	Attended	Held	Attended
Mrs Theresa Foo-Yo Mie Yoen	24 Nov 1997	24 Nov 2010	4	4	2	2	-	-	-	-
Mr Patrick Ang Peng Koon	24 Nov 2009	24 Nov 2009	4	2	-	-	-	-	2	2
Dr Beh Swan Gin	24 Nov 2010	24 Nov 2010	4	3	2	1	-	-	-	-
Mr Peter Chay Fook Yuen	1 Feb 2006	24 Nov 2010	4	3	-	-	4	4	-	-
Mr Patrick Daniel	24 Nov 2007	24 Nov 2009	4	3	2	2	-	-	-	-
Mr Lee Tzu Yang	24 Nov 2003	24 Nov 2010	4	4	-	-	-	-	2	2
Ms Clara Lim-Tan	24 Nov 2009	24 Nov 2009	4	3	-	-	-	-	-	-
Mrs Christine Ong	24 Nov 2010	24 Nov 2010	4	4	-	-	4	2	-	-
Mr Benson Puah Tuan Soon	27 Aug 2002	24 Nov 2010	4	4	-	-	-	-	-	-
Mr Ramlee Bin Buang ¹	12 Dec 2011	12 Dec 2011	1	1	-	-	1	1	-	-
Ms Saw Phaik Hwa	24 Nov 2007	24 Nov 2009	4	2	-	-	4	4	-	-
Ms Shirlene Noordin ²	24 Nov 2009	24 Nov 2009	3	2	2	2	-	-	-	-
RADM(NS) Sim Gim Guan	1 Mar 2010	24 Nov 2010	4	4	2	2	-	-	-	-
Mr Andreas Sohmen-Pao	1 Mar 2010	1 Mar 2010	4	3	-	-	4	2	-	-
Mrs Mildred Tan	24 Nov 2007	24 Nov 2009	4	2	-	-	-	-	2	2

¹ Appointed on 12 Dec 2011 ² Resigned on 23 Nov 2011

GOVERNANCE REPORT

2 Conflict of interest

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

As a general rule, a director must not place himself in a position where his duties and his interests may possibly conflict, whether perceived or actual. Where a director has personal interests that may conflict with his fiduciary duties to the Company, he should make disclosure to the Company as soon as possible and obtain the approval of the Board. The director shall abstain from discussion, decision-making and voting on the matter. He should also offer to withdraw from the Board meeting, and if other Board members require so. All directors have to make an annual declaration to the Company Secretary that they have read and understood the policy and whether there are any present or potential conflicts.

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

The Board has adopted a Related Party Transaction policy in March 2010 which deals with the approval of related party transactions. Transactions falling within a certain range will require disclosure to the AC while transactions above a threshold will require immediate AC approval and disclosure to the Board. This is to ensure that the transactions were executed at normal commercial terms and did not prejudice the interests of the Company. Disclosure of related party transactions in the Financial Statements follows FRS24 regulations and these are disclosed in Note 24(a) of the Financial Statements.

SISTIC is a related party as Esplanade holds a 35% interest in SISTIC. The accounting treatment of the investment in associated company is explained in Note 2.5 of the Financial Statements. CEO is a director on the 7-member SISTIC board, but does not sit on any sub-committee. Directors fees are paid to Esplanade.

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

Esplanade has engaged the professional services of Rajah & Tann LLP where our director is the Deputy Managing Partner. Although the relationship does not fall within the definition of FRS24, we have disclosed the fees to Rajah & Tann in Note 24(a). The Board considers the director as independent and the director was not involved in Esplanade's decision to engage Rajah & Tann.

Related party transactions are reported to the Board as part of the Monthly Activities Report and also to the AC on a quarterly basis.

With effect from 18 October 2010, Esplanade took over the management of Drama Centre from NAC. The strategic partnership was discussed by Esplanade's Board and the partnership model, operating framework, resources and budget were approved by the Nominated Board Members accordingly. Esplanade's Board has oversight of Drama Centre and are regularly updated on the activities and performance of Drama Centre.

The Board also discussed and approved for Esplanade to accept the appointment by NAC to manage a trial event at Esplanade Park on 24 and 25 March 2012 as part of precinct development efforts for the civic business district. NAC provided a programming grant for the event called "*Play It Back*" which celebrated the history of the park.

3 Strategic planning

3.1 Objectives

The vision and mission of Esplanade are clearly articulated, and reviewed and approved by the Board. The vision and mission are shared with the public through our Annual Report, website as well as printed collaterals. Key performance indicators (KPI) for each budget year as well as the intermediate and long term direction of the Company are approved by the Board to ensure relevance to the changing environment and needs. Performance against the KPIs are reported on a quarterly basis to the Board and stakeholders.

3.2 Long-term Planning

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

4 Programme management

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

5 Human resource management

To support the business of Esplanade where specialist skills are required and not easily available, Esplanade places great emphasis on its comprehensive HR policies for the recruitment, appraisal, compensation and development/training of staff. More details on Human Resource Management can be found from pages 74 to 79 of the Annual Report.

GOVERNANCE REPORT

In addition to the average 255 full time staff for FY11/12 (including Drama Centre), Esplanade has a pool of 659 trained casuals who are called for ushering and production duties when the need arises. Esplanade does not engage the services of volunteers for fundraising.

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

The Company is committed to a high standard of ethical conduct and adopts a zero tolerance approach to fraud. As part of good governance, Esplanade implemented an Ethics and Fraud Reporting Policy which provides staff with well defined and accessible channels within the Company through which they may, in confidence, raise concerns about possible improprieties in matters of business activities, financial matters or other similar matters to their supervisors, Management or AC. The aim of this policy is to encourage the reporting of such matters in good faith, with the confidence that employees making such reports will be protected from reprisal. This arrangement also facilitates independent investigation, where necessary, of such matters for appropriate resolution. During the year, no cases were reported.

6 Financial management and controls

6.1 Operational Controls

Esplanade has adopted a set of internal controls and guidelines that set out financial authorisation and approval limits for financial commitments, operating expenditure, purchase and write-off of fixed assets and approval of contracts. Under the financial authorisation and approval limits, approval sub-limits are provided at Management levels to facilitate operational efficiency. These approval limits are regularly reviewed and approved by the Board. Certain matters are escalated for Board approval as detailed under the Board Governance section above.

6.2 Budget Planning and Monitoring

The Board approves the annual budget appropriate to Esplanade's plans and objectives for the year. Quarterly results are presented to the Board with comparison to budget and variances explained.

6.3 Capital Asset Management

Fixed assets are properly recorded, tagged and sighted periodically. Where required, assets are put on a preventive maintenance programme to ensure useful life is maximised. The assets are also safeguarded and adequately insured.

6.4 Reserves Management

Esplanade has a reserves policy to ensure adequate reserves for financial stability and future plans. Esplanade has set a minimum reserve as a safety net for operations or contingencies. At the same time, for good governance, there is also a maximum threshold to prevent high reserves.

Reserves can be used for operating purposes such as to fund an episodic deficit or the Board can designate reserves to be used for non-operating purposes including special projects that further Esplanade's organisational goals, objectives and special needs. However, special projects should only be undertaken when reserves exceed the minimum reserve.

Governance procedures are in place to ensure that there is internal discipline in the maintenance and utilisation of reserves. The Board has to approve the utilisation of reserves and designation for special projects. The Board will be updated periodically on the status of each project.

Reserves are invested in Singapore dollar fixed deposits with banks approved by the Board.

7 Fundraising practices

Esplanade does not actively solicit funding from the general public. We work with corporates on various sponsorship programmes where the sponsors enjoy certain benefits. All sponsorships and donations are channelled through our Partnership Development department which has key principles and a fundraising policy in place. Esplanade ensures that our sponsorship practices preserve the independence, integrity and transparency of Esplanade. We are careful that our sponsorship arrangements are not seen as endorsements of our sponsors' products or organisation.

More details on Partnership Development can be found on pages 58 to 63 of the Annual Report.

8 Disclosure and transparency

The Annual Report of Esplanade is published on our website at www.esplanade.com. Non-executive directors do not receive any remuneration. In accordance with the Code, the remuneration of key management staff is disclosed, starting from a base of \$100,000 and in incremental bands of \$100,000 thereafter. Please refer to Note 24(b) of the Financial Statements. Esplanade has disclosed the remuneration of the entire key management team, beyond the three highest paid staff as required by the Code.

Although CEO of Esplanade is also CEO of NAC, the remuneration disclosed in Note 24(b) includes only the portion of CEO's remuneration for his Esplanade portfolio.

9 Public image

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



Despite the difficult environment, we were very pleased to welcome BMW as our Esplanade Partner, No Signboard Seafood as our 10th Anniversary Partner as well as many new sponsors who came on board to support us. This is an encouraging sign that tells us that the arts are increasingly being embraced by corporations and individuals.

To ensure that we continued to bring the arts to as many people in our community as possible, we presented more non-ticketed activities, totalling more than 2,100 during the last financial year, an increase of about nine percent from FY10/11. We are heartened to note that for the second year running, total attendance levels for both non-ticketed and ticketed performances at the centre exceeded the two million mark.



Growing Our Audiences and Programmes

In line with the objective of expanding our audiences and improving our programming, we established a new education unit within the Programming department to better meet the

age-specific needs of our young, who include toddlers from the age of two.

We are well aware of the role that we can play in educating our multi-racial and multi-cultural groups. We have greatly expanded the breadth of our ethnic festivals. For instance, we introduced a new literary segment in the

ever-popular *Kalaa Utsavam* – *Indian Festival of Arts* and made traditional Chinese art forms more appealing to the younger audience during our Mid-Autumn festival *Moonfest*. In addition, we increased our range of cultural presentations to our Chinese, Malay and Indian communities, beyond the major annual festivals.





We worked with staff and grassroots leaders from People's Association and collaborated with the Central Singapore Community Development Council, educators, as well as various Voluntary Welfare Organisations (VWOs) that focus on children, youths and the elderly. Besides inviting the beneficiaries of the VWOs to Esplanade to enjoy free performances, we made visits to their premises to conduct arts activities that were designed to encourage self-expression and confidence-building. The participants enjoyed their arts experiences and many of them were also thrilled by the opportunity to show off their new skills and display their artworks.

And to boost staff capability and efficiency at the centre, we continued to invest in training programmes for our full-time staff, across all departments. Our training initiatives were also extended to the personnel based at the Drama Centre, which Esplanade manages under a strategic partnership with the National Arts Council. This training initiative helps ensure that we have a strong pipeline of venue management and theatre professionals to meet the growing industry needs.

TRUST TRUST TRUST TRUST TRUST

I would also like to express my appreciation for the counsel and support of my fellow directors. In particular, I would like to thank Shirlene bte Noordin for her contributions during her term of service on our Board. At the same time, I would like to welcome Ramlee Bin Buang to the Board, as we embark on yet another exciting year at Esplanade.

Humana

Theresa Foo-Yo Mie Yoen
Chairman



TRUST THE SERVICE SERVICE SERVICE SERVICE SERVICE SERVICE



From the CEO

The world is a different place now from when Esplanade first started. Singapore's social, cultural and economic climates have undergone shifts in recent years and the needs of our audiences, artists and the industry have also changed.

What has not changed, however, is our commitment to being a performing arts centre for all and bringing the joy of the arts to our community. In the face of uncertainty, we have grown even more certain of our mission to touch lives through the arts. We have injected new energy and new ideas into established programmes and practices, not just for the sake of challenging the status quo, but to deliver more with what we have, to chart new territory and to push the boundaries of what our artists can achieve and what our audiences can embrace and do what we do best – share the joy of the arts with everyone, every day.

Building on Our Foundation of Programmes

Our non-ticketed offerings remain a key component of our programming because they ensure that anybody can enjoy an arts performance at Esplanade, any day of the week. Last year, we presented more non-ticketed activities than ever before. At the same time, we also built on our existing festivals to win over new audiences and to retain loyal fans.

Our cultural festivals celebrate the diversity of our Asian heritage and have been well received by our

community. The decisions we made last year centred on what more we could do for our audiences through the festivals, a far cry from the situation we faced when we were planning our very first *Huayi* – *Chinese Festival of Arts* ten years ago. Many had said then that we were trying to do the impossible. It was thought that habits were too entrenched and that it would be a challenge getting people to come to Esplanade to watch arts performances during the Lunar New Year period. Nonetheless, we stuck to our beliefs that new habits can be shaped.

Our perseverance has paid off. In 2012, *Huayi* celebrated its 10th

Anniversary and the festival saw its highest ticketed attendance ever. In tandem with *Huayi*'s growth, *Pesta Raya* – *Malay Festival of Arts* also achieved strong attendances for its ticketed performances last year, despite it being a shorter festival as a result of venue constraints. Similarly, *Kalaa Utsavam* – *Indian Festival of Arts*, which we expanded to include new art forms last year, maintained its high attendance level.

The continued success of these festivals gave us good reason to also expand our other cultural presentations to enable our Malay, Indian and Chinese communities to enjoy more of the arts throughout





Through *The Studios*, our contemporary and experimental theatre series, we premiered new works by local theatre companies and collectives. We also launched *RAW*, a spin-off from *The Studios*. By presenting non-ticketed presentations of works-in-progress, *RAW* sessions gave artists the opportunity to obtain valuable feedback from industry peers, whilst offering audiences a closer look at the creative process.

Our differentiated approach has also worked well for other genres. Emerging local music artists have benefited from the intimate daily *At the Concourse* sessions, the larger Outdoor Theatre stage during *On the Waterfront* on weekends, as well as the ticketed *Late Nite* series, which gave several artists the opportunity to present their first ticketed performance at

Esplanade. And to develop dance talents, we continued with the *da:ns* festival's Artist-in-Residency programme, which gave Thai choreographer Pichet Klunchun the chance to develop and present a groundbreaking new work at the festival. In addition, we also arranged exclusive master classes so that dance students and local practitioners can learn from some of the biggest names in the industry.

Enhancing Industry Capabilities

As the arts and entertainment industry continues to grow, with even more new venues opening and more shows being presented, Esplanade continued to provide training opportunities to build

capability not only amongst existing Esplanade staff but also for future arts industry personnel.

We continued to invest in training potential entrants to our industry. For instance, our Stage Management Training Programme has seen one batch graduate already and is now into its second intake. Given the special skill sets required in this field, we will continue to refine and improve the curriculum, and seek new opportunities to organise special workshops and invite internationally renowned industry practitioners to share their knowledge and experience with our trainees. To better equip our full-time staff to perform their tasks more effectively, we also continued to invest in training and upgrading for our staff.

Embracing the Arts in Daily Life

To help make the arts a part of life for even more in our community, we stepped up our engagement with grassroots groups, Voluntary Welfare Organisations and other organisations.

In particular, we are encouraged to note that our engagement with the Institute of Mental Health (IMH), which began in 2004 by way of ad hoc invitations to our free programmes and arts activities, has grown into a regular partnership. To date, we have completed two long-term projects with IMH. Not only that, the organisation has independently incorporated aspects of these projects into its daily rehabilitative regime. Last year, we also piloted a project which incorporated expressive movements into the physical exercise routine of the elderly with

Kheng Chiu Loke Tin Kee Home. By attaching a staff member from the home to the project, the elderly beneficiaries had someone to lead them in the exercises even after our project ended.

These small but not insignificant triumphs have reinforced our belief that the arts can make a real difference, on a daily basis. They also further validate our long-term engagement strategy, which stresses the importance of enabling our partners to autonomously continue with the arts activities that we have initiated, so that their beneficiaries continue to engage with the arts and reap the benefits.

Navigating the Changing Landscape

As a registered charity, we need to be prudent in the use of resources and constantly seek new ways of doing things better.

To mitigate rising utility and third party costs, we devised ways to manage our consumption. Our efforts resulted in a reduction in both our electricity and water consumption. For our efforts, Esplanade was awarded the Green Mark Gold Certificate by the Building & Construction Authority.

However, there was some unavoidable expenditure. Given the wear and tear of our centre's facilities over time, we had to embark on maintenance and upgrading works, in order to preserve the Esplanade experience for our visitors.

At the same time, our income stream was affected by increased competition from new performing venues such as those at the Integrated Resorts pursuing the same commercial productions that used to hire our spaces. Although our venue utilisation remained high, the local productions that

HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME



HARMONY HARMONY HARMONY HARMONY HARMONY HARMONY HARMONY HARMONY HARMONY HARMONY



GRACE GRACE GRACE GRACE GRACE GRACE GRACE GRACE GRACE GRACE

hired our venues did not bring the same levels of income as the commercial productions. This is an inevitable side effect of a growing arts scene. As the national performing arts centre, we remain committed to growing the local industry.

In the increasingly challenging circumstances, we worked doubly hard to grow arts sponsorship. We were heartened that companies have continued to respond to Esplanade's cause. Last year, we were glad to welcome BMW as an Esplanade Partner, No Signboard Seafood as our 10th Anniversary partner, as well as many new sponsors.

Celebrating Life through the Arts

Esplanade commemorates its 10th year of service in 2012. It is clear to us that we would never have arrived at this point without the support of the community we serve. We are humbled to have gone from being a centre that many deemed would become a white elephant, to one that is embraced by so many different sectors of the community.

And so, for our 10th Anniversary, we have chosen the theme *Celebrating Life – The best of the Human Spirit through the Arts*. Our programming will celebrate different key values during the year and I hope that everyone will join us in celebrating life through the arts.

I would also like to express my gratitude to each and every member of the Esplanade family for their passion and dedication to our mission, as well as to our sponsors, Chairman, Board of Directors and all our partners for their support.

Benson Pua Tuan Soon
Chief Executive Officer



Programming

The past decade has given us the opportunity to bring the arts closer to Singaporeans. From daily free performances at the centre that can be enjoyed by everyone to presenting renowned artists in our 14 festivals and 20 series, we have seen attendances grow year on year, with 190,790 ticketed and 1,596,806 non-ticketed attendances last year, our highest to date.

The warm responses are testament to the power of the arts to entertain, engage, educate and inspire – qualities that remain the building blocks of what we do as we seek to make the arts an integral part of life.

Having established a year-long calendar that caters to the interests of different communities, we sought to make a greater difference by forming an education unit to grow our programmes for young audiences, expanding our cultural presentations outside our festivals, inspiring audiences with the finest artistry and creating more opportunities for our local artists to shine.

RAGE COURAGE COURAGE COURAGE



stories. However, this production lacked the advantage of instant recognition as compared to other shows featuring familiar fairytales and faced challenges in drawing a large audience.

The second edition of Yfest garnered attendances of more than 36,000, with its exciting mix of free music, dance, visual arts and lifestyle programmes and ticketed workshops that celebrated popular culture. Besides the popular Goldsprint, where riders on stationary bikes competed in front of spectators, we also had local and regional hip hop artists share their talent at the live hip hop jam *Crowd Control* and *SixTeen - Dance Crew Challenge*.



The festival village *HangOut* saw the return of the successful Swop Shop, where unwanted but usable items could be exchanged for somebody else's discarded 'treasure', for free. To liven up the waterfront, we engaged artists Clogtwo, Antz and Zero to create street art pieces and also had an open graffiti call for youths to exercise their creativity.

Baybeats had 70,000 youths attending 54 free performances by 35 acts. Nine local bands were selected to perform at *Baybeats* for the first time, following rounds of auditions. The festival village featured a good mix of independent clothing labels, music labels, crafters and local designers. It also became a creative space for networking as we had many Malaysian, Indonesian and Filipino producers and festival promoters looking for opportunities to collaborate.

Celebrating Our Culture

The arts are a reflection of who we are and tie us to our past and our future. By presenting ethnic festivals that coincide with significant cultural events in our national calendar, we seek to enable all to appreciate the richness of our Asian heritage through the arts.

Held in conjunction with the Mid-Autumn festival, *Moonfest* has been the perfect platform to expose audiences of all ages to traditional Chinese art forms, which are generally more familiar to older generations. We sought to make these art forms more appealing to the young by presenting workshops and performances especially for them, including an unconventional

Chinese opera version of the classic Chinese play, *The Thunderstorm*. Our efforts paid off. Many students attended the sell-out *Hundred Years of Crosstalk* and we had a 99 percent attendance for the new children's production, *Dragon Dance*. Our first-ever storytelling collaboration with the National Library Board, with sessions before and after our lantern-making workshops, proved very popular with schools and we hope to do it again. Other festival firsts included Chinese opera and parent-child *diabolo* (a variation of the yo-yo) workshops, which were also well received. In total, the festival drew an attendance of over 50,000.

Reflecting the aspirations and concerns of the Malay community, *Pesta Raya – Malay Festival of Arts* had something for everyone –

from the long-awaited concert by Malaysian superstar siblings Ziana and Anuar Zain who charmed adoring fans in a sell-out show of hit songs, ballads and duets to *Kempali Ke Jalan Ampas* which was a nostalgic journey to the golden age of the local Malay film industry, to the Indonesian musical *Laskar Pelangi* which stole the hearts of young and old with a touching story of growing up and chasing your dreams. Despite a shorter festival this year due to venue constraints caused by the F1, *Pesta Raya* saw strong attendances of close to 35,000, achieving an average 96 percent house for six ticketed performances.

Kalaa Utsavam – Indian Festival of Arts has steadily built a strong audience for its programmes and it achieved 97 percent attendances for the past two years. To do even more to grow appreciation of Indian culture and art forms, we have been expanding the festival's activities and genres. For the first time last year, we included a literary component that featured poet and

lyricist Gulzar in a poetry recital. We also collaborated with the Tagore Society to honour Nobel Laureate Rabindranath Tagore with a talk, vocal recital and film screening. New too was our series of lifestyle activities that included talks on Indian spices, temple architecture and how to wear the sari. With the augmented slate of programmes, we grew ticketed attendance by 17 percent. The festival's 10 ticketed and 52 non-ticketed activities drew close to 38,000 people. But given the increased capacity, the house average dipped to 76 percent, which was not unexpected. Highlights included Bollywood's leading playback singer Shaan who paid tribute to the late Kishore Kumar, a performance by the Dagar family and dance works that pushed the boundaries of the classical art form of Bharatanatyam. American-born dancer Mythili Prakash delivered a solo rendition of *Chandalika* and local dance group Apsaras Arts restaged *Nirmanika*. They also toured London and Liverpool with this work, which included dancers from Milapfest UK.

"It has been such a pleasure to be back again to perform at this lovely venue! The care and attention put into looking after our artistic needs is wonderful and allows us a wonderful performing experience! We look forward to being back again and again! But we are spoiled now, as all our performances have been to a sold out, warm, and encouraging audience!! Thank you for your hospitality."

Mythili Prakash,
Kalaa Utsavam: Chandalika,
4 & 5 November 2011



Huayi – Chinese Festival of Arts drew more than 140,000 people with its stellar line-up. Nelson Chia adapted the classic American play *Who's Afraid of Virginia Woolf?*, acclaimed theatre director and playwright Stan Lai of Taiwan's Performance Workshop gave audiences *Crosstalk Travellers* and Tan Dun led the Singapore Festival Orchestra in *Martial Arts Trilogy*. Danny Yung restaged his seminal work *One Hundred Years of Solitude 10.0 – Cultural Revolution*, working with 12 Singapore theatre practitioners, as well as artists from Hong Kong, a Kun Opera master and youths from Hong Kong School of Creativity and Singapore's School of the Arts. Lin Hwai-Min's Cloud Gate Theatre returned with his latest work, *Water Stains on the Wall*, which was co-produced by Esplanade. *Huayi* closed with a 99 percent attendance – its highest ever – with 11 sold out productions, out of a total of 13 ticketed ones.

Beyond the festivals, we expanded our cultural presentations for the Malay, Indian and Chinese communities so that they could enjoy them throughout the year.

We presented *Murder in San Jose*, an award-winning production from Hong Kong, for the first time. It was a treat for audiences as Cantonese plays of this scale are seldom staged in Singapore. *in::music* featured Taiwanese singer-songwriters Huang Jie and Ze Huang Xiao Zhen. After the sold out concert, fans snapped up their CDs and stayed for autographs and photos. We also organised a sharing session at Crazy World Café, where the artists talked about their creative journeys with aspiring songwriters and fans. In the lead-up to *Huayi*, we also had Stan Lai of Taiwan's Performance Workshop conduct a two-day theatre master class, where he shared his experience, methodologies and sources of inspiration.

We increased the number of presentations for *Pentas* from five to nine. This allowed us to present a wide range of productions, from *Jendela* by Orkestra Melayu Singapura, to Ruth Sahanaya's *25th Anniversary Concert* and *Cakap Botol-Botol*, a children's production that featured the young talents from

Sriwana and local celebrity Oniatta Effendi.

We also organised a series of activities in conjunction with Malay Language Month, including *Tiga (3) Wajah*, a riveting monologue by respected Malaysian theatre veteran Fawziah Nawi and *Jumaat 6 Pagi*, a moving play by Teater Kami. In addition, there were free programmes, including a creative poetry performance by secondary school students.

The inaugural *Muara – Singapore Malay Dance Festival* was organised by the newly formed Singapore Malay Dance Committee, in collaboration with Esplanade. It was the first time in 14 years that all the Malay dance and cultural groups in Singapore gathered under one banner to showcase the different forms of Malay dance.

We also continued our tradition of presenting a New Year's Day concert for the Malay community. The *Keroncong Gala* brought together some of the region's top talents,





including Indonesia's keroncong queen Sundari Soekotjo, the legendary Hetty Koes Endang, Malaysia's Datuk Yusni Hamid and Datin Paduka Julie Sudiro. They were backed by a 30-member orchestra led by Amri Amin, conductor of Orkestra Melayu Singapura. The concert was sold out.

Also sold out was dancer/choreographer Raka Maitra's new work, *The Hungry Stones*, presented as part of our Indian performing arts series, *Raga*. For this series, we collaborated with local groups to feature nine productions, more than twice the number presented the previous year.

To draw dance enthusiasts, we collaborated with *Vasantham* for *Salangai Oli: Sangamam*, a

showcase for the Salangai Oli dance competition that included the finalists, their mentors, local dancers and guest dancer Srikanth Natarajan. We also collaborated with Apsaras Arts on two productions, *Dvayam*, a new work that explored the concept of duality and *The Heroines of Raja Ravi Varma*, which brought to life the heroines in his paintings. These productions enabled Apsaras Arts to try new ideas like working with foreign exponents from the Kalakshetra Dance Academy in *Dvayam* and using new media in *The Heroines of Raja Ravi Varma*. Also in collaboration with Apsaras Arts, we organised a workshop featuring world-renowned Bharatanatyam couple, V.P and Shanta Dhananjayan.

Playback singers took centre stage in *Swaralayam* and *Onam Nite*, which drew the Malayalee community, while *In Concert with Indian Idol Winners – Sreeram & Bhoomi* attracted younger audiences.

Celebrating Shared Memories

Based on the theme – *Our Love Stories, Our Singapore*, we commemorated Singapore's birthday by rediscovering our common passions. Over five days, close to 58,000 people came for 45 activities, including music performances, lifestyle talks, face painting and film screenings. A crowd favourite was *Generations* –

Syltra Lee ended the year on a high note with some of the most memorable songs from the 1960s to the present day. The New Year's Eve performance was projected onto four screens at the Waterfront Canopy, the Edge and the Outdoor Theatre, so that visitors could enjoy the songs from wherever they stood.

President Tony Tan Keng Yam graced the *Marina Bay Singapore Countdown*. He also penned his wish for the New Year on a wishing sphere and launched it into Marina Bay, which was dotted with over 20,000 signed spheres collected by 43 schools, 14 community partners and at 24 wishing stations across the island.

The *Marina Bay Singapore Countdown* brought more than 300,000 people together to usher in 2012. The fireworks display, choreographed to music by Cultural Medallion winner Iskandar Ismail, capped an evening of celebrations for everyone at Esplanade and around the Bay.

The Power of the Arts

We remain steadfast in our mission to make the arts accessible to people from all walks of life, to widen their perspectives and to deepen their appreciation for the diversity of expression.

Our third edition of *A Tapestry of Sacred Music* featured five ticketed activities and 41 free activities. Close to 30,000 people attended, a 16 percent increase from the year before, signalling that this festival, which showcases the colour and purity of sacred music from around the world, has come into its own.

Highlights included the sold out *Music of the Sufis* concert by Al Kindi Ensemble, The Bisserov Sisters' colourful performance of a Bulgarian wedding ritual and *A Celebration of the Divine in Words, Music and Silence*, which featured four musicians who took audiences on a cross-cultural journey of sound.

Other rare experiences included the healing ceremony of *Naga Puja* by the monks of the Jamchen Lhakhang Monastery of Nepal, a mesmerising performance by Bengalese mystic singer Parvathy Baul and a showcase of Javanese *macapat*, a traditional singing style used as a medium of prayer. The *Community Sewing Project* attracted many participants to sew *mandala*-inspired patchwork; Tibetan monks demonstrated the art of *torma*; and Japanese artist Coca-Z taught visitors how to fold origami flowers. The *Under the Stars* yoga sessions by Dev Kapil were fully subscribed and the Ayurvedic food workshop attracted a good crowd too.

Flipside also continued to draw audiences, with its quirky, accessible performances. UK-based metro-boulot-dodo collaborated with local artist Jonathan Lim to give us a unique art treasure hunt.



"After last year I thought we couldn't have a better experience in Singapore - I was wrong!

Our second visit to your fantastic theatre was even more special and felt like coming home."

Hofesh Shechter, *da:ns* festival: *Political Mother*, 7 & 8 October 2011

Ticketed performances included The Tiger Lillies and their musings, Spanish mime group Yllana, Belgian circus-theatre company Les Argonautes and *Imagine-Toi*, with ex-Cirque du Soleil performer Julien Cottereau. Audiences also enjoyed free performances by beat-boxing jugglers The Chipolatas, Darius Tan and friends, Tisch Asia's students and alumni, as well as David Moreno, who played the piano in mid-air. The festival's community project saw children from six Voluntary Welfare Organisations participating in circus workshops by Brisbane-based CIRCA. In total, *Flipside's* 12 ticketed performances and 153 non-ticketed activities attracted over 100,000 people.

Our *da:ns* festival attracted more than 65,000 people and gave dance lovers and the local dance community a chance to witness the artistry of contemporary dance hotshot Hofesh Shechter, legendary dancer Sylvie Guillem and the avant-garde force of flamenco Israel

Galvan. Many dance students also attended the talks by these artists. The festival's strong educational component also drove home the fact that anyone can appreciate dance, and even learn to dance, through more accessible programmes like the sold out *Twinkle Toes* and *Parent-Child Footwork*.

Supporting Asian work has always been a key thrust of the festival as well. Audiences were exposed to the varied styles of Southeast Asian dance through *Rasas*. The festival's Artist-in-Residency programme is aimed at promoting the creation of new Asian works. And building on the relationships we forged with Asian choreographers through *ConversAsians*, our biannual networking and dialogue platform for industry professionals, we commissioned a work from Thai choreographer Pichet Klunchun. His breakthrough piece, *Black and White*, was lauded as "a triumph" by Thailand's English language broadsheet, *The Nation*.

Having grown our *da:ns* festival audiences over the last six years, we felt it was timely to introduce a series to sustain interest in dance throughout the year. We were off to a strong start in July with 99 percent attendance for a Nederlands Dans Theatre performance and three full houses for performances by the Mariinsky Ballet and Orchestra. As dance performances of this calibre are quite rare, we were heartened to see many dance students and young children watching the performances with their parents.

Our expanded dance offerings also included performances by another exceptional company, the Paris Opera Ballet. Regarded as the birthplace of classical ballet, the Paris Opera Ballet showed audiences why they remain one of the finest ensembles of our time with their performance of *Giselle*, which had 96 percent attendance.

"Your care and humanistic approach to the 'Art' is a true inspiration for me. I hope our paths will cross

again soon in new ways and challenges to move the world forward together. Congratulations to all your staff."

Paul Lightfoot, Choreographer, Nederlands Dans Theater I, *Mémoires d'Oubliettes/Sehnsucht: A Double Bill*, 8 & 9 July 2011

Photo credit: Yi-Chun Wu



Epitomising music's ability to bridge the barriers of geography and language was *Mosaic Music Festival*, which celebrated Peace as part of Esplanade's 10th Anniversary celebrations in March 2012. Ticketed attendances closed at 88 percent, an increase of 8 percent compared to 2011. Thirteen *Mosaic* shows were sold out.

The opening weekend featured jazz vocalist Stacey Kent, electro-pop legend OMD (Orchestral Manoeuvres in the Dark) and Latin jazz musician Poncho Sanchez. We also produced our first *Mosaic* show, a concert entitled *imagine*, showcasing local artists. We will continue to explore different platforms to give our artists the opportunity to shine and build their following.

Audiences filled the halls for singer-songwriter and guitarist John Butler and British indie rock stalwarts Elbow. Audiences at the *Mosaic Studio* enjoyed performances by electronic artist Tyondai Braxton and Finnish accordion innovator Kimmo Pohjonen. And in the *Mosaic*

Club, younger audiences moved to the beat of Architecture in Helsinki, Los Campesinos!, Craft Spells and Japanese post-rock heroes, Toe.

Five concerts were presented under our *Mosaic* series. Gilberto Gil and k. d. lang returned to Esplanade, with the latter celebrating her 50th birthday with her fans. Jazz enthusiasts were treated to performances by Cassandra Wilson and Chris Botti. We also presented indie band The National who rocked the full house.

Towards the end of the year, we brought audiences some festive cheer with three concerts – The King's Singers, Katherine Jenkins and our annual *Pedals and Pipes* concert, featuring Marc Rochester.

Celebrating Local Artists

Our non-ticketed offerings are the mainstays of our programming calendar, providing performing platforms for emerging local artists,

whilst complementing our festivals. *At the Concourse* provided visitors with a daily treat and gave artists the opportunity to share their perspectives on monthly themes such as *Piano Lessons*, *Vocal Express*, and *Crossing Borders*. Our annual *Jazz in July* has also become an important fixture for local jazz musicians and *On the Waterfront* gave local and regional artists the platform to share their original material with appreciative weekend crowds at the Outdoor Theatre.

Beautiful Sunday, our free monthly series, continued to showcase local community bands and ensembles, including Ding Yi Music Company, Philharmonic Youth Winds, SparksWinds, Marsiling Chinese Orchestra, Keat Hong Chinese Orchestra, Singapore Armed Forces Central Band, West Winds, People's Association Youth Chinese Orchestra, Toa Payoh West Community Club Chinese Orchestra, Mus'Art Wind Orchestra and Singapore Wind Symphony. To celebrate Mother's Day, *Beautiful Sunday* presented three concerts,



two in Chinese and one in English, featuring evergreens. The concerts were backed by the Summer Nights Pop Orchestra.

Bitesize, our monthly series of introductory arts talks and workshops, was created to encourage audiences to interact with local artists and to learn more about different art forms. This year, we brought back popular topics, including *Gig Photography* by Aloysius Lim and *Playwriting* by Haresh Sharma. We also introduced *Understanding Western Classical Music* by Leslie Tan. Out of 13 workshops, seven were sold out.

We also continued to commission and co-produce new works, as well as support collaborations, to

nurture local artists. *The Studios* premiered eight new works by local theatre companies and collectives, and commissioned two of them, *Wandering Birds* by Sourcing Within Project and *The Juggler's Tale* by Traditions and Editions Theatre Circus. The performers and designers involved in these productions received recognition at the *Life!* Theatre Awards. In particular, Scotland-based Singaporean Ramesh Meyyapan was named Best Actor for *Snails & Ketchup* and Best Sound Design went to Philip Tan and Tiramisu in Cake Theatrical Production's *Desire at the Melancholic String Concert*.

Our spin-off programme, *RAW*, supported work-in-progress, whilst allowing audiences to get

a closer look at the artists' creative process. Non-ticketed dramatised readings of *Twice Removed* by Blank Space Theatre Company and *The Untold Stories of Sisters Island* by Simplyworks gave audiences insights into the development of these works and in turn, the writers received valuable feedback.

Late Nite has become the sought-after break that emerging local musicians wanting to make a mark in their career now look forward to. The series has given many musicians, including singer-songwriter Bevlyn Khoo, fusion ensemble Tze and the Looking Glass, indie folk band Cheating Sons and live looping extraordinaire Randolph Arriola their first ticketed concerts at Esplanade.

"Esplanade's *The Studios* series is so important as it absolutely allows performers to take risks and explore while bringing audiences closer to that experience. Esplanade treated me as an artist respecting what I do and giving opportunities to share with audiences. Thank you Esplanade."

Ramesh Meyyapan, *The Studios: Snails & Ketchup*, 22 & 23 July 2011

"I am beyond words to express my heartfelt thanks for making all this possible and a dream come true which I never imagined would happen in my lifetime. It is a great joy to be part of a massive cultural shift as a fellow born and bred Singaporean. Cheers and all the best to you and your beautiful and passionate staff of Esplanade."

Randolf Arriola, *Late Nite*, 28 October 2011

And our collaborations with local arts groups spur them on to take artistic risks and hone their presentation capabilities by tapping on our programming, production and marketing experience. Last year, we collaborated with Dick Lee to

present *The Adventures of the Mad Chinaman*, a light-hearted musical retrospective of the key moments in his life and career that led to his successful *Mad Chinaman* album (1989). Working with director Jonathan Lim, we transformed the Recital Studio into a cosy living room where he shared his journey to a full house and an appreciative audience of all ages.

We also collaborated with *Heads Up!* to present *Mr C in Concert*, attracting another community to enjoy the arts. The performance featured one of the Philippines' most well-loved musicians, Ryan Cayabyab, his band and the Ryan Cayabyab Singers. Attracting a predominantly Filipino house, the concert included his original compositions, as well as the music that had inspired him.

By collaborating with regular partners, we have been able to develop long-term programming strategies that cultivate audiences whilst giving artists greater room for artistic experimentation.

"From my first exhilarating experience here at your opening festival, I knew that it was going to be a most wonderful home for the arts, and in many ways, my artistic home. However, this time is truly special. After almost 10 years of being behind the scenes in my musicals, I'm finally on the stage, in my own show, and for this, I'm grateful, honoured and proud. Thank you x 1,000,000."

Dick Lee, *The Adventures of the Mad Chinaman*, 24 – 26 May 2011



"I hope the Esplanade Theatre will become a home for artists all over the world! Come create your best work in this beautiful, hospitable, and most resourceful theatre/ country! See you soon Singapore!"

Isaiah Johnson, Actor,
The Bridge Project: Richard III,
17 – 26 November 2011

Singapore is the only Asian city to do so. This time around, there was a more extensive youth outreach programme, spearheaded by the recently established Kevin Spacey Foundation. Besides online educational resources, there were workshops in schools conducted

by arts educators and the cast, as well as an acting workshop by Kevin Spacey himself which 20 emerging actors from SRT benefited from. The first row of seats for all the performances were also reserved for students. In addition to generating interest in theatre and Shakespeare, this production gave SRT the opportunity to establish their international network and strengthen their producing capabilities.

Visual Arts

Our curatorial direction is to present exhibitions that complement the 14 festivals in our programming calendar in order to enrich the Esplanade experience for visitors and patrons.

Highlights of the 50 exhibitions held last year included Cultural Medallion winner Han Sai Por's installation, *The Black Forest*, Taiwanese artist Charwei Tsai's aural and video work, "Ah!", and *Animal Talk*, a collaboration by Chinese and Singaporean artists. Also noteworthy were *Aung Ko's Village* by Burmese artist Aung Ko, Victor Tan's wire installations, Cultural Medallion winner Tay Chee Toh's *Voyage of the East*, Marine Ky's mosaic installation *L'Épiderme de la Terre & Mekong (Peace)* and Coca Z's *Paper Landscape*, featuring thousands of origami flowers.

Visual Arts also continues to be an important tool for the centre's community engagement efforts. The Tunnel featured *Too Big in the Tank*, a video installation by local artist Joo Choo Lin, who worked with Jamiyah Children's Home





to create the work. We also had *Circus of Life*, a puppet-cum-video installation that touched on the theme of the elderly in Singapore. ITE Tampines students created the characters and Papermoon Puppet Theatre (Indonesia) made the puppets.

In conjunction with the *Octoburst!* festival for children, we worked with

students from Kranji Primary School and Evergreen Primary School on a series of workshops that culminated in an exhibition at Jendela featuring *wayang kulit* (shadow puppetry) and storytelling in *Light of the Legend* and *I see the Light*. In the Tunnel, *Dragon Tales* featured artworks by 50 youths from the Singapore Girls' Home, AG Home and the Salvation Army Gracehaven.

Looking forward

As we enter our tenth year, the life affirming capacity of the arts continues to fuel us. The journey has been at times challenging, but ultimately a fulfilling one. What better place to be than to witness so often the best of the human spirit exemplified in a colourful myriad of words, movement, image and song.



Programming

Overall activities*	2,621
Overall attendance*	1,787,596

*Activities consist of performances and Explorations

Esplanade Presents

Overall

Productions	851
Activities	2,424
Attendance	1,685,265
Opportunities for Artists/Crew	8,429

Ticketed

Activities	373
Attendance	121,362

Non-ticketed

Activities	2,051
Attendance	1,563,903

Explorations

Talks/Workshops/Others	484
Attendance	27,377

Collaboration Events

Overall

Productions	72
Activities	197
Attendance	102,331
Artists	3,078

Ticketed

Activities	147
Attendance	69,428

Non-ticketed

Activities	50
Attendance	32,903

Explorations

Talks/Workshops/Others	6
Attendance	138

Artists/Crew Profile (Total)

Local	9,245
Regional	1,358
International	904

Visual Arts Presentations

Exhibitions	71
No. of days	4,061
Local artists	49
Regional artists	49
International artists	19



Venues & Events

Last year was a challenging year as the competition we anticipated from the Integrated Resorts (IRs) was more fully felt. Many of the international commercial productions that used to hire our spaces when there were no other appropriate venue alternatives moved to the IRs. This was an expected shift as such presentations fit well with the high-end lifestyle market that the IRs cater to. Although utilisation of our venues remained high, the nature of performances at Esplanade has necessarily shifted towards more presentations by local arts groups. This in turn affects the revenue we earn as ticket prices for such presentations are much lower than that of slick blockbuster commercial touring productions.



We view this as a positive development as we can better focus on our responsibility as a national arts centre, and one anchored in Asia leading the charge to explore and develop unique local and Asian content. Last year, we saw an eight percent fall in the number of ticketed and non-ticketed performances, leading to a corresponding fall in attendance. In the coming year, we hope to encourage the presentation of more works to complement our *Esplanade Presents* programmes and to reach out to more audiences through collaborations and providing greater support in production and marketing.

As an arts centre for everyone, we are particularly encouraged by the increasing number of school-based arts groups and community groups that aspire to perform at Esplanade. It is our honour to provide a platform for them to showcase their works and to be heard. We look forward to working more closely with them and helping to realise their potential and to develop greater production capabilities.

Showcasing Local Arts Groups

Our hirers – individuals, societies, schools, local and international arts groups, corporate companies and commercial presenters – helped contribute to an exciting calendar of performing arts programmes. In particular, local arts groups presented *881 The Musical*, Toy Factory's stage adaptation of hit local film *881* as well as *Crazy*

Christmas and *Into The Woods* by Dream Academy Productions, which showcased Singapore's top comedians and crooners in an adaptation of the Broadway musical.

TCR Music Station's Chinese musical *Don't Forget to Say Goodbye* entertained audiences with a tale of young Singaporeans in pursuit of their dreams and Kumar, the queen of stand-up comedy, titillated audiences with *Kumar's Amazing Race*. Gateway Entertainment presented *Vision*, a magic-meets-theatre extravaganza by the father-daughter team, Lawrence & Priscilla.

The Singapore Lyric Opera presented two full-length operas, Strauss's *Salome* and Mozart's *Don Giovanni*. The Singapore Symphony Orchestra (SSO) presented 43 ticketed performances at

"Into the Woods and out of the

Woods and Happy Ever After!

Thanks for looking after us

for our journey."

Selena Tan, Dream Academy Productions





Esplanade, its performing home. The SSO's performances included the popular *SSO Babies Proms*, a classical music concert for the youngest of audiences.

"Thank you so much for having me and my band in your beautiful venue. I hope we can come back again!"

Priscilla Ahn, *Priscilla Ahn – Live!*, 2 August 2011

Embracing International Acts

Commercial presenters like Greenhorn Productions and Lushington Entertainments brought in an exciting mix of artists including music acts such as Two Door Cinema Club, Lykke Li, Dashboard Confessional, Priscilla Ahn, Rachael Yamagata and Olivia Newton-John.

Korean hip-hop, b-boy dance and comedy productions continued to grow in popularity, with audiences flocking to see performances by *JUMP*, *Boxing Boys* and *Bibap* at the Esplanade Theatre last year.

And for the fourth year running, Esplanade was part of the FORMULA 1 SINGTEL SINGAPORE GRAND PRIX race park. Race organiser Singapore GP Pte Ltd brought in some of the hottest names in entertainment for a series of performances. Artists included Rick Astley, best known for his 1987 hit song "Never Gonna Give You Up", who performed at a packed Outdoor Theatre.

Partnerships and Industry Trends

We welcome the proposal by a new cultural policy review – Arts and Culture Strategic Review – to build medium-sized venues at Esplanade, thereby completing the original design of the Esplanade arts complex. The medium-sized spaces will be crucial for the development

of new and Asian content and to support the growing performing arts industry. The Ministry of Information, Communications and the Arts (MICA) and the National Arts Council (NAC) are working with Esplanade to explore the proposal.

Working hand in hand with the Human Resources department, we will add value by grooming professionals in venue management. Esplanade is into the second year of its strategic partnership with NAC. Under the partnership, we have been managing the Drama Centre and developing industry capabilities in technical theatre, production management and venue management to meet growing industry needs. We have also improved the Drama Centre's venue booking processes and fine-tuned its house rules to give their hirers and audiences an even better experience.

Venues & Events

Hirers' Events (all venues*)	429
Arts General	337 (79%)
Private	18 (4%)
Schools & Community Groups	74 (17%)

Hirers	
No. of Hirers	128
No. of Productions	244

Catering	
No. of Events	102
No. of Guests	9,423

* includes Esplanade's collaborations

Venue Utilisation - Concert Hall and Theatre

Concert Hall	
Utilisation	91%

Ticketed & Non-ticketed performances	180
Attendance	198,750

Theatre	
Utilisation	87%

Ticketed & Non-ticketed performances	201
Attendance	229,079





Corporate Communications & Public Affairs

Esplanade is an arts centre that finds ways to engage every segment of the community. We work with the media, government bodies and other stakeholders to publicise our programmes and garner support for the arts through news stories, online and direct engagement. At the same time, we also engage educators and Voluntary Welfare Organisations to establish meaningful connections with youths and the less privileged. We believe that through the arts, we can make a positive impact on their lives, and in the process, help us bond more closely as a community. Last year, our outreach efforts made a difference to almost 20,000 people. We hope that their Esplanade experience will inspire them to embrace the arts in their daily lives.

Engaging the Community

We continued to work with the staff and grassroots leaders from People's Association to familiarise them with the range of arts programmes that their residents can enjoy at Esplanade. Last year, our free programmes continued to draw residents from constituencies such as Bukit Gombak, Nee Soon, Toa Payoh and Jurong, who came to the centre to enjoy performances during Mother's Day, *A Date with Friends* and *Moonfest – A Mid-Autumn Celebration*. Some constituencies also organised visits to the centre to watch our ticketed programme, *Coffee Morning & Afternoon Tea*.

To share the joy of the arts with even more in the community in Esplanade's 10th year of service, we are collaborating with the Central Singapore Community Development Council (CDC) to conduct roadshows. Beginning in January 2012, residents in the Central district will enjoy arts performances presented by Esplanade in their neighbourhoods. The collaboration is an initiative of Central Singapore CDC's monthly Community Life Arts Programme (CLAP!).

We also worked with Voluntary Welfare Organisations (VWOs) that focus on children, youths and the elderly. We engaged their beneficiaries by organising visits to Esplanade to watch our free performances and conducting hands-on arts activities at the

VWO's premises. Last year, we welcomed more than 3,600 people to our Children's Day *Octoburst!* performances, Mothers' Day concerts, *Moonfest* programmes, *Celebrate December* outdoor programmes, as well as our monthly *Beautiful Sunday* shows. Among these visitors were residents and beneficiaries of community groups such as Geylang East Home for the Aged, Care Community Services Society, Moral Family Service Centre (Bedok North), Yayasan Mendaki, and Tanjong Pagar and Woodlands Community Clubs.

We also had more than 440 children, youths and senior citizens celebrating our heritage with us at our cultural festivals. They enjoyed creating *batik* design fans at the *Pesta Raya – Malay Festival of Arts* workshops and *rangoli* at the *Kalaa Utsavam – Indian Festival of Arts* workshops. Another 600 beneficiaries from various VWOs also learnt to make rabbit-shaped lanterns and tried their hand at the traditional art of Chinese dye painting during *Moonfest*. Their creations were displayed at the centre as part of the visual arts exhibitions for the respective festivals.

Through theatrical games and written exercises, we encouraged 20 youths from Muhammadiyah Welfare Home to write about precious moments they shared with their loved ones. Selected letters penned by the youths formed part of the *Letters Home "Precious Moments"* reading performance at the Concourse during *Celebrate*

December. Muhammadiyah Welfare Home's staff were thrilled that the workshops helped the boys to reflect on their lives and open up to others.

Our close working relationship with the Institute of Mental Health (IMH) was formed in 2004, when we first invited their patients to our free programmes. Through the years, we continued to engage IMH patients through ad hoc arts activities such as lantern-making and percussion workshops, as well as through a *Footwork for Community* line dancing workshop in 2008. Seeing the patients' receptiveness towards the arts, we were keen to work with IMH on a long-term collaboration to further seed the idea that the arts can be beneficial for their patients. After close discussions with IMH, our first long-term project with them took place in 2010. In that project, a group of patients participated in a series of Bollywood dance workshops, aimed at encouraging them to express themselves and improving their motor skills and tolerance for sustained activity. The positive impact on the patients and the good feedback we received prompted us to revisit our collaboration with IMH. In 2011, we conducted a series of 12 Indian Fusion dance workshops for 15 patients, who subsequently went on to perform for their fellow patients. Following the success of these collaborations and the positive impact dance has had on the patients, IMH has independently incorporated dance into its rehabilitative efforts.



FRIENDSHIP FRIENDSHIP FRIENDSHIP FRIENDSHIP

"As the weeks passed, 'Anthony' became more interested and engaged in the dance lessons...His dance movements got better as his gross motor skills and agility improved. The dance activity also helped build up his stamina and physical strength. During some of the sessions, Anthony gets so engrossed and engaged that he is even able to practise throughout class without taking a break! We are indeed pleased and happily surprised by how well he is doing."

Mabel Shek, Senior Occupational Therapist, Institute of Mental Health,
Footwork for Community Dance Project

During *Huayi* – Chinese Festival of Arts, we worked with 20 girls from the Singapore Girls' Home to create shadow puppets based on the theme "Dragon Tales". The project was designed to encourage self-expression through the art of shadow puppetry. Role playing further honed their communication skills and ability to work with others. Youths from two other VWOs, AG Home and The Salvation Army Gracehaven also joined us for workshops on paper sculptures and wood carvings. Their artworks were displayed at The Tunnel during *Huayi*.

"The workshops allowed the girls to work as a team and to build on their inter-personal skills.... they learnt to persevere...no matter how uncomfortable or uninteresting the situation may be sometimes. In the past, speaking in public has been a struggle for the girls. Through this, they have built the confidence to express themselves through other means."

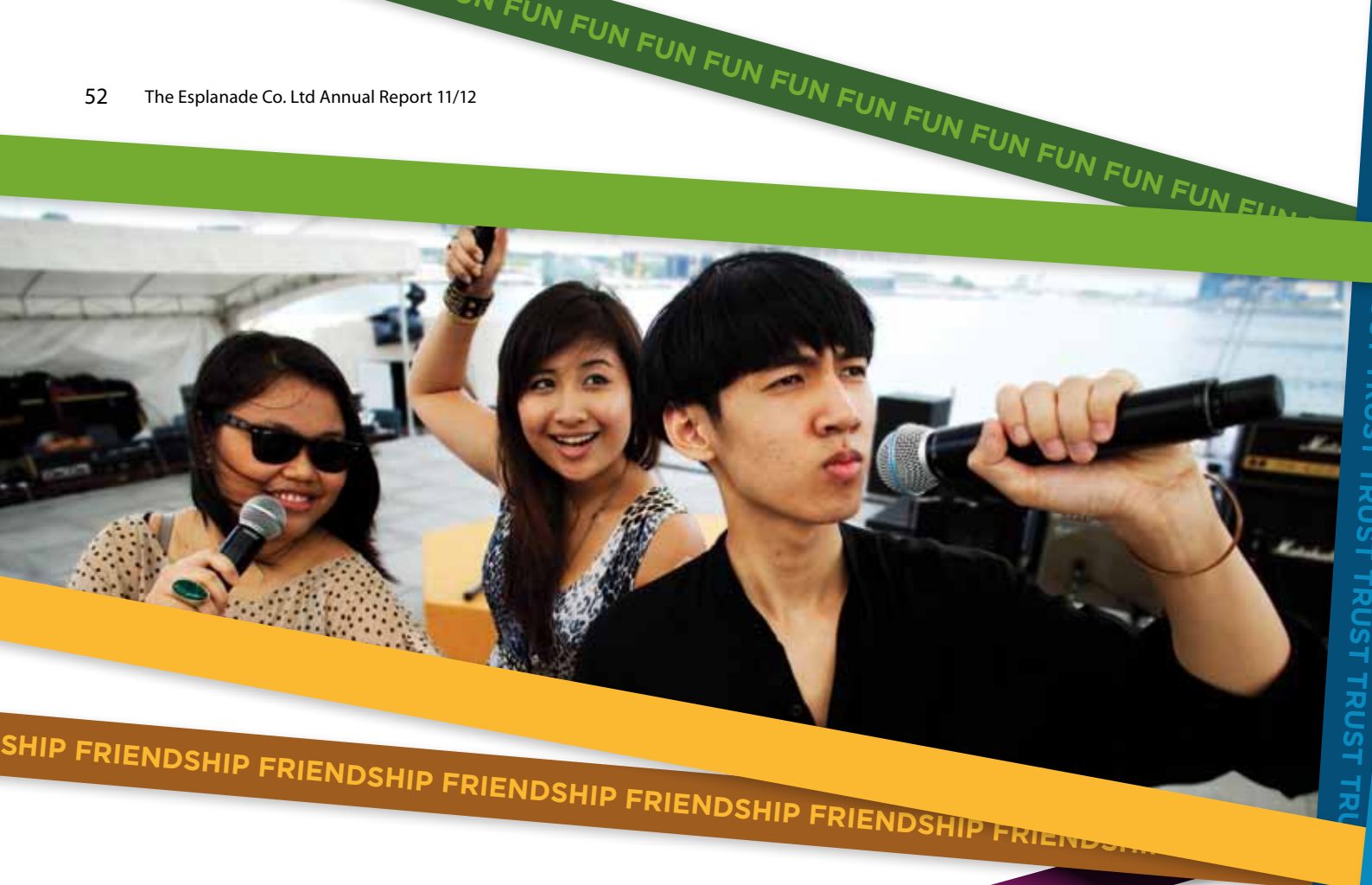
Nurmy Ibrahim, Assistant Manager (Learning Centre), Singapore Girls' Home, Huayi Community Project

We also worked with Adventist Home for the Elders on a two-month singing project as part of *A Date with Friends*. The idea was to help the senior citizens build their confidence by learning new skills and performing for an audience. After 10 weekly workshops, the participants gamely put up a performance at the Seventh Day Adventist Church, in front of a congregation of 160 people.

An important part of our engagement strategy with the VWOs is also to move towards enabling them to continue with the arts activities that we have initiated. Through this, we hope that their beneficiaries can continue to benefit from the activities even after our workshops have ended. That is why we piloted a project under *Footwork for Community* for more than 30 senior citizens from Kheng Chiu Loke Tin Kee Home.

Over a period of two months, these participants were taught a series of expressive movements, which were later incorporated into their regular activities. The hope was that the movements would invigorate an otherwise routine morning exercise and motivate more elderly to participate in physical activities. We requested that a home staff member be attached to the project, so that she could teach the movements to the other residents after the project had wrapped up.





Working with Youths and Educators

In response to interest from youths to be more involved in the arts as well as to extend the life-enriching qualities of the arts to a wider base, we increased our educator and youth-related activities by almost 30 percent. Last year, we grew our engagement with this segment from over 280 activities in the previous year to almost 370, allowing us to share the joy of the arts with over 8,500 young people and their teachers.

Through our *Esplanade Trail*, an interactive worksheet-based activity that takes students around the centre to learn about the arts, we engaged over 3,400 Primary and Secondary students last year. *Learning Journeys* were also conducted at the centre to offer educators and tertiary students insights to the arts and Esplanade's programmes.

Our *Esplanade Youths* programme, established in 2004 to provide diverse opportunities for tertiary and Junior College students with different interests to get involved in the arts, has been expanded to include a new initiative called the *Esplanade Youths-Baybeats* Budding Music Writers' Programme. This programme is targeted at youths with a passion for music and writing and is aimed at nurturing their interest in music journalism. Under the programme, eight youths were mentored by local writer and artist Kevin Mathews over four months leading up to our annual alternative music festival, *Baybeats*, in August. Participants were given pointers on music journalism and they honed their skills through practical assignments. All the articles written by the young writers were published on the *Esplanade Youths* and *Baybeats* websites and social media accounts as publicity for the festival.

"I really appreciated the opportunities we had to interview the audition bands we were assigned, because although any normal person can go to a gig or live performance and write a review, not everyone gets the chance to formally interview the band. My experiences have done nothing but enrich me as a writer and have made me certain that music journalism is what I want to pursue in future!"

Karen Gwee, *Esplanade Youths-Baybeats* Budding Music Writer 2011

For the second year running, *Yfest* called on *Esplanade Youths* to support the green movement by volunteering at the festival village's popular Swop Shop. The annual *Yfest* Swop Shop encourages youths to be mindful of wastage and be advocates for "free-recycling" – the exchange of unwanted but usable items for things that other people have contributed to a pool, instead of just throwing everything away. Our volunteers helped open and close the Swop Shop daily, managed the "inventory" and publicised the Swop Shop to festival-goers by distributing flyers.

One of our most popular *Esplanade Youths* activities is the *Esplanade Youths* Emcee Mentoring Programme. For our fourth edition of the programme, we selected 12 youth emcees through auditions and gave them the chance to play host on the Concourse stage. The five who

showed the most potential were invited for a second round of mentoring at the larger Outdoor Theatre stage. This gave them the added experience of emceeing at a different venue and three of them did so well that they were hired as paid emcees for various *Esplanade Presents* festivals, including *Baybeats*, *da:ns* festival and *Mosaic Music Festival*.

We also called on *Esplanade Youths* to volunteer as dance assistants at our annual *da:ns* festival. This is the third year in a row that we have involved them and this time around, they were given the opportunity to try out even more dance genres. About 100 youths took part in the pre-event workshops for genres such as K-pop and Korean hip hop, Line Dance and Bollywood Dance and they were subsequently deployed to encourage crowd participation during the non-ticketed mass dance sessions at the festival.

Esplanade Youths also continued to support our efforts to bring the arts to the less privileged in our community. Throughout the year, *Esplanade Youths* volunteered to help out at our community engagement activities, including the pre-festival workshops for *Octoburst!*, *Pesta Raya* and *Kalaa Utsavam*.

And in the lead up to the *Marina Bay Singapore Countdown*, over 80 *Esplanade Youths* volunteered to help us bring wishing spheres to 10 VWOs, including Whispering Hearts Student Care Centre, Jamiyah Home for the Elderly and Kheng Chiu Loke Tin Kee Home. This enabled more than 580 children, youth and elderly beneficiaries, who might have been left out otherwise, to take part in the event. Our youth volunteers also lent a hand when we invited 140 beneficiaries from four other VWOs to the centre to pen their wishes on the wishing spheres and launch them into the Marina Bay.





Huayi festival shows that there must be a balance of the conventional with risk-taking work

culture culture

A pulsating multimedia performance of the recently concluded 1997 festival proved to be one of those rare events.

The work was *One Hundred Years Of Railroads* N.D., a woodblock-styled design.

The production, which ran for two hours with a 15-minute interval,

... which on interval, was a series of apterous and teneral crickets, hoppers, and beetles. At times suggestive and at others plain burrowing, the piece was performed by a sprawling ensemble of adult actors and a few children.

It was at this production, part of the episode's short festival of Chinese contemporary arts, that I first heard

...of the normally placid Singapore multi-
-billion. "The emperor is not wearing
-clothes," called out a male voice in Man-
-chu, close to where I...

But, everyday body language such as raised arms, pacing, striding, falling and crawling to evoke a cyclical state of helplessness, and this cyclical state of helplessness turns to have its own special metaphor and rhythm.

What I find most interesting, however, is the fact that Yung's collaboration with Deane here was not a small fringe item, but a solid one-time effort. Yung's first film was a play (only Yung, the first Deane being in 27 years) by a bold action of film, which was a last experimental shift to the theatrical. One hundred years since, this year's Deane was killed in favor of broad-and-broad laws by Chinese-American film composer Tim Loo and Yung's master of the well-made play and cross-talk, Shen Lei.

This is not to say that more conventional works cannot be memorable. Two criminal plays by Lai spring to mind. The village and forest love in *Peach Blossom Land*, which played at the *Shanghai People's*

The Hundred Years' seemed up for two for anniversary of the English's 100-year-old Hundred Festival. It has built up a reputation for the

It has showcased Singapore's Chinese-language artists on the scene, as well as internationally local.

Going forward, Hasei could do more to promote and develop Singapore's Chinese-language theatre and arts groups. While the festival has previously sponsored

Most importantly, it has taken some risks and generated dialogue around its productions over the years, ensuring they will not go down as last year's oddball of forgettable entertainment.

My own personal take on the situation is that the Singaporean works can travel.

PEACE PEACE PEACE PEACE PEACE PEACE PEACE

In Senior Writer Clarissa Oon's commentary piece, which appeared in *The Straits Times*, *Huayi* was lauded for taking risks in its programming and ensuring that

it did not just present “pleasurable but forgettable entertainment”. Oon also mentioned that the festival had built an audience for the leading lights of Chinese contemporary arts, while helping to grow local artists. And in an article that appeared in *TODAY*, the opening of Esplanade was listed as one of the 10 moments that have shaped the sound of Singapore and the local music scene. And when *Tabla!* ran a front page story on Indian music and musicians in Singapore, it highlighted Esplanade’s efforts to grow audiences for local Indian musicians.

Clarissa Oon, *The Straits Times*, 9 February 2012

Esplanade's programming also earned praise from the local media in their year-end round-up pieces on arts and entertainment. In addition, our CEO Benson Puah topped *The Straits Times' Life!* annual Arts Power List for the third consecutive year. In an article about him, the centre was feted as a place that produced engaging and high-quality events that reach out to different segments of the community. In another story in *The Straits Times* which rounded up the stand-out arts events of 2011, the *Mosaic* series performance by k.d. lang was listed under 'Best English Gigs'. *Richard III*, a collaboration with The Singapore Repertory Theatre and *The Studios* production, *Snails & Ketchup*, were listed under 'Best Theatre'. Our *da:ns* festival's *6,000 miles away* with Sylvie Guillem was listed under 'Best Dance'. The year-end round up in *The Business Times* highlighted *da:ns* festival and series programmes by Hofesh Shechter and Nederlands Dans Theater. Several theatre practitioners were also interviewed, including The Necessary Stage's Alvin Tan who spoke positively about Esplanade's outreach programmes.

Esplanade's cultural festivals – *Huayi*, *Pesta Raya* and *Kalaa Utsavam* – continued to be widely publicised in the mainstream media, in addition to the vernacular media. This reflects the accessibility of our programme line-up for each festival and our audiences' increasing appreciation of these art forms. In a survey of *Kalaa Utsavam* patrons done in 2011, 73 percent were Indians, while 11 percent were Chinese and 8 percent Malay. *Kalaa Utsavam's* non-ticketed programmes in particular helped to draw the non-Indian audiences; roughly 1 in 3 (34 percent) of non-ticketed patrons were either Chinese or Malay. *Lianhe Zaobao* enlisted *Huayi* Producer Mimi Yee and Programme Marketing Senior Manager Kelly Tan to share their favourite *Huayi* moments of the past decade, while *The Straits Times Life!* highlighted festivals such as *Mosaic*, *da:ns*, *Baybeats* and *Yfest* prominently in their cover stories.

Media coverage on Esplanade was not confined to the arts and lifestyle sections. Stories on Esplanade's sponsors, community engagement programmes and industry-related training programmes were

reported in the main sections and bulletins of local print and broadcast media. This gave us the opportunity to widen our reach and communicate our messages to those who may not have a direct interest in the arts. Esplanade's sponsors, including Lianbee-Jeco Pte Ltd and Capital Optical Co Pte Ltd, were featured in an article in *The Business Times* on how home-grown companies have come forward to contribute to the arts.

And to reiterate that the arts can improve the well-being of the less privileged, we continued to share with the media our on-going efforts to engage VWOs. A photojournalist from *my paper* covered our *Footwork for Community* dance project with the IMH. This culminated in a two-page photo story highlighting the positive impact of the workshops on the patients' rehabilitative process. The life-affirming potential of the arts for youths-at-risk was highlighted in a feature story by *Zaobao Comma*, a publication targeted at Secondary school students. The article focused on Esplanade's community project with the Singapore Girls' Home



Korea Herald, our CEO Benson Puah was described as one of the “most influential performing arts figures” (in the world).

Our engagement with the Malaysian media for *Pesta Raya* and *Mosaic Music Festival* resulted in the two festivals being extensively covered in *The New Straits Times* and *The Star*. And for the first time, *The Star* also ran an overview story on *Kalaa Utsavam*. Other regional publications such as Taiwan’s *Xinhua News Agency*; Thailand’s *The Bangkok Post*, *Bangkok Business Daily* and *The Nation*; and Indonesia’s *The Jakarta Post* and *The Jakarta Globe*; continued to support festivals like *Baybeats*, *da:ns*, *Huayi* and *Mosaic*.

Esplanade also continued to engage key stakeholders, such as government agencies including the Ministry of Information, Communications and the Arts, the National Arts Council and the National Heritage Board, on ways to work together to achieve mutual aims. For instance, we carried on the practice of hosting officers from the Ministry of Foreign Affairs before they embarked on their overseas postings so they might be better able to share the centre’s activities and programmes with their delegations and audiences. We also worked closely with the Singapore International Foundation and the Overseas Singaporean Unit to engage expatriates living in Singapore and Singaporeans residing abroad. We provided these organisations with the latest Esplanade news, which they could use as a means

of keeping their communities connected to Singapore.

Throughout the year, we also welcomed many visiting dignitaries and VIPs, including the Consul General-designate to Shanghai and government officials from China’s Ministry of Foreign Affairs, He Bei and Shun De provinces. Centre tours and briefings were also conducted for international arts organisations and professionals keen on learning about our programmes, business model and operations. These included key staff members of Korea’s Asia Cultural City Committee, Intangible Cultural Heritage Complex of Korea, Gwangju Cultural Foundation and

Sejong Arts Centre; Malaysia’s Istana Budaya; Taiwan’s Taipei Arena; Australia’s Adelaide Festival Centre; and government officials from various arts and cultural departments in Shenzhen, China. Besides the exchange of knowledge with our global counterparts, these visits also served as a platform for us to widen our international network.

We are grateful for the support of all our partners and look forward to building stronger ties with them and the rest of our community, as well as raising our local and international profile as an arts centre that celebrates life and helps artists live their dreams.

Corporate Communications & Public Affairs

Outreach Activities

Youth Related Activities	368 (8,581 people)
Grassroots and VWO Related Activities	434 (11,084 people)
VIP / Government Visits	16 (192 people)
Others (activities for arts and other agencies)	6 (132 people)
Total	824 (19,989 people)

Media Activities

International	94 (128 people)
Local	508 (841 people)
Total	602 (969 people)

Media Clips

Print local	8,174
Print international	193
Radio	49
TV	112
Total	8,528

Media Advertising Value : \$20.8 million

[illegible]



Mr Sam Lim, Managing Director, No Signboard Seafood

We are pleased that first-time sponsor No Signboard Seafood is joining us to celebrate life through the arts as our Anniversary Partner. A famed household name, this local brand is synonymous with quality seafood. With support from No Signboard Seafood, children from at least eight schools will enjoy a wide variety of programmes

City Gas is another of our Anniversary supporters with a soft spot for children. The company chose to come on board for *V.I.P.*

City Developments Limited has also stepped up to support a special visual arts project. Named *13 Steps*, for the number of steps at the Esplanade Concourse, the project is our way of inviting everyone in

Singapore to have their say in what they would like to see displayed in the visual arts space at the heart of the centre, the Concourse Steps. From January to April 2012, members of the public and the local arts community were invited to pick their favourite from four artwork proposals by established local visual artists Chua Boon Kee, Han Sai Por, Sai Hua Kuan and Tang Ling Nah. The proposed artwork that received the most votes will be created by its artist and exhibited from October to December 2012.

Signing on a New Esplanade Partner

Following their successful sponsorship of Berliner Philharmoniker's performances in November 2010, we were proud to welcome BMW Asia as an Esplanade Partner in July 2011. This new alliance reflects an alignment of purpose and the powerful branding opportunities at Esplanade. Through customised campaigns, Esplanade Partners stand out for their unique

"We applaud Esplanade's dedicated efforts to present a captivating range of arts and cultural experiences for all to enjoy. And BMW is proud to add further drive to Esplanade through our partnership."

Mr Lito S. German,
BMW Group Asia, Marketing Director

involvement with the centre, which reinforces the value of their brand in a competitive landscape.

During the course of the year, we supported BMW Asia in several exciting launch events held at the centre. On 14 July 2011, BMW and Steinway held an invitation-only event for BMW customers at the Concert Hall to officially launch the BMW Individual series, which is fitted with a Steinway audio system.

And from 11 to 14 January 2012, BMW showcased its BMW M5 to invited guests and the media at a

unique space along our Waterfront to mark the official launch of the exclusive model.

Strengthening Existing Relationships

Our existing sponsors demonstrated their strong commitment again and we are grateful to all our repeat sponsors for their continued support. Patek Philippe, our sponsor since 2003, continued their support of Esplanade last year by sponsoring the prestigious Mariinsky Ballet, which performed *Don Quixote* to sold-out houses in September. In line with their commitment to nurture future generations of arts practitioners, Patek Philippe decided to go beyond sponsoring the show, to also sponsor an exclusive master class. With their support, 18 aspiring dancers from School of the Arts (SOTA) were given the opportunity to learn from members of the acclaimed dance company.

Visa Worldwide also continued to deepen their association with Esplanade through focused

ICE SERVICE SERVICE SERVICE SERVICE SERVICE





campaigns to boost its members' credit card usage at selected performances. Through an immensely successful promotion that has been running since 2010, Visa Infinite and Visa Signature Cardholders are rewarded with a complimentary glass of champagne for each ticket purchased for any *Esplanade Presents* programme held in our Concert Hall and Theatre. This past year, the brand was also associated with *Mosaic Music Festival*, with Visa card holders enjoying early-bird ticketing privileges.

Esplanade presented the eighth instalment of *Mosaic Music Festival* last year and it registered a record attendance for both ticketed and free programmes. *Mosaic*

welcomed Canon Singapore as festival partner for the second year running. The buzz at the centre during the 10-day festival provided Canon with the opportunity to engage festival-goers at the Concourse through an interactive platform, which also served as a prominent space for its branding. Festival-goers were invited to try out the Canon products on display and to capture their memories of the festival at Canon's photo opportunity corner. Over at the Outdoor Theatre, the first performance of each evening was named *Canon Delight Time* to further reinforce our festival partner's branding. Guests of Canon were also invited to a high-energy concert, *OMD – 'A Canon Evening'*, at the Theatre.

New Relationships

While we work hard to nurture and grow our repeat sponsors, we also constantly seek fresh opportunities with corporations that are new to the centre and who may not have previously considered aligning their brands with the arts. We are happy to have signed on new sponsors and to have been able to offer them unique marketing opportunities and branding privileges.

Last year, FairPrice Finest came on board as a new sponsor of *Mosaic*. Through an in-store promotion, selected FairPrice Finest customers were invited to experience the opening concert performed by jazz

"The Mosaic Music Festival brings a wide variety of global music genres closer to the people, just as FairPrice Finest seeks to bring flavours and products from around the world for our customers. We are very pleased with this first-time partnership and look to be more involved in music and arts programmes to provide our customers with an enhanced brand experience."

Ms Christina Lim, Director of Brand & Marketing, NTUC FairPrice

"A grand vision brought
Esplanade to life, and many
passionate hearts and souls
brought Esplanade to what it
is today - the epitome of the
performing arts in Singapore.
Senoko Energy Supply is
proud to be associated
with Esplanade as sponsor
of Chris Botti's concert in
December 2011 as well as
supporting Esplanade's 10th
Anniversary. Our heartiest
congratulations to Esplanade."

Mr Eu Pui Sun,
Managing Director,
Senoko Energy Supply Pte Ltd

artist Stacey Kent. Some of them were even given the opportunity to meet the artist backstage.

Senoko Energy Supply Pte Ltd also made its first foray into arts sponsorship by supporting the sold-out concert by American trumpeter Chris Botti as part of *Mosaic* series. Senoko Energy used the sponsorship as a strategic platform to invite their key business partners to the concert and a pre-show reception. As further demonstration of its commitment, Senoko Energy has also extended their support to sponsor our 10th Anniversary.

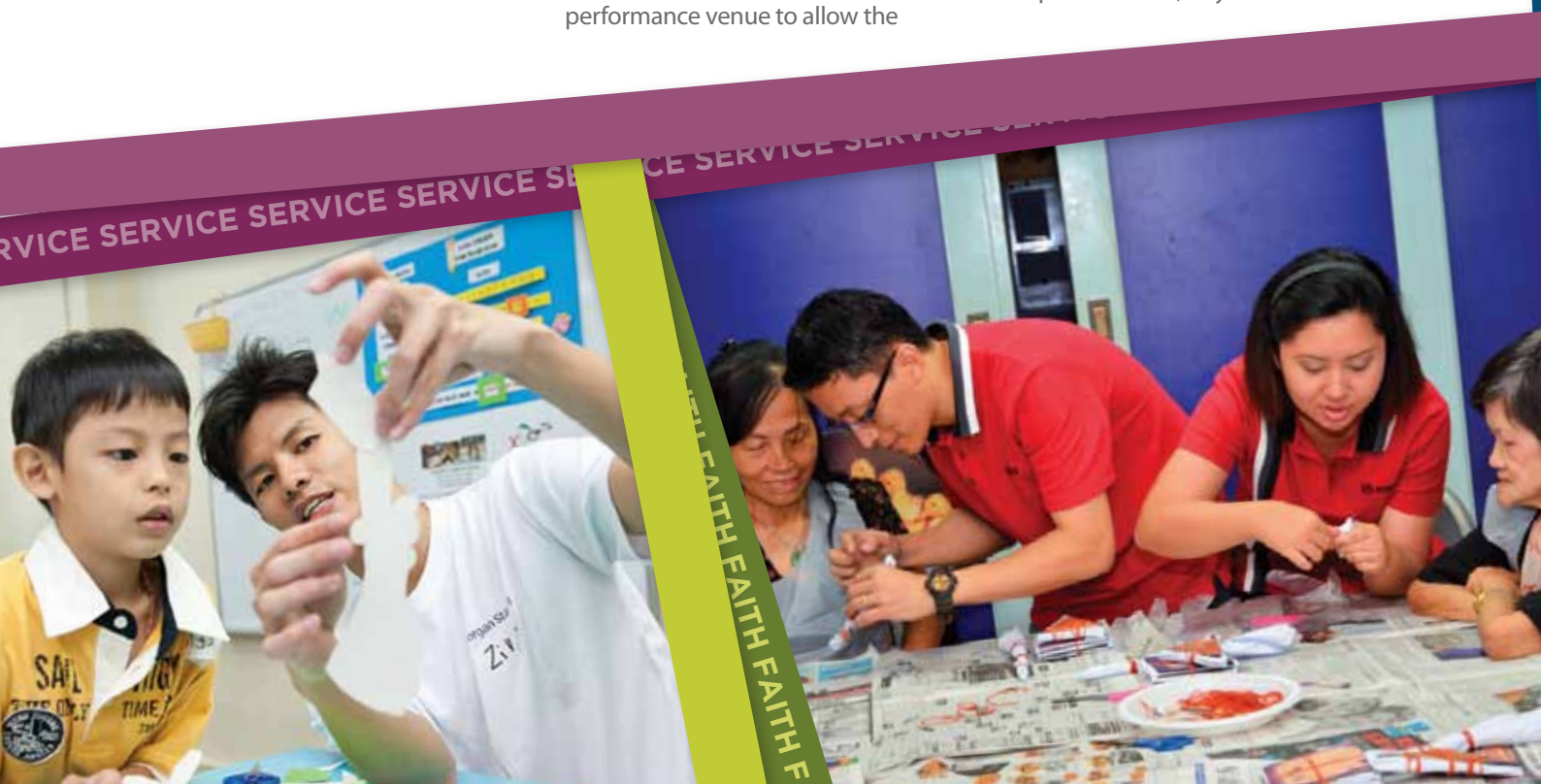
We also forged a new relationship with Delphin, a premium vacuum cleaner brand. As a sponsor of Esplanade, Delphin had the opportunity to directly engage their target consumer demographic during various *PLAYtime!* programmes for our young audiences. Delphin set up a promotion booth outside the performance venue to allow the

parents of the young children watching the shows to find out more about Delphin's products and services.

Corporate Social Responsibility through the Arts

Our community engagement programmes help connect corporate sponsors with Voluntary Welfare Organisations (VWOs). For our sponsors, such opportunities can be powerfully aligned with their organisation's corporate social responsibility ethos. One such example is SMRT Corporation Ltd whose sustained engagement with the elderly in our community over the last three years demonstrates their belief in enhancing lives through all that they do.

Over the course of the year, staff volunteers from our corporate sponsors, such as Bowen Enterprises Pte Ltd, City





Developments Limited, Lian Huat Management Services Pte Ltd, Morgan Stanley Asia (Singapore) Pte, sanofi-aventis Singapore Pte Ltd, SMRT Corporation Ltd and United Overseas Bank Ltd spent their spare time meaningfully with the beneficiaries of VWOs that focus on children and the elderly. Our sponsors' staff volunteers and the VWO beneficiaries learnt about different art forms together through customised workshops on lantern-making and the traditional art of Chinese dye painting as part of *Moonfest*, as well as the making of shadow puppetry figurines and simple percussion instruments as part of *Octoburst!*.

Esplanade also collaborated with United Overseas Bank Ltd, for the third year in a row, to bring the arts to the children and youths from Very Special Arts Singapore. A four-session workshop was customised for the beneficiaries, so that they could learn about percussion instruments and how to make their own such instruments using everyday materials.

At the workshop, participants also learnt about beats and rhythms. Their newly acquired skills were demonstrated when they performed a short dance piece during the opening of Very Special Arts' exhibition at Forum The Shopping Mall.

Partnering for the Future

We salute all our far-sighted champions of the arts. We will

continue to refine our value proposition and customise campaigns to better suit the branding needs of existing sponsors, while cultivating new relationships. At the same time, we will introduce more sponsorship programmes, leveraging on the centre's facilities and activities, to gain more support from organisations as well as individuals in the years to come.

Partnership Development

No. of sponsors	108
No. of New Sponsors	47
No. of Repeat Sponsors	61

Sponsorship

• Non-programme related	\$102,250
• Programme related	\$5,381,515

Marketing Services

As guardians of the Esplanade brand, the Marketing Services department works hard to devise effective marketing solutions that ensure the centre is associated with quality, diversity and creativity. The team conducts regular surveys of patrons and visitors to keep a finger on the pulse of our community and works closely with our partners in the Marina Bay Business Association to customise promotions to attract more shoppers, diners, visitors and patrons.

More Effective Promotions

We revised our strategy on mall promotions, moving from multiple short-term promotions to primarily quarterly promotions from January 2012. So, instead of repeatedly incurring start-up costs for multiple short-term promotions, costs are lowered with fewer promotions that run for longer periods in a year. This has helped us achieve higher response to our promotions. In addition, this new strategy has also enabled our tenants to better plan the marketing of their outlets and promotions to patrons.

Other marketing activities included holding a gourmet market, *Cirque du Marche*, in June, in conjunction with *Flipside*, Esplanade's festival that presents the lighter side of

the arts. Besides a wide array of gastronomic delights, *Cirque du Marche* also had many arts-related and other products and services on sale.

To usher in the Lunar New Year and commemorate Esplanade's 10th year, we brought in a dragon and lion dance troupe to entertain the visitors of our Mall and to bring good luck to our tenants.

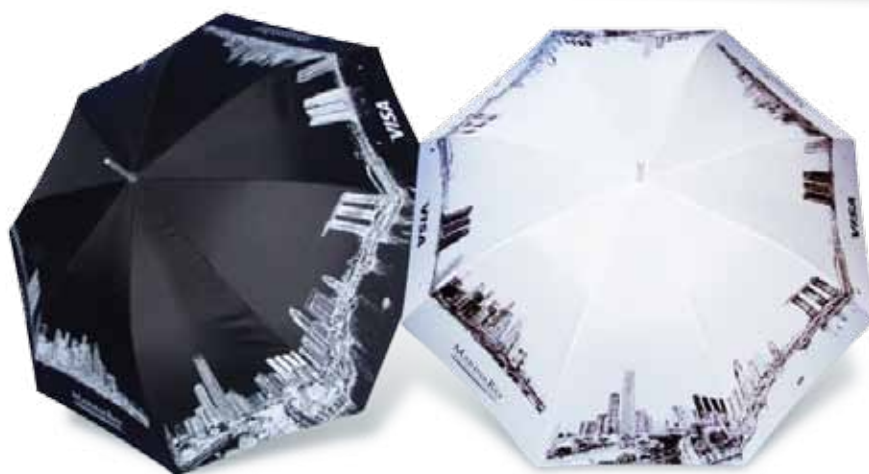
Our Role in Marina Bay

As a member of the Marina Bay Business Association (MBBA), Esplanade Mall worked together with other stakeholders in the area for the 2011 Christmas Light Up. We were happy to have an art

installation resembling a Christmas tree placed in the Forecourt. The eight-metre tall installation brought cheer to our visitors and was captured in the photographs of many. In addition, the association arranged for specially decorated shuttle buses to ply the route around Marina Bay, so that visitors could hop on and hop off, to take a closer look at the iconic landmarks in the area.

Esplanade jointly presented the *Marina Bay Singapore Countdown* with the Urban Redevelopment Authority in December 2011. As part of the annual event, visitors got to pen their wishes for the New Year on wishing spheres at various wishing stations in participating MBBA malls a week before similar wishing stations were made available elsewhere in Singapore.





We also helped with the production of a limited edition umbrella that was sold by the MBBA to raise funds for the Community Chest of Singapore. The umbrellas were printed with an original panoramic sketch of Marina Bay by Singapore-based artist Gail Pantin in an example of how we brought art into the daily lives of the people in our community.

Digital Connections

Following the success of the iPhone applications we developed for *Mosaic Music Festival* and *The Studios*, we decided to expand our digital reach. In July 2011, we launched a new smartphone application, which was developed in-house, for all Esplanade shows. This application was highlighted by *The Straits Times* in August 2011.



"The Esplanade leads the pack with three free iPhone apps rolled out this year... The latest app, introduced just last month, is a general one for the Esplanade arts centre. It provides information on programmes at the centre, a section on road closure advisory, especially useful during the F1 Grand Prix and National Day periods, and information on restaurant promotions."

Adeline Chia, *The Straits Times*, 18 August 2011



Understanding Our Audiences

To better understand the profile of our audiences and how we can better serve their needs, we work with an external agency to regularly conduct surveys of our patrons and visitors. Last year, we surveyed the patrons of a range of *Esplanade Presents* and hirers' programmes, as well as those who were just visiting the centre. We used the insights from these surveys to fine-tune our arts programmes to better serve the community.

Esplanade Shop

Esplanade Shop continually refreshes its range of merchandise to provide patrons and visitors with mementos that remind them of their visit to the centre. To commemorate Esplanade's 10th Anniversary, Esplanade Shop collaborated with Singapore Post to develop a commemorative stamp set featuring Esplanade's distinctive architecture. The stamp sets come wrapped in specially designed 10th Anniversary packaging.

Last year, we also sought an alternative material for the shopping bags that are given to customers when they make purchases at Esplanade Shop. Previously, the shopping bags were made of a plastic material that created loud rustling noises when moved, which meant that we had to ask patrons who were carrying these bags to check them in at our baggage carts before heading into our venues to watch the performances. We are happy to report that our new, improved bags are made from a recycled plastic material that does not rustle noisily and is eco-friendly as well.



Quality service, well-maintained facilities and comfortable surroundings are hallmarks of the Esplanade experience. Enhancing this experience is a priority for the Operations department, which undertook various upgrading works last year in view of Esplanade's aging facilities. And although rising labour costs resulted in significant cost increases for some of our contracted services, we were able to moderate this with our ongoing efforts to streamline processes and to introduce new practices that consume less and cost less. As a result, Esplanade was awarded the Green Mark Gold Certificate by the Building & Construction Authority, in recognition of our efforts to adopt more environmentally-friendly practices.

Quality service, well-maintained facilities and comfortable surroundings are hallmarks of the Esplanade experience. Enhancing this experience is a priority for the Operations department, which undertook various upgrading works last year in view of Esplanade's aging facilities. And although rising labour costs resulted in significant cost increases for some of our contracted services, we were able to moderate this with our ongoing efforts to streamline processes and to introduce new practices that consume less and cost less. As a result, Esplanade was awarded the Green Mark Gold Certificate by the Building & Construction Authority, in recognition of our efforts to adopt more environmentally-friendly practices.

The barcodes on the tickets also help streamline the ticketing process. Our ushers can scan the tickets using mobile scanners, instead of physically tearing the ticket. This speeds up the process and enables patrons to enter the venues more quickly. It also reduces the number of ticket stubs that have to be counted manually, as the system can provide an up-to-the-minute tally of the number of patrons at any given time. We hope to officially implement the system at Esplanade in the future and believe that these innovations will benefit other venues in Singapore too.

Security

Our Security team works diligently to ensure the centre remains a safe place for all seven million visitors and patrons who walk through our doors each year. The team also works closely with partners like the Marina Bay Safety & Security Watch Group and the Singapore Police Force to share intelligence and manage petty crimes and general violations. In an episode that demonstrated the effectiveness of our security measures, an exhibited artwork that was removed from the centre by a member of the public was

recovered by the Security team within 24 hours, through tracing the footage recorded on our closed circuit television (CCTV) system.

The *Marina Bay Singapore Countdown 2011/2012* was one major event for which the expertise of our Security team was called upon. As revellers headed to the bay area for the annual countdown event, our Security team relied on their experience and knowledge in crowd and traffic control to help ensure that the 300,000-strong crowd was able to ring in the New Year safely and enjoyably.





Engineering & Building Maintenance

A well-maintained centre is central to the overall Esplanade experience. To ensure the comfort of our patrons and visitors, our maintenance tasks, including cleaning, landscaping and the upkeep of major systems like the air-conditioning, are carried out daily. And to address the issues that come with an aging centre, upgrading works were also carried out last year.

As rising utility costs are becoming a permanent reality, we sought ways to manage our consumption in order to mitigate their effect on our operating expenditure. Our efforts resulted in a reduction of over 2 percent in electricity consumption and 11 percent reduction in water consumption over the previous year.

In a demonstration of our commitment to saving energy,

Esplanade participated in the "Switch Off, Turn Up" campaign as part of *iLight Marina Bay 2012*, an annual sustainable light art festival, presented by the Urban Redevelopment Authority. In support of the campaign, we switched off sections of lighting in our basement car park and also our mall passage's ceiling gutter lights, turned up the temperature of the air conditioning in our back-of-house spaces and switched off the lights in these areas during non-operational hours. These measures contributed to considerable savings in our energy consumption for the period of the campaign and we have since adopted them as permanent practices that contribute to an average monthly savings of \$3,500.

Since rising electricity tariffs are beyond our control, we continually explore using more energy-efficient fixtures and technology at the centre, in order to reduce our energy consumption and our costs.

We plan to replace the lighting in our basement car park with more energy-efficient Light-Emitting Diode (LED) light tubes. We are also replacing the lighting system for the centre's two domes, which had reached the end of its 10-year life span last year, with LED technology. The new system, which is expected to be up and running in the second half of 2012, will help reduce our repair and maintenance costs, as well as our energy consumption. It will also enable us to programme the lights on the domes with different colour themes to reflect the different programmes at the centre.

As one of the busiest arts centres in the world, our facilities are subject to frequent use. Many of these facilities have been around since the centre opened and we have implemented several measures to ensure that everything is in peak condition. We have completed the phased upgrading of the restrooms in Esplanade Mall, sprucing them



HOME HOME HOME HOME HOME HOME HOME HOME HOME HOME

Open: Noon to 10pm (Sundays to Thursdays), noon to midnight (Fridays and Saturdays)
Food: ★★★★★
Service: ★★★★★
Ambience: ★★★★★
Price: Budget about \$60 a person

Production Services

One of the most noticeable changes is in the Theatre Studio, where audiences will now be better able

Our tenants at Esplanade Mall help to make the centre a true lifestyle destination and we make sure that we have an exciting tenant mix that offers something to visitors of all backgrounds.

Diners can now look forward to all-day breakfasts at Loola's by Awfully Chocolate, one of our new tenants. And visitors looking to do a spot of shopping will be thrilled by the exciting merchandise offered by new retail tenants Csar Luxe, which sells jewellery and fine china from Paris, and Mocha, which stocks ladies fashion.

to enjoy performances as the bench seats have been replaced by individual seats with better ergonomic support. The new flexible seating system also allows us to remove the mobile units from the venue, thus increasing the stage depth by up to 2.8 metres.

We also have completed our first full year of managing the Drama Centre as a partner of the National Arts Council (NAC). The challenge has been for the Drama Centre to retain its identity and production policies that reflect its intended use, as prescribed by the NAC, whilst raising production standards and increasing the reliability of its equipment and systems. We have been able to facilitate much of this by integrating the Drama Centre's technicians and production coordinators into the Esplanade family. This has allowed for cross-training, the sharing of technical expertise and the acquisition of new skills across all levels.

Last year, we also saw the pioneer cohort of our Stage Management Training Programme graduate. We are strengthening this programme by partnering other local performing arts venues and companies that can provide on-the-job training attachments and work experience opportunities to our trainees.

The guiding principle behind all our training initiatives is that they have to be on-the-job training programmes, rather than traditional book-learning programmes. The core training and mentoring takes place on the stages of Esplanade

and the Drama Centre, during real performances, or in workshop sessions that simulate the work being done on stage. The training modules are based on a set of approved Performance Criteria that have been evaluated by professionals working in this field.

Our goal is to provide both Esplanade and Singapore's live performing arts industry in general with qualified theatre technicians, stage managers, production coordinators and production managers. By setting new benchmarks for technical service, we hope to raise the production values of our shows, which in turn, enable artists to reach new levels of performance.

Esplanade Park

Last year, we collaborated with the NAC on a trial project to explore ways in which our neighbouring Esplanade Park can be enlivened. Working with an external producer and with support from NParks, the National Archives and the National Museum of Singapore, we held *Play It Back!* on one weekend in March. Members of the public were invited to attend the festival, which celebrated Singapore's past through music, traditions, games and food.

Services - Operations

Guided Tours

No. of tours	306
Participants	10,022

Box Office

% of seats sold	Esplanade	Hirer
Concert Hall	71%	60%
Theatre	86%	54%
Recital Studio	88%	68%
Theatre Studio	75%	71%

Number of Ticketed Performances

Esplanade*	520
Hirers	362
Total	882

Attendance (Ticketed Performances)

Esplanade*	190,790
Hirers	293,327
Total	484,117

*Includes Collaborations



Human Resources

As Esplanade has grown over the years, so have our human resource needs. Last year, we took stock of those changing needs and the review resulted in organisational restructuring, as well as new additions to the team. But one thing has remained constant – our focus on growing talents for specialised positions in arts programming, venue management, production management and technical theatre. To that end, we have invested in training programmes to upgrade the knowledge and skills of all our staff, both full-time and casual.



Organisational Changes

To further strengthen our management team and address our succession planning needs, we filled four Assistant Director positions last year – welcoming new staff into the departments of Corporate Communications & Public Affairs, Venues & Events and Engineering Services, and promoting from within for Programme Marketing.

We also promoted 14 Programming Officers, Programme Marketing Officers and Production Co-ordinators, in recognition of the fact that they had proven themselves ready for greater responsibilities. This was the biggest batch of specialised staff promotions to date.

As we sought to improve the ways in which we communicate to stakeholders, we also realised that two departments had to be merged. A new Marketing Communications department was thus created, from the merger of Marketing Services and Corporate Communications & Public Affairs. To head the team, we hired a new Marketing Communications Director with more than 20 years of experience.

We also set up a new education unit, comprising a team of five from the Programming department. The focus of the education unit is to work with teachers and schools to bring the arts to our young audiences.

While our staff turnover levels remained manageable at a monthly average of less than 2 percent, we did lose staff members who had been with us for several years. We respect their decision to move onto new challenges and thank them for their contributions as part of the Esplanade family.

Several of those who left had been in management positions in the Engineering Services and Property teams. In addition to finding their replacements, we also took the opportunity to restructure the Operations department and redefine their reporting structure. We now have the Engineering Services and Property teams reporting to a newly-appointed Assistant Director of Engineering Services, and the Box Office, Customer Service and Security teams will report to a soon-to-be appointed Assistant Director of Operations. Previously, all five teams reported to the Assistant Director of Operations.

Training and Upgrading

Staff training and upgrading remained a key area of focus. To better equip our staff to perform their tasks more effectively and more safely, we invested in skills upgrading programmes for our full-time staff, across a range of functions, throughout the year.

It is important to expose our technical crew to the latest technology so that they keep abreast of trends and continuously upgrade their skills to enhance the production values of different shows in Esplanade.

Therefore, we sent a few of our senior sound technicians to trade shows like the Palme Asia 2011 exhibition to attend various workshops in areas like sound reinforcement design, critical evaluation of loudspeakers, acoustics software and Smaart V.7 Basics. The event was also a platform for suppliers of audio products to showcase their offerings, which gave our technicians the opportunity to experience and evaluate the latest technology in the market.

In our commitment to deliver hospitality at the highest level to all our customers, we continued to send our front-of-house team for training programmes to reinforce service standards and to motivate frontline staff to further upgrade their customer service skills. A team was sent to a three-day workshop on “Leading & Sustaining a Culture of Service Excellence”, jointly conducted by NextU, the executive education arm of NTUC LearningHub, Singapore’s largest continuing education provider, and Disney Institute. The participants learnt about the Walt Disney Company’s creative approaches to customer service management and their best practices.

Our Box Office staff were also sent to Workforce Skills Qualification (WSQ) courses in service excellence, offered by the NTUC Learning Hub and Disney Institute, to enhance their knowledge in leading a service team, participating in service innovation processes and leading a customer-focused organisation.

The best way for our arts programmers to learn is through dialogue with other experienced programmers at workshops so that they can pick up valuable lessons. Last year, we sent three of our Programming staff to the *Atelier for Young Festival Managers* so that they could share experiences with their peers and learn from more experienced festival managers from all over the world. Organised by the European Festivals Association, the event provided a platform for festival managers to interact with one another during an intense one-week training programme. Two of the Programming staff attended

the Asian Edition held in Singapore and the third attended the European Edition in Izmir, Turkey.

In line with Esplanade's commitment to health and safety, four Building Management Services and Engineering staff were sent for rope access training to equip them with the skills and knowledge required for rope access works, particularly in relation to the supervision of the specialists who clean Esplanade's domed exterior. In addition, four of our senior staging technicians attended a course on "Signalling for Lifting Operation and Rigging Operation" while four other staging technicians underwent training on supervising the erection of metal scaffolding.

Throughout the year, we also sent staff for First Aid certification so that we could respond more effectively in emergencies. In total, 45 staff from the Operations department were certified in "Occupational

First Aid with Cardiopulmonary Resuscitation & Use of Automated External Defibrillator" and another 45 staff, from various departments, were certified in "Standard First Aid with Cardiopulmonary Resuscitation & Use of Automated External Defibrillator".

Our in-house trainers trained 59 staff (39 technical crew and 20 trainees) in health and safety at the workplace. This three-and-a-half day competency-based programme is accredited by the Singapore Workforce Development Agency (WDA) and complies with their Workforce Skills Qualification (WSQ) framework. All participants were awarded statements of attainment upon successful completion of the programme.

We also trained 65 technical crew and trainees in working safely on elevated work platforms and 61 in "Working at Height". The "Working at Height" programme





is also accredited by WDA and participants who completed this programme received statements of attainment as well. We will continue to build capability in health and safety and champion this as part of the skill sets required of entry level technical theatre staff.

In addition, our Health and Safety Committee formed four teams to conduct internal audits on all departments in an effort to improve the health and safety management system at our workplace.

To equip our staff with service coaching techniques and to brush up the supervisory skills of those who oversee vendors and other staff, we trained 103 staff in "Conversational Coaching for Service Excellence" last year.

We also initiated an in-house training programme to train 10 technical

crew casuals as trainers and assessors in February 2012. This is in line with our role as a Continuing Education and Training Centre for Technical Theatre and our goal of improving the training and assessment capability of casuals in the industry.

Developing Industry Capability

In August 2011, five stage management trainees graduated from Esplanade's inaugural Stage Management Training Programme (SMTP). During the 12-month certification programme, the trainees had the opportunity to learn about the stage management process from classroom facilitated workshops and two in-house workshop performances, which were directed by experienced theatre directors. The trainees were also

mentored by experienced stage managers during their five-month attachment to various local companies and productions.

Our second batch of seven stage management trainees started their SMTP training in September 2011. These seven trainees also attended a five-day in-house music score reading programme to learn the techniques of cueing from music scores.

And to contribute to the development of stage managers of dance productions, we invited Ernest Abugov, Stage Manager of the National Ballet of Canada, to conduct two five-day dance stage management workshops. Attendees learnt the essential skills required of stage managers of dance productions, including following a music score. A total of 17 participants, including our trainees from the second batch of

SMTP attended the workshops, which employed archived videos, photography, real-life examples and a demonstration on cueing complex sequences.

Our third batch of Technical Theatre Training Programme (TTTP) trainees graduated in April 2012. With the 12-month training programme under their belts, these 10 graduates are ready to start work as trained technical crew. We are proud to report that our first two batches of TTTP graduates have been working extensively and actively in the local arts industry.

Last year, we also had 58 participants attend our "Introduction to Technical Theatre, Fundamentals

of Stage Management, Stage Lighting and Performance Sound" programme. This programme introduces individuals, who are interested in what goes on behind the stage, to the technical aspects of a performance.

Every year, two groups of 10 first-year Ngee Ann Polytechnic students are attached to the Production Services team for four weeks. Under this programme, we select a small group of students from each cohort to return for a five-month attachment during their third year of study. Six students were selected for this last year.

The training of casuals was not overlooked either. We continued to

conduct certification programmes for new casuals and trained 100 ushers, 39 technical crew casuals, 10 Artist Liaison Officers, two box office casuals, five retail casuals and five stage management casuals last year. The training not only equips them to meet the needs of Esplanade, but also stands them in good stead when they work with other industry players.

Every year, we roll out a customer service programme as part of the refresher training for our ushers.

Last year, we trained 250 ushers in Service Psychology, which looks at the customer's perception of the value of goods and services, how this affects their behaviour and how we can respond effectively.

"Due to the cultural diversity in Singapore, the Esplanade has to face a tough balancing act each day. It has been an enlightening experience to see how the Esplanade manages this difficulty and in this manner, truly fulfills its vision of being a performing arts centre for everyone."

Eva Katharina Zepp, Trainee, a Communication and Cultural Management student from Zeppelin University, Germany

FRIENDSHIP FRIENDSHIP FRIENDSHIP FRIENDSHIP FRIENDSHIP



"The staff are really helpful and patient in guiding me to learn how to plan and run the shows...

Esplanade provided me with a nice working environment with great learning opportunities."

Debra Chua, Trainee, National Arts Council scholarship recipient, Arts Event and Stage Management graduate from Hong Kong Academy for Performing Arts, Hong Kong

Sharing Our Experiences

We participated in the third edition of the annual Creative Industries Fair, organised by the WDA. Trainees from our TTTP helped out at the Esplanade booth, where we showcased our training programmes.

We also hosted 52 trainees from local and international institutions to give them a clearer idea of the range of careers available in the arts. The participants spent

between four and 20 weeks with us, learning about the day-to-day operations of the centre and experiencing the work that goes into our festivals and other programmes.

We also had visitors from overseas, such as the Director of Arts Education and the Programme Director of the Guangzhou Opera House. They were very keen to find out how we managed to run a centre that hosts over 3,000 events each year with our lean staffing levels as well as our approach to programming given that we have at least 14 festivals

and 20 series spread throughout the calendar year.

In addition, the ambassadors from the Singapore-China Young Business Ambassadors Programme 2011 were hosted to a tour and a talk about our centre and our facilities. This is a regular initiative which we facilitate in support of the Singapore International Foundation's efforts to be the bridge between organisations in Singapore and China. We believe that this is an important initiative as it allows us to understand each other better.

Human Resources

Full time permanent staff in Esplanade & Drama Centre	216
Contract staff	39
Trainees (64 Locals and 5 Foreign)	69
Avg no. of training hours per full time staff	34

ESPLANADE AT A GLANCE

FINANCIAL YEAR 2011/2012

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

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

The National Perspective

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

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

NO. OF ACTIVITIES

• Ticketed	882
• Non-Ticketed	2,138

Total No. of Activities - Ticketed & Non-ticketed	3,020
--------------------------------------------------------------	--------------

ATTENDANCE

• Ticketed	484,117
• Non-Ticketed	1,629,453

Total Attendance – Ticketed & Non-ticketed	2,113,570
-------------------------------------------------------	------------------

OUTREACH

• No. of Activities	802
• No. of Participants	19,665

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

ESPLANADE AT A GLANCE

FINANCIAL YEAR 2011/2012

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

The Industry Perspective

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

SPONSORS	
• No. of New Sponsors	47
• No. of Repeat Sponsors	61
JOB OPPORTUNITIES	
• Artists/Crew	28,359
• Casual Staff	50,071
COLLABORATIONS	
• No. of Collaboration Events	84
• No. of Collaboration Performances	201
NEW WORKS	
• No. of New Works	34
• No. of Performances	142

Corporate sponsorship is an area which Esplanade has cultivated over the years by working with like-minded sponsors who share our vision of bringing the arts closer to the community. While we work hard to nurture and grow our 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.

Esplanade has grown the industry by providing an increasing number of job opportunities for artists, crew and our casual staff. Esplanade has trained a pool of casuals, mainly for front-of-house operations and production. This pool of staff go through a rigorous training process before they are certified, after which they are still required to attend refresher courses each year to retain their certification. Not only do these casuals work for Esplanade but also for other venues, raising the level of proficiency and professionalism in the sector. A total of 50,071 job opportunities was created for our certified casual pool of 659 staff during the year.

Artists are also developed through collaboration works with Esplanade and international groups. Besides sharing the financial risk, Esplanade also shares expertise especially in the areas of programming, marketing and production.

ESPLANADE AT A GLANCE

FINANCIAL YEAR 2011/2012

We will continue to work with our local artists to improve the quality of productions and grow collaborations that help spur the industry. Across our programmes, from non-ticketed to ticketed, we will find ways to nurture existing talents to raise their performance standards and build audiences for them.

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

The Customer Perspective

Delivering the *Esplanade Experience* remains at the heart of the centre's service ethos and we constantly strive to improve our services and processes in order to meet and even go beyond their expectations. The customer perspective aims to quantify the satisfaction of our customers who are divided into three main groups – patrons/ audience, artists who perform here and hirers who rent our venues.

INTERRUPTIONS TO PERFORMANCE

• No. of Interruptions	2
------------------------	---

CUSTOMER SATISFACTION RATINGS (PATRONS)

• Overall average ¹	9.02
--------------------------------	------

There were two interruptions to performance during the year which were of a different nature. While we have put in place rectification measures and our aim is to always strive towards a zero show interruption record, 'live' performances are heavily dependent on a number of factors and there is always an element of risk of things going wrong.

In the customer satisfaction survey, on a scale of 1 to 10 (10 being highest satisfaction level), we have scored much better than the normal benchmark score of 7.5.

The Organisational Perspective

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

¹ Rated on satisfaction levels with customer service officer/ushers and ticket purchase experience at Esplanade box office, as well as likelihood to return and to recommend Esplanade.

ESPLANADE AT A GLANCE

FINANCIAL YEAR 2011/2012

KEY FINANCIAL INDICATORS

• Income	\$29,478,510
• Expenditure	\$73,464,620
• Cost Recovery Rate	52.2%

CORPORATE SUPPORT

• Sponsorship	\$5,483,765
• Number of Sponsors	108

PRODUCTIVITY

• Event to staff ratio	14.2
• Income to staff ratio	\$120,320

STAFF DEVELOPMENT

• Training (% of annual basic salaries)	2.6%
• Staff Turnover (monthly average)	1.5%
(National average)	2.0%

Income refers to commercial income earned by Esplanade, excluding funding and rental subvention. Growing income was challenging with competition from new venues and an increasing wide choice of performances by commercial presenters vying for the same audience and sponsorship dollar, but we managed to close income at the highest ever at \$29.5m. We will press on to contribute to the local arts groups by collaborations or providing support, for both *Esplanade Presents* as well as hirer shows, and to ensure a diverse mix of artistic and commercial presentations.

Expenditure refers to the total expenditure, consisting of business and operating spending. While we continue to tightly manage expenditure, cost inevitably increased with inflationary pressures, escalating electricity tariff rates, an aging centre and rising staff cost, beyond our control.

Cost Recovery Rate (CRR) essentially measures the income 'recovered' for each dollar of expenditure. CRR of 52.2% is within the range envisaged in the long term.

Sponsorship is an important source of revenue as it leverages on the activities already at Esplanade and supplements the income generated. However, this is an income stream that is also highly dependent on the economic situation. We will continue to refine our value proposition and customise campaigns to suit the individual needs of each sponsor.

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

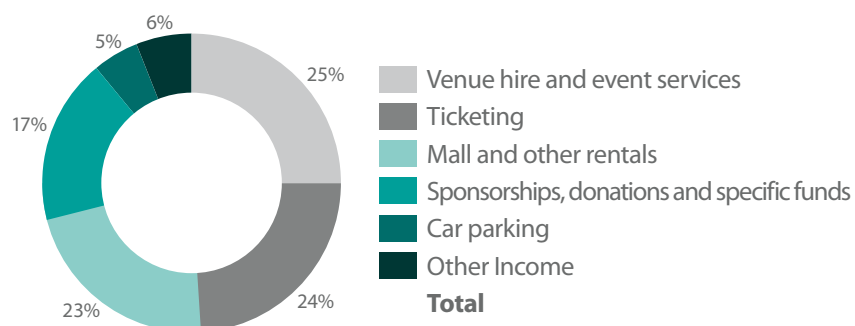
FINANCIAL HIGHLIGHTS

FINANCIAL YEAR 2011/2012

	FY 11/12	FY 10/11
	\$'000	\$'000
Total Income	31,266	27,869
Total Operating Expenditure	(75,485)	(70,200)
Deficit Before Grants	(44,219)	(42,331)
Share of Profit of Associated Company	1,238	1,171
Results After Share of Profit of Associated Company	(42,981)	(41,160)
Grants for the Year	30,920	30,019
Government Subvention - Rental of Property	14,150	12,840
Results for the Year	2,089	1,699
Cost Recovery Rate	52%	51%
Capital Expenditure	818	1,283
Total Assets	59,174	58,967

INCOME

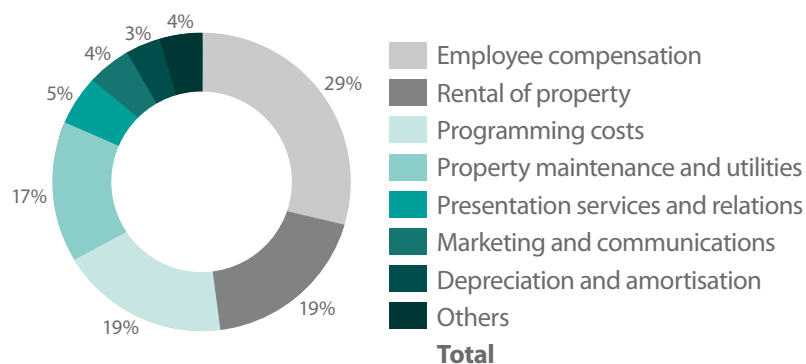
for the financial year ended 31 March 2012



FY 11/ 12		FY 10/11	
\$'000	%	\$'000	%
7,770	25	7,195	26
7,445	24	6,094	22
7,286	23	7,188	26
5,484	17	4,674	17
1,540	5	1,592	5
1,741	6	1,126	4
31,266	100	27,869	100

EXPENDITURE

for the financial year ended 31 March 2012



FY 11/ 12		FY 10/11	
\$'000	%	\$'000	%
21,888	29	20,118	29
14,150	19	12,840	18
14,079	19	12,897	18
12,760	17	12,313	18
3,468	5	3,135	4
3,156	4	3,078	4
2,870	3	3,181	5
3,114	4	2,638	4
75,485	100	70,200	100

OPERATING & FINANCIAL REVIEW

FINANCIAL YEAR 2011/2012

Strategic Partnership with National Arts Council

In May 2010, MICA announced that it had directed the National Arts Council (NAC) and Esplanade to explore a strategic partnership to manage NAC's theatres. Following the announcement, Esplanade took over management of Drama Centre with effect from 18 October 2010 and we have completed our first full year managing Drama Centre.

Since taking over, there have been improvements in Drama Centre's processes and policies, leading to greater operational efficiency. At the same time, the Drama Centre brand was developed while carefully maintaining its unique identity. This past year, we continued to expand and develop our training initiatives and improve production support, with the aim of developing a continued pipeline of venue management and theatre professionals to meet growing industry needs. Facilities at Drama Centre were further upgraded and maintained, leading to a longer useful life of the assets and improved public image.

As Drama Centre is part of The Esplanade Co. Ltd, its income and expenditure are included in Esplanade's financial statements. Any operating deficit for Drama Centre's operations will be funded separately by NAC via an operating grant. Any balance after grant, though part of Esplanade's accumulated reserves, must be set aside solely for use in Drama Centre's operations and upgrading or maintenance of equipment only. Accumulated reserves from Drama Centre's operations amounted to \$221,148 for the year as shown in Note 21 of the Financial Statements. Capital expenditure for Drama Centre continues to be owned and funded by NAC.

Esplanade was also appointed by NAC to manage a trial event *Play It Back* at Esplanade Park over the weekend of 24 and 25 March 2012. The cost of the event was recorded in NAC's books.

Operating Review

FY2011/12 was a challenging year with a slow domestic economy, high inflation and rising operating cost. Growing revenue was difficult with increasing competition from new venues and an increasing wide choice of performances by commercial presenters vying for the same audience base and sponsorship dollar. Notwithstanding these, Esplanade did well, closing the year with a positive balance of \$0.9m. Our associated company SISTIC continued to be profitable, contributing \$1.2m to our results, bringing our net balance to \$2.1m.

Our commercial income alone is never sufficient to sustain the breadth of our work and we are grateful to our funders for their continued support, without whom we would not be able to fulfill our national, social and artistic objectives. Esplanade has continued to build on our foundation of disciplined cost management and accountability for every dollar spent. This has helped us manage controllable costs in the inflationary climate.

In our core business of programming, key presentations during the year included the Mariinsky Ballet and Orchestra, Paris Opera Ballet and the third and final installment of The Bridge Project – *Richard III* with Kevin Spacey in the lead role. Among our major ethnic festivals, *Pesta Raya - Malay Festival of Arts* and *Kalaa Utsavam - Indian Festival of Arts* enjoyed high attendances of 96% and 76% respectively while *Huayi - Chinese Festival of Arts*' ticketed activities registered a record attendance of 99%, with 11 out of 13 productions sold out. As part of our strategic intent to develop *Mosaic Music Festival*, we produced our own concert this year that brought the music community together. Despite competition from a deluge of music acts, ticket sales for *Mosaic* remained healthy at 88%, an improvement over last year. There was a greater focus on producing works and education programmes as we continued to develop our own content for the *PLAYtime!* series for toddlers and collaborated with schools in *Limelight* and arts groups to present *FYI* programmes for schools. Overall, ticketing income grew with the increased investment in programming.

OPERATING & FINANCIAL REVIEW

FINANCIAL YEAR 2011/2012

The increase in venue income comes solely from Drama Centre. This is our first full year accounting for Drama Centre compared to about half a year last year. Excluding Drama Centre, Esplanade's venue income has declined. The venue rental scene continues to evolve and the decline in venue rent was largely due to competition from new venues for commercial presentations. Although utilisation of our venues remained high, local productions did not bring the same level of income as the commercial productions. We will continue to engage the local arts groups in possible collaborations to encourage them to undertake more presentations as we share their risk and offer our support in areas including production and marketing.

Mall rental enjoyed upside from higher rents for leases renewed as well as higher variable income as tenant sales picked up. Among the new tenants complementing the existing tenant mix were ladies fashion outlet Mocha, and restaurants Sauce and Loola's by Awfully Chocolate. Our existing tenant, Gramercy expanded its retail space by leasing an additional unit.

Sponsorship income increased with contributions to our 10th Anniversary as well as BMW who joined us as partner. This income stream continues to face stiff challenges with the economic uncertainty, the tightening of expenditure by corporations and competition from other charitable causes. We will persevere in our strategy to work with corporations to fulfill their corporate social responsibility (CSR) and through refining our value proposition to the individual needs of each sponsor.

The increase in Other Income was mainly due to grants of \$0.7m from Workforce Development Agency for training workers in the technical theatre industry under the Creative Industries Workforce Skills Qualifications (CI WSQ) framework and the NAC for the development of industry capabilities in the areas of technical theatre, venue management and production management.

On the expenditure side, employee compensation forms the largest component of TECL's expenditure and is an area for tight cost management and resource optimisation. We have kept permanent headcount at a minimum by maintaining a casual pool for production and front-of-house crew who are activated only when there is work. For our permanent headcount, we need to continue to invest in training and manpower development to ensure that we continue to be able to support the growth in the range and depth of arts programmes as there are no readily available resources for programming and production.

Rental of property increased when our lease with government was renewed but this is matched by an equivalent amount in rental subvention and did not impact our bottom line. Programming cost increased from last year largely due to our increasing investment in education and community programmes and the major events presented.

In the area of property maintenance, budget measures introduced to further reduce the proportion of foreign workers in the labour market will push up operational cost of companies that are highly dependent on foreign workers. Esplanade is dependent on outsourced contractors for various property maintenance services that uses foreign workers intensively. We have seen increases with our contract renewals and we expect the trend to continue as and when various maintenance contracts come up for renewal.

We continually strive for energy efficiencies and we are pleased to have managed to reduce consumption of electricity and water by 2.1% and 11.2% respectively over last year despite the increase in activity levels. However, the increase in electricity rates outstripped the reduction in consumption, leading to utilities cost increasing by over \$0.1m from last year. Cyclical works gained momentum as the centre moved into its tenth year of operations.

Despite the prevailing circumstances and one-time expenditure of \$0.4m incurred in preparation for the 10th Anniversary, we are happy to report that our Cost Recovery Rate of 52.2% was an improvement over last year and our budget.

OPERATING & FINANCIAL REVIEW

FINANCIAL YEAR 2011/2012

Financial Review

Esplanade's reserve policy is explained in the Governance Report on page 16. Our accumulated funds to date stand at \$38.5m or \$33.8m excluding the earnings from our associated company, SISTIC and earnings from Drama Centre. This is below half of our annual operating expenditure of \$73.5m for FY11/12, excluding Drama Centre.

During the year, Esplanade received dividend of \$1.75m from SISTIC which led to a decrease in investment in associated company as shown in Note 17 of the Financial Statements and a corresponding increase in cash. Besides the dividend, our cash balance as at year end also increased due to timing differences in the grants received compared to last year.

Besides our commercial income, the principal funding source of Esplanade are grants received from the Government of Singapore and its related agencies as explained in Note 2 of the Financial Statements.

The Charities Accounting Standard (CAS) was introduced on 1 July 2011. Esplanade is a company limited by guarantee and large IPC with a significant investment in an associated company. Therefore, we have to, and will continue to, comply with the Singapore Financial Reporting Standards.

RAP 6 is a Recommended Accounting Practice approved by the ICPAS for charities whose financial year begins on or after 1 January 2006. RAP 6 continues to be applicable until the CAS implementation for financial periods beginning on or after 1 July 2011. 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 fundraising activities from the general public. Esplanade's financial statements have complied with RAP 6 where applicable.

Going Forward

Esplanade remains committed to promoting a creative economy, social integration and fostering community spirit through the arts despite the increasingly challenging environment.

Esplanade's five main income streams - venue hire, mall rental, ticketing, sponsorship and parking income account for about 95% of income. Venue income is challenged with a changing hirer profile to more local arts companies and productions with a smaller ticket inventory and lower average ticket price. Retail gross floor area at our mall is maximised with units fully occupied and lease renewal rates depend on prevailing market conditions.

The area of ticketing or programming will see Esplanade increase our focus towards industry and community development which will have lower cost recoveries than the first 10 years when Esplanade was growing the arts calendar to create vibrancy and develop audiences. Sponsorship is highly dependent on the economic outlook and public sentiment. It leverages on our programming calendar and there is limited upside as programming increases its focus on industry and community development.

The next phase of Esplanade's contribution to society will see us operating in a scenario where income growth will lag behind cost increases especially with cost increases due to external factors beyond our control, particularly in the areas of staff and property maintenance cost. Nonetheless, we will constantly review our business model and processes and ensure efficiency in all that we do. We will drive up our commercial income streams as much as we can and with financial support from our funders, we will press on to drive initiatives that promote the arts in society.

DIRECTORS' REPORT

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

The directors present their report to the members together with the audited financial statements for the financial year ended 31 March 2012.

Directors

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

Theresa Foo–Yo Mie Yoen (Chairman)
 Benson Puah Tuan Soon (Chief Executive Officer)
 Patrick Ang Peng Koon
 Beh Swan Gin
 Peter Chay Fook Yuen
 Patrick Daniel
 Lee Tzu Yang
 Clara Lim–Tan
 Christine Ong
 Ramlee Bin Buang (appointed on 12 December 2011)
 Saw Phaik Hwa
 Sim Gim Guan
 Andreas Sohmen-Pao
 Mildred Tan-Sim Beng Mei

Arrangements to enable directors to acquire debentures

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

Directors' interests in debentures

According to the register of directors' shareholdings, none of the directors holding office 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 as disclosed in the accompanying financial statements that Mr. Benson Puah Tuan Soon has an employment relationship with the Company and received remuneration in his capacity as Chief Executive Officer of the Company.

Independent auditor

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

On behalf of the directors



THERESA FOO–YO MIE YOEN
Chairman



BENSON PUAH TUAN SOON
Director

DIRECTORS' REPORT**FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**

In the opinion of the directors,

- (a) the financial statements as set out on pages 91 to 116 are drawn up so as to give a true and fair view of the state of affairs of the Company as at 31 March 2012 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
Chairman



BENSON PUAH TUAN SOON
Director

23 July 2012

INDEPENDENT AUDITOR'S REPORT**TO THE MEMBERS OF THE ESPLANADE CO LTD****Report on the Financial Statements**

We have audited the accompanying financial statements of The Esplanade Co Ltd (the "Company") set out on pages 91 to 116, which comprise the balance sheet as at 31 March 2012, the statement of comprehensive income, the statement of changes in accumulated funds and the statement of cash flows for the year then ended, and a summary of significant accounting policies and other explanatory information.

Management's Responsibility for the Financial Statements

Management is responsible for the preparation of financial statements that give a true and fair view in accordance with the provisions of the Singapore Companies Act (the "Act") and Singapore Financial Reporting Standards, and for devising and maintaining a system of internal accounting controls sufficient to provide a reasonable assurance that assets are safeguarded against loss from unauthorised use or disposition, that transactions are properly authorised and that they are recorded as necessary to permit the preparation of true and fair profit and loss accounts and balance sheets and to maintain accountability of assets.

Auditor's Responsibility

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

An audit involves performing procedures to obtain audit evidence about the amounts and disclosures in the financial statements. The procedures selected depend on the auditor's judgement, including the assessment of the risks of material misstatement of the financial statements, whether due to fraud or error. In making those risk assessments, the auditor considers internal controls relevant to the entity's preparation of financial statements that give a true and fair view 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 controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by management, as well as evaluating the overall presentation of the financial statements.

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

Opinion

In our opinion, the financial statements of the Company are properly drawn up in accordance with the provisions of the Act and Singapore Financial Reporting Standards so as to give a true and fair view of the state of affairs of the Company as at 31 March 2012, and the results, changes in equity and cash flows of the Company for the financial year ended on that date.

Report on Other Legal and Regulatory Requirements

In our opinion, the accounting and other records required by the Act to be kept by the Company have been properly kept in accordance with the provisions of the Act.



PricewaterhouseCoopers LLP
Public Accountants and Certified Public Accountants

Singapore, 23 July 2012

STATEMENT OF COMPREHENSIVE INCOME FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

	Note	2012 \$	2011 \$
Income	3	31,265,522	27,869,039
Expenditure	5	(75,484,531)	(70,200,058)
Deficit before grants		(44,219,009)	(42,331,019)
Share of profit of associated company	17	1,238,320	1,170,453
Results after share of profit of associated company		(42,980,689)	(41,160,566)
Release of grants			
– Operating grants	14	28,105,552	26,876,474
– Deferred capital grants	23	2,814,408	3,142,865
		30,919,960	30,019,339
Government subvention – rental of property	7	14,149,680	12,840,000
Total comprehensive income		2,088,951	1,698,773
Retained in:			
The Company		850,631	528,320
The Associated Company		1,238,320	1,170,453
		2,088,951	1,698,773

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

BALANCE SHEET

AS AT 31 MARCH 2012

	Note	2012 \$	2011 \$
ASSETS			
Current assets			
Cash and cash equivalents	12	35,989,345	21,659,841
Trade receivables	13	2,757,194	1,204,178
Grants receivable	14	7,747,477	18,679,172
Merchandise	15	27,884	21,242
Other current assets	16	1,238,950	3,421,124
		47,760,850	44,985,557
Non-current assets			
Investment in associated company	17	5,258,149	5,769,829
Property, plant and equipment	18	6,154,733	8,211,210
		11,412,882	13,981,039
Total assets		59,173,732	58,966,596
LIABILITIES			
Current liabilities			
Payables	19	12,015,763	11,900,947
Specific funds – programmes	20	117,908	117,908
		12,133,671	12,018,855
Net assets		47,040,061	46,947,741
Accumulated funds	21	38,516,278	36,427,327
Deferred grants			
Investment grants	22	2,505,007	2,505,007
Deferred capital grants	23	6,018,776	8,015,407
		8,523,783	10,520,414
		47,040,061	46,947,741

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

STATEMENT OF CHANGES IN ACCUMULATED FUNDS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

	\$
2012	
Beginning of financial year	36,427,327
Total comprehensive income	<u>2,088,951</u>
End of financial year	<u>38,516,278</u>
 2011	
Beginning of financial year	34,728,554
Total comprehensive income	<u>1,698,773</u>
End of financial year	<u>36,427,327</u>

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

STATEMENT OF CASH FLOWS

FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

	Note	2012 \$	2011 \$
Cash flows from operating activities			
Cash receipts from customers		29,773,394	27,595,028
Cash paid to suppliers and employees		(56,415,879)	(54,235,430)
Net cash used for operating activities		(26,642,485)	(26,640,402)
Cash flows from investing activities			
Purchase of property, plant and equipment		(765,354)	(1,876,892)
Proceeds from disposal of property, plant and equipment		12,372	23,000
Interest received		119,947	211,364
Dividend received from associated company		1,750,000	–
Net cash provided by/(used for) investing activities		1,116,965	(1,642,528)
Cash flows from financing activities			
Grants received from Government	14	39,520,524	17,033,013
Grants received from National Arts Council	14	334,500	220,000
Cash held in trust	12	(37,061)	(10,163)
Net cash provided by financing activities		39,817,963	17,242,850
Net increase/(decrease) in cash and cash equivalents		14,292,443	(11,040,080)
Cash and cash equivalents at beginning of financial year		21,519,057	32,559,137
Cash and cash equivalents at end of financial year	12	35,811,500	21,519,057

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

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

1. General information

The Esplanade Co Ltd (the “Company”) is incorporated and domiciled in Singapore and is limited by guarantee. The address of the Company’s registered office is 1 Esplanade Drive, Singapore 038981.

The principal activities of the Company are:

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

Since 18 October 2010, the Company has taken over the management and operations of Drama Centre.

2. Significant accounting policies

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

Interpretations and amendments to published standards effective in 2011

On 1 April 2011, the Company adopted the new or amended FRS and Interpretations to FRS (“INT FRS”) that are mandatory for application from that date. Changes to the Company’s accounting policies have been made as required, in accordance with the transitional provisions in the respective FRS and INT FRS.

The adoption of these new or amended FRS and INT FRS did not result in substantial changes to the Company’s accounting policies and had no material effect on the amounts reported for the current or prior financial years.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.2 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:

(a) *Venue hire and event services*

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

(b) *Mall and other rentals*

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

(c) *Ticketing*

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

(d) *Sponsorships and donations*

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

Sponsorship in-kind is included in income based on an estimate of the fair value at the date of receipt. Sponsorship in-kind is recognised if it meets the needs of the Company, the amount can be measured reliably, and there is no uncertainty that it will be received.

(e) *Car parking*

Car parking income is recognised on a receipt basis.

(f) *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 collectability of the related receivable is reasonably assured.

(g) *Interest income on fixed deposits*

Interest income is recognised using the effective interest method.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.3 Grants

- (a) Grants received from the Government of Singapore (administered through the Ministry of Information, Communications and the Arts ("MICA")) and its related agencies are for the purpose of meeting recurrent operating and capital expenditure, and the presentation of arts and related events.
- (b) Grants for depreciable assets recorded in the Company's financial statements are taken to the deferred capital grant account, and recognised in profit or loss on a straight-line basis over the periods necessary to match the depreciation of the corresponding depreciable assets.
- (c) Grants received for cyclical improvement works and replacement of assets owned by MICA are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.
- (d) Grants for investments are taken to the investment grant account, and will be credited to the profit or loss upon disposal of the investment.
- (e) Grants for recurrent and programme expenditure are recognised in profit or loss on an accrual basis to match the related expenses when incurred.
- (f) Grants received from the National Arts Council are for meeting recurrent operating expenditure of the Drama Centre. Any operating surpluses will be set aside solely for use in Drama Centre's operations and upgrading/ maintenance of equipment.
- (g) Grants are also received from National Arts Council for the acquisition of new assets and renovation/ improvement works of assets owned by National Arts Council that are located in Drama Centre, and are taken to offset receivables recorded by the Company when the expenditures are incurred in advance of grant receipts.

2.4 Property, plant and equipment

(a) *Measurement*

(i) *Property, plant and equipment*

Property, plant and equipment are stated at cost less accumulated depreciation and accumulated impairment losses (Note 2.6).

Capital projects in progress include construction costs for the property, plant and equipment. Capitalised value is subsequently reclassified from capital projects in progress to respective category of property, plant and equipment when the asset is considered available for its intended use.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.4 Property, plant and equipment (continued)

(a) Measurement (continued)

(i) Property, plant and equipment (continued)

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 2.6).

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

(ii) Components of costs

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

(b) Depreciation

Depreciation is calculated using the straight line method to allocate depreciable amounts over their estimated useful lives. The estimated useful lives are as follows:

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

The residual values, estimated useful lives and depreciation method of property, plant and equipment are reviewed, and adjusted as appropriate, at each balance sheet date. The effects of any revision are recognised in profit or loss when the changes arise.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.4 Property, plant and equipment (continued)

(c) *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.

(d) *Disposal*

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

2.5 Investment in associated company

Associated companies are entities which the Company has significant influence, but not control, generally accompanying a shareholding giving rise to voting rights of 20% and above but not exceeding 50%. Investment in associated company is accounted for in the financial statements using the equity method of accounting, less impairment losses, if any. The investment in associated company in the balance sheet includes goodwill.

Equity accounting involves recording investment in associated company initially at cost, and recognising the Company's share of its associated company's post-acquisition results, of which post-acquisition profits or losses are recognised in profit or loss and its share of post-acquisition other comprehensive income is recognised in other comprehensive income. These post-acquisition movements and distributions received from the associated company are adjusted 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 non-current receivables, the Company does not recognise further losses, unless it has obligations to make or has made payments on behalf of the associated company.

2.6 Impairment of non-financial assets

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

An impairment loss for an asset other than goodwill is reversed if, and only if, there has been a change in the estimates used to determine the assets recoverable amount since the last impairment loss was recognised. The carrying amount of an asset other than goodwill is increased to its revised recoverable amount, provided that this amount does not exceed the carrying amount that would have been determined (net of amortisation or accumulated 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 profit or loss, unless the asset is carried at its revalued amount, in which case, such reversal is treated as a revaluation increase. However, to the extent that an impairment loss on the same revalued asset was previously recognised in profit or loss, a reversal of that impairment is also recognised in profit or loss.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.7 Trade receivables

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

2.8 Leases

(a) *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 recognised in profit or loss on a straight-line basis over the period of the lease.

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

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

Operating leases

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

2.9 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.

2.10 Provisions

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.11 Trade payables

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

2.12 Employee compensation

(a) *Defined contribution plans*

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

(b) *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.

2.13 Foreign currency translation

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

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

2.14 Government grant

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

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

2.15 Fair value estimation of financial assets and liabilities

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

2. Significant accounting policies (continued)

2.16 Cash and cash equivalents

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

3. Income

	2012	2011
	\$	\$
Venue hire and event services	7,770,197	7,195,078
Ticketing	7,444,637	6,094,445
Mall and other rentals	7,286,080	7,187,545
Sponsorships and donations (Note 4)	5,483,765	4,467,216
Car parking	1,539,996	1,591,963
Specific funds – programmes (Note 20)	–	207,110
Other income:		
Merchandise sales	330,183	367,754
Tenant services	158,706	170,882
Interest income on fixed deposits	141,616	158,883
Royalties income	49,554	51,388
Income from guided tours	17,467	18,614
Gain on disposal of assets	7,677	9,284
WDA Grant	389,128	–
Capability Development Grant	315,000	–
Government grant – jobs credit scheme	–	59,426
Miscellaneous	331,516	289,451
	1,740,847	1,125,682
	31,265,522	27,869,039

WDA Grant refers to funding received from the Singapore Workforce Development Agency (“WDA”) that enables the Company to train workers in the Technical Theatre (Creative) Industry under the Creative Industries Workforce Skills Qualifications framework.

Capability Development Grant refers to funding received from the National Arts Council that enables the Company to develop industry capabilities in the areas of technical theatre, venue management and production management.

The Jobs credit scheme is a cash grant included in the Singapore Budget 2009 to help business preserve jobs in the economic downturn. The scheme ended during the financial year ended 31 March 2011.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**4. Sponsorships and donations**

	2012	2011
	\$	\$
Non-tax deductible sponsorships and donations	2,141,014	2,199,679
Tax deductible sponsorships and donations	3,342,751	2,267,537
	5,483,765	4,467,216

These donations are unrestricted, and are given to support the presentation and development of artistic productions and activities. The use of donations is in accordance with the objectives of the Company.

The total relevant sponsorship expenses for the financial year ended 31 March 2012 did not exceed 30% of the total relevant sponsorship income for the same year.

5. Expenditure

	2012	2011
	\$	\$
Employee compensation (Note 6)	21,888,174	20,118,301
Rental of property (Note 7)	14,149,680	12,840,000
Programming costs	14,079,090	12,896,823
Property maintenance and utilities (Note 8)	12,759,856	12,312,998
Presentation services and relations (Note 9)	3,468,124	3,135,180
Marketing and communications (Note 10)	3,156,197	3,077,973
Other expenditure (Note 11)	5,983,410	5,818,783
	75,484,531	70,200,058

6. Employee compensation

	2012	2011
	\$	\$
Wages and salaries	17,747,391	16,295,166
Employer's contribution to Central Provident Fund	2,186,811	1,905,007
Other benefits	1,953,972	1,918,128
	21,888,174	20,118,301

Average number of persons employed during the financial year:

	2012	2011
Permanent Staff	216	208
Contract Staff	39	34
Full-time employees	255	242

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**7. Rental of property**

The Government of Singapore has charged the Company rental of \$14,149,680 (2011: \$12,840,000) for use of Esplanade - Theatres on the Bay. The rental is funded by way of a Government's subvention.

8. Property maintenance and utilities

	2012	2011
	\$	\$
Building and facilities maintenance	8,837,776	8,554,314
Utilities	3,820,731	3,659,729
Insurance	101,349	98,955
	12,759,856	12,312,998

9. Presentation services and relations

	2012	2011
	\$	\$
Production services	2,666,820	2,304,378
Ticketing and event services	801,304	830,802
	3,468,124	3,135,180

10. Marketing and communications

	2012	2011
	\$	\$
Advertising and promotion	2,478,622	2,492,725
Public relations	424,392	374,080
Sponsor services and development	159,984	115,095
Publications costs	93,199	96,073
	3,156,197	3,077,973

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**11. Other expenditure**

	2012	2011
	\$	\$
Depreciation of property, plant and equipment (Note 18)	2,869,560	3,181,090
GST expense	842,822	702,296
Professional and IT support charges	416,137	454,800
Office supplies, postage and communication	413,320	395,044
Minor assets expensed	252,253	190,499
Merchandise		
– Cost of merchandise sold	176,200	195,400
– Allowance for diminution in value	2,063	99
Travelling and transport	218,373	206,084
Bank charges	164,346	149,290
Governance costs		
– Legal and secretarial fees	25,114	66,864
– External auditors' remuneration	64,700	61,500
– Internal auditors' remuneration	18,178	11,900
Allowance for impairment of trade receivables	(565)	2,709
Foreign exchange (gain)/loss	(493)	544
Anniversary Celebration expenditure	329,928	–
Miscellaneous expenses	191,474	200,664
	5,983,410	5,818,783

12. Cash and cash equivalents

	2012	2011
	\$	\$
Cash at bank and on hand	2,489,345	2,079,841
Fixed deposits	33,500,000	19,580,000
	35,989,345	21,659,841
Cash held in trust	(177,845)	(140,784)
Cash and cash equivalents per statement of cash flows	35,811,500	21,519,057

Cash at bank and on hand includes amount of \$102,284 (2011: \$325,962) which is the cash at bank and on hand for Drama Centre and it consists of funds derived solely from the operations of the centre and operating grant received from National Arts Council, less payments made for operating the centre.

The fixed deposits with a financial institution mature on varying dates within 10 months (2011: varying dates within 9 months) from the financial year end. Interest rates on these deposits are variable and the weighted average effective interest rate as at 31 March 2012 was 0.68% (2011: 0.48%) per annum.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**12. Cash and cash equivalents (continued)**

Cash and cash equivalents are denominated in the following currencies:

	2012	2011
	\$	\$
Singapore Dollars	35,810,847	21,431,338
United States Dollars	177,845	140,784
Euros	653	87,719
	35,989,345	21,659,841

The Company is the secretariat for the Association of Asia Pacific Performing Arts Centres. The cash denominated in United States Dollars amounted to US\$141,922 (2011: US\$112,133) is held in trust by the Company for that association.

13. Trade receivables

	2012	2011
	\$	\$
(a) Associated company – trade	1,001	–
Non-related parties – trade	2,756,193	1,204,178
	2,757,194	1,204,178
(b) Non-related party trade receivables are stated after deducting allowance for impairment	69,147	69,712

14. Grants receivable

	2012	2011
	\$	\$
Balance at beginning of year	18,679,172	7,933,013
Grants received from Government	(39,520,524)	(17,033,013)
Grants received from National Arts Council	(334,500)	(220,000)
Transferred to deferred capital grants (Note 23)	817,777	1,122,698
Released to profit or loss	28,105,552	26,876,474
Balance at end of year	7,747,477	18,679,172

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**14. Grants receivable (continued)**

Grants for cyclical improvement works and replacement of assets owned by MICA received in the year ended 31 March 2012 amounted to \$8,122,454 (2011: \$208,502). There is no outstanding amount receivable from MICA in the year ended 31 March 2012 (2011: \$2,694,315).

Grants from National Arts Council are to be used solely for the operation of Drama Centre. Grants for purchase and replacement of assets owned by National Arts Council that are located in Drama Centre, received and receivable in the year ended 31 March 2012 amounted to \$10,288 and \$617,502 respectively (2011: \$244,887 and \$10,288).

15. Merchandise

	2012	2011
	\$	\$
At cost	35,267	29,274
Less: Allowance for impairment	(7,383)	(8,032)
At net realisable value	27,884	21,242

16. Other current assets

	2012	2011
	\$	\$
Recoverable expenditure and receivables	708,249	2,837,965
Recoverable from the associated company	19,561	20,464
Prepayments	487,900	540,275
Deposits	23,240	22,420
	1,238,950	3,421,124

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

17. Investment in associated company

	2012	2011
	\$	\$
Beginning of financial year	5,769,829	4,599,376
Share of profit	1,238,320	1,170,453
Dividends received	(1,750,000)	–
End of financial year	5,258,149	5,769,829

The associated company paid dividends of \$5,000,000 to its shareholders during the financial year. The Company received its share of the dividends based on 35% shareholding which amounted to \$1,750,000.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

17. Investment in associated company (continued)

The summarised financial information of the associated company, not adjusted for the proportion of ownership interest held by the Company, is as follows:

	2012	2011
	\$	\$
Assets	31,783,000	17,136,000
Liabilities	20,356,000	4,247,000
Revenues	15,407,000	14,864,000
Net profits	3,538,000	3,344,000

Investment in the associated company includes goodwill of \$1,358,735 (2011: \$1,358,735).

Details of the investment in associated company are as follows:

Associated company	Principal activities	Country of business	Equity holding		Cost of investment	
			2012	2011	2012	2011
			%	%	\$	\$
SISTIC.com Pte Ltd ("SISTIC")	Ticketing and ticketing related services	Singapore	35	35	2,505,007	2,505,007

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

18. Property, plant and equipment

	Leasehold improvements	Plant and machinery	Production equipment	Artwork	Furniture, fittings and equipment	Computer software	Capital projects in progress	Total
	\$	\$	\$	\$	\$	\$	\$	\$
2012								
Cost								
Beginning of financial year	3,036,973	4,687,530	11,359,780	357,616	7,515,026	2,102,105	154,880	29,213,910
Additions	33,000	19,668	341,909	–	262,745	9,256	151,199	817,777
Disposals	(11,268)	–	–	–	(312,068)	(136,495)	–	(459,831)
Transfers from capital projects in progress	–	6,700	91,602	–	186,200	–	(284,502)	–
End of financial year	3,058,705	4,713,898	11,793,291	357,616	7,651,903	1,974,866	21,577	29,571,856
Accumulated depreciation								
Beginning of financial year	2,091,322	2,742,187	8,010,856	357,616	5,880,941	1,919,778	–	21,002,700
Depreciation	240,123	498,430	1,202,830	–	805,009	123,168	–	2,869,560
Disposals	(6,573)	–	–	–	(312,069)	(136,495)	–	(455,137)
End of financial year	2,324,872	3,240,617	9,213,686	357,616	6,373,881	1,906,451	–	23,417,123
Net book value								
End of financial year	733,833	1,473,281	2,579,605	–	1,278,022	68,415	21,577	6,154,733
2011								
Cost								
Beginning of financial year	3,013,323	4,439,717	10,980,807	357,616	7,266,148	2,204,528	104,723	28,366,862
Additions	–	311,953	105,413	–	312,297	–	553,035	1,282,698
Disposals	–	(64,140)	–	–	(269,087)	(102,423)	–	(435,650)
Transfers from capital projects in progress	23,650	–	273,560	–	205,668	–	(502,878)	–
End of financial year	3,036,973	4,687,530	11,359,780	357,616	7,515,026	2,102,105	154,880	29,213,910
Accumulated depreciation								
Beginning of financial year	1,849,051	2,302,269	6,672,227	357,616	5,256,332	1,806,049	–	18,243,544
Depreciation charge	242,271	492,299	1,338,629	–	891,739	216,152	–	3,181,090
Disposals	–	(52,381)	–	–	(267,130)	(102,423)	–	(421,934)
End of financial year	2,091,322	2,742,187	8,010,856	357,616	5,880,941	1,919,778	–	21,002,700
Net book value								
End of financial year	945,651	1,945,343	3,348,924	–	1,634,085	182,327	154,880	8,211,210

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**19. Payables**

	2012	2011
	\$	\$
Trade payable to:		
- Non-related parties	1,850,059	1,866,061
- Associated company	–	2,314
	1,850,059	1,868,375
Accrued operating expenses	6,676,998	6,805,724
Deposits received	2,265,176	2,566,062
Deferred income	950,025	438,959
Sundry payables	273,505	221,827
	12,015,763	11,900,947

20. Specific funds – programmes

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

	2012	2011
	\$	\$
Balance at beginning of year	117,908	325,018
Released to profit or loss	–	(207,110)
Balance at end of year	117,908	117,908

21. Accumulated Funds

	2012	2011
	\$	\$
Balance at beginning of year	36,427,327	34,728,554
Contributed by operations	850,631	528,320
Share of profit of associated company	1,238,320	1,170,453
Balance at end of year	38,516,278	36,427,327

Accumulated funds contributed by operations includes amount of \$213,100 (2011: \$8,048) which is contributed by the operations of Drama Centre. This results in an accumulated funds attributable to Drama Centre of \$221,148 (2011: \$8,048) as at the end of the financial year.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**22. Investment grants**

	2012	2011
	\$	\$
Balance at beginning and end of year	<u>2,505,007</u>	<u>2,505,007</u>

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

23. Deferred capital grants

	2012	2011
	\$	\$
Balance at beginning of year	8,015,407	10,035,574
Transferred from operating grants (Note 14)	817,777	1,122,698
Released to profit or loss	(2,814,408)	(3,142,865)
Balance at end of year	<u>6,018,776</u>	<u>8,015,407</u>

24. Significant related party transactions

In addition to the information disclosed elsewhere in the financial statements, 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

	2012	2011
	\$	\$
Commission income received from associated company	22,498	25,863
Handling fees received from associated company	14,676	15,799
Director's fees received from associated company	–	4,700
Sales commission expense paid to associated company	100,107	96,869
Ticketing agency fees paid to associated company	215,018	215,516
Software maintenance fees paid to associated company	150,000	150,000
Other services paid to associated company	41,759	50,979
Legal fees paid to other related party	<u>11,254</u>	<u>42,754</u>

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

Other related party refers to a company which is controlled or significantly influenced by one of the Company's directors.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**24. Significant related party transactions (continued)****(b) Key management personnel compensation**

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

	2012	2011
	\$	\$
Salaries and other short term benefits	2,367,076	2,265,757
Employer's contribution to Central Provident Fund	86,040	74,929
	2,453,116	2,340,686

Number of key management in remuneration bands is as follows:

	2012	2011
\$500,000 to below \$600,000	1	1
\$400,000 to below \$500,000	1	–
\$300,000 to below \$400,000	1	1
\$200,000 to below \$300,000	5	6
\$100,000 to below \$200,000	–	–
Below \$100,000	–	–
	8	8

Although CEO of the Company is also CEO of the National Arts Council, the remuneration disclosed includes only the portion for his portfolio in the Company.

25. Tax

The Company is a registered charity under the Charities Act (Cap 37). All registered charities enjoy automatic tax exemption. Hence, the Company is not required to make provision for Singapore income tax in the financial year ended 31 March 2012.

26. Commitments**(a) Contracted for at the balance sheet date but not recognised in the financial statements:**

	2012	2011
	\$	\$
Leasehold improvements and equipment	–	50,674
Works and services	344,212	332,007
	344,212	382,681

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012**26. Commitments (continued)**

- (b) Operating lease commitments – where the Company is the lessee

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

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

	2012	2011
	\$	\$
Not later than one year	39,942	36,462
Later than one year but not later than five years	58,460	35,402
	98,402	71,864

- (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 balance sheet date but not recognised as receivables, are as follows:

	2012	2011
	\$	\$
Not later than one year	5,773,786	5,074,600
Later than one year but not later than five years	7,113,959	2,783,990
	12,887,745	7,858,590

27. Financial risk management*Financial risk factors*

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

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

27. Financial risk management (continued)

Financial risk factors (continued)

(a) Market risk

Interest rate risk

The Company is exposed to significant interest rate risk on its fixed deposits with financial institution. Interest rates on these assets are variable (Note 12). The Company periodically monitors interest rate fluctuations to ensure that the exposure to interest rate risk is within acceptable levels.

(b) Credit risk

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

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

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

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

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

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

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

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

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

27. Financial risk management (continued)

Financial risk factors (continued)

(b) Credit risk (continued)

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

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

	2012	2011
	\$	\$
Past due < 3 months	622,362	527,154
Past due 3 to 6 months	5,083	42,888
Past due over 6 months	7,946	4,210
	635,391	574,252

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

	2012	2011
	\$	\$
Gross amount	69,147	–
Less: Allowance for impairment	(69,147)	–
	–	–
Beginning of financial year	69,712	69,712
Allowance made	6,235	–
Allowance written back	(6,800)	–
End of financial year (Note 13(b))	69,147	69,712

(c) Liquidity risk

The Company manages liquidity risk by maintaining sufficient cash and available funding through grants from government. The Company aims to obtain annual funding in advance as well as working capital from the Government and its related agencies.

The Company does not have significant non-current liabilities. Current liabilities are matured within the next one year and the value as at balance sheet date approximates its expected contractual undiscounted cash outflows due to its short term maturity.

NOTES TO THE FINANCIAL STATEMENTS FOR THE FINANCIAL YEAR ENDED 31 MARCH 2012

27. Financial risk management (continued)

Financial risk factors (continued)

(d) Capital risk

The company's objectives when managing capital, which remains unchanged from the previous year, are to safeguard the Company's ability to continue as a going concern and to maintain an optimal capital structure.

Management monitors its capital based on net debt and total capital. Net debt is calculated as borrowings plus trade and other payables less cash and bank deposits. Total capital is calculated as accumulated funds plus net debt.

	2012	2011
	\$	\$
Net debt	(23,795,737)	(9,618,110)
Accumulated funds	38,516,278	36,427,327
Total capital	<u>14,720,541</u>	<u>26,809,217</u>

The Company is not subject to any externally imposed capital requirements for financial years ended 31 March 2012 and 2011.

28. New accounting standards and FRS interpretations

Certain new standards, amendments and interpretations to existing standards have been published that are mandatory for the Company's accounting periods beginning on or after 1 April 2012 or later periods. The Company does not expect that adoption of these accounting standards or interpretations will have a material impact on the Company's financial statements.

29. Authorisation of financial statements

These financial statements were authorised for issue in accordance with a resolution of the Board of Directors of The Esplanade Co Ltd on 20 July 2012.

PARTNER, SPONSORS & DONORS

Esplanade Partner

- BMW Asia Pte Ltd

Programme Sponsors

- ARA Trust Management (Suntec) Limited
- Asia Square Tower 1 Pte Ltd
- Barclays
- Bowen Enterprises Pte Ltd
- BW Maritime Pte Ltd
- Canon Singapore Pte Ltd
- Capitol Optical Company (Pte) Ltd
- Chye Thiam Maintenance Pte Ltd
- City Developments Limited
- City Gas Pte Ltd (as Trustee)
- Colours F & B Pte Ltd
- Creative Eateries
- Delphin Singapore Pte Ltd
- EFG Bank Ltd
- Embassy of Spain
- Extra Space Singapore Holdings Pte Ltd
- Field Catering & Supplies Pte Ltd [Polar Water]
- French Embassy
- Geneva Master Time Marketing LLP [Patek Philippe]
- Giant Hypermarket
- Gold Roast Food Industry Pte Ltd
- Goodrich Global Pte Ltd
- High Tech Computer Asia Pacific Pte Ltd
- Hong Leong Foundation
- Keppel Corporation Limited
- Keppel Land Limited
- KPMG Services Pte Ltd
- Kwan Im Thong Hood Cho Temple
- L.C.H. (S) Pte Ltd
- Lian Huat Management Services Pte Ltd
- LianBee-Jeco Pte Ltd [Braun Büffel]
- Marina Bay Sands Pte Ltd
- Marina Centre Holdings Pte Ltd

- Merrill Lynch International Bank Limited
- Morgan Stanley Asia (Singapore) Pte
- Ngee Ann Development Pte Ltd
- No Signboard Seafood Pte Ltd
- NTUC Fairprice Co-operative Limited
- Pioneer Electronics AsiaCentre Pte Ltd
- Raffles Quay Asset Management Pte Ltd
- RAYMOND WEIL
- Sanofi-aventis Singapore Pte Ltd
- Senoko Energy Supply Pte Ltd
- Sharp-Roxy Sales (Singapore) Pte Ltd
- Shop N Save
- Singapore Press Holdings Limited
- Singapore Telecommunications Limited
- SingNet Pte Ltd
- SingTel Mobile Singapore Pte Ltd
- SMRT Corporation Ltd
- T.K.H Lighting & Electrical Trading Pte Ltd
- TATA COMMUNICATIONS Services (International) Pte Ltd
- The Fullerton Heritage
- Tung Lok Millenium Pte Ltd
- United Overseas Bank Limited
- Visa Worldwide Pte Limited
- Viz Branz Limited
- Wing Tai Holdings Limited

Corporate Patrons

- L.C.H. (S) Pte Ltd
- TATA COMMUNICATIONS Services (International) Pte Ltd

Ambassador of the Arts

- TATA COMMUNICATIONS Services (International) Pte Ltd

Donations

- AETOS Security Management Ltd
- Blue Speed Construction Pte Ltd
- Deutsche Bank AG, Singapore
- Esplanade Board Members
- Focal Investigation & Security Agency Pte Ltd
- Mr Foo Cheur Wee, Albert
- Ms Gan Siew Yen, Janice
- J & C Services
- JCCI Singapore Foundation Limited
- JYD Design Pte Ltd
- Mr K V Aiyappan
- Lee Foundation Singapore
- Ms Lee Mun Ping
- Mr Liao Tian Sze, David
- Mr Mohamed Salleh s/o Kadir Mohideen Saibu Maricar
- Mr Sami Khan
- Ms Seow Lee Kian, Terene
- Sia Huat Pte Ltd
- Ms Tan E-Ching, Jobina
- Ms Tan Geok Swan, Mary Anne
- Mrs Tan May Po, Mabel
- Ms Tan Hwee Joo, Rachelle
- The Singapore Malay Chamber of Commerce and Industry
- The United Agencies Pte Ltd
- Mr Toshihiko Takahashi
- Wei Long Electronics Engineering Pte Ltd
- Wing Khong Pte Ltd

In-Kind Sponsors

- Agility Fairs & Events Logistics Pte. Ltd.
- Field Catering & Supplies Pte Ltd [Polar Water]
- Frasers Hospitality Pte Ltd
- Sharp-Roxy Sales (Singapore) Pte Ltd
- Singapore Press Holdings Limited
- Vive Salon Pte Ltd
- XTRA Design Pte Ltd

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

APRIL 2011

► A TAPESTRY OF SACRED MUSIC

Sufi Music Workshop

Al Kindi Ensemble {Syria}

The Wedding

The Bisserov Sisters {Bulgaria}

Ceremonial Music of Thailand

Ramkhamhaeng University

Thai Music Ensemble

{Thailand}

Tibetan Sacred Music

Jamchen Lhakhang Monastery

{Nepal}

Macapat - Spiritual

Poetry of Java

Featuring Fajar Satriadi

and Rambat Yulianingsih

{Indonesia}

Spanish Flamenco Mass:

Misa Rociera

Pasión Gitana

Paper Flower Workshops

Coca-Z {Japan}

Torma Demo

Jamchen Lhakhang Monastery

{Nepal}

Community Sewing Project

Tay Bee Aye

Ayurvedic Foods Workshop

Ayurveda Association of

Singapore

Yoga Under the Stars

Dev Kapil

Serenades from the Temple

Courtyard

Siong Leng Musical Association

Movie Screening - Hom Rong

(The Overture)

Mystic Songs of the Bauls

Parvathy Baul {India}

Music of the Sufis

Al Kindi Ensemble featuring

Sheikh Habboush {Syria}

Celebration of the Divine in

Words, Music and Silence

Latif Bolat, Juan V. De la Sierra,

Mohamad Farghaly {Turkey /

USA / Egypt}

Poetry Sharing Workshop

Latif Bolat, Juan V. De la Sierra,

Mohamad Farghaly {Turkey /

USA / Egypt}

► BEAUTIFUL SUNDAY

Music for The Heart and Soul

Ding Yi Music Company

► BITESIZE

What is this thing called Swing?

Sinclair Ang

► CHINESE THEATRE SERIES

Murder in San José

Hong Kong Arts Festival

► COFFEE MORNING & AFTERNOON TEA

Songs of Yao Su Rong

Tandy Lim

► FEED YOUR IMAGINATION

Beyond Bollywood -

The Rhythms of Dance

Maya Dance Theatre & LaSalle

College of the Arts

Chinese Teachers

Networking Session

A Glimpse of Malay Culture - A

traditional Malay martial arts

and dance performance

Sri Warisan Som Said

Performing Arts

► LIMELIGHT

Catholic Junior College

Symphonic Band

► MOSAIC SERIES

The String Concert

Gilberto Gil {Brazil}

► PLAYtime!

Todd, the Big Green Frog

► SPECTRUM

Words & Music

Yong Siew Toh Conservatory of

Music New Music Ensemble

► THE STUDIOS

Studios 2011: DNR

ABVTRI

Studios 2011: Desire at the

Melancholic String Concert

CAKE Theatrical productions

A True Calling

EX-Theatre Asia

{Taiwan / India / Singapore}

Wandering.Birds

Sourcing Within Project

{Singapore / Europe}

► COLLABORATIONS

SIFAS Festival of Indian

Classical Music & Dance 2011

- Sangeetha Nidhi by Ranjani & Gayathri {India}

- Swara Lahari by Ustad Rashid Khan {India}

► AT THE CONCOURSE

Who I M and What M.I?

- Ruth Ling, Mylene Ng & Audrey Tang

- Kwuan Boon, Sng Zheng, Ji An & Yi Heng

- Ong Gim Dee and Ho Tat Chiew

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

- CLARQuintet
- Joyce Poh, Ng Hsien Han & Jonathan Tan
- B5 Brass
- KGDs
- Good Question
- Simply Horns!
- Raffles Music Elective Programme Students
- The Heavy Metals Tuba Quartet
- The Sheng Quartet
- Ministry of Bellz
- Gamelan Asmaradana
- Ivan Ng and David Purnomo
- Wei Long and Friends

► **ON THE WATERFRONT****Rockin' the Region: Indonesia**

- Leonardo {Indonesia}
- Themilo {Indonesia}
- L'alphalpha {Indonesia}

SPH Gift of Music Bridging the Blues

- Raindogs
- Mean Jeanne & The Blues Machine
- SkunkJive
- Raw Earth
- Heritage
- FungkiMunkees
- Northwood Music
- Tropic Green Jazz Band

Chill Out by the Bay

- Yumetori & Friends
- Eli T.
- Sourgrapes
- Barricade

LASALLE - School of Contemporary Music Concert

- Angelina Gladiola Susanto
- Nguyen Phuong Hanh
- Yip Ming Feng Eugenia
- Buirski Luke Alexander
- Audrey Stefanie Tengkey
- Teo Jun Ming Andrew
- He Hui Mei

- Fung Beng Seng Anson
- Jeremiah Venod Chandran
- Soh PeiShan Alicia
- Stephen Yonathan Irawan

► **EXPLORATIONS****Rigour and Freedom in Ensemble Creation - A Workshop**

A Group of People (by AGOP)

The DNA of DNR

Dr Robin Loon

At The Intersection

Cake Theatrical Productions

The Physical Fluctuations in Pantomime

EX Theatre Asia

Between the Threads - Workshop

Ang Gey Pin and collaborators

Chinese Playwriting Talk► **VISUAL ARTS****The Black Forest**

Han Sai Por

AH!

Charwai Tsai {Taiwan}. Sound by Zai Tang {UK / Singapore}

Paper Landscape

Coca-Z {Japan}

Miniature Byōbu Community Workshop

Coca-Z & Takahashi Maya {Japan}

Tongue of the Hidden

David Anderson {UK}

Sap

Hyun-Joo Kim {UK}

Fish Never Sleep

Gaëlle Denis {UK}

Check in

Tz-Fan Hsu & Pei-Jiun Tsai {Taiwan}

MAY 2011► **FLIPSIDE****Gentlemen of the Road**

The Chipolatas {UK}

Communication Breakdown Singapore

metro-boulot-dodo {UK} in collaboration with Jonathan Lim

Zoo

Yllana {Spain}

Fusion FM in Motion

Fusion FM

The Pop Band Without Instruments

ITE A Cappella

Love & Other Disasters: Short Scenes & Comic Sketches

NYU Tisch Asia School of the Arts, Department of Dramatic Writing

Can or Cannot?

Peggy Ferroa, Vernetta Lopez, Tony Quek, Fanny Kee, Jacqueline Pereira and Tian Lye

Heads or Tails?

Darius Tan, Julian Wong, Karen Tan, Dwayne Tan and Denise Tan

Les Tonys

Compagnie Albedo {France}

Pas Perdue

Les Argonautes {Belgium}

Jack & Rai's Twisted Tweeny Pop

Jack & Rai

Fat Kids Are Harder To Kidnap

How Drama

Le Tennis

Compagnie Acolytes {France}

Cinema Race

to R Mansion {Japan}

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

RayRay: A Day Out
RayRay Entertainment

Imagine-Toi
Julien Cottureau {France}

Cinema Paradise
to R Mansion {Japan}

Stories Untold
Roger Jenkins

► BEAUTIFUL SUNDAY

Mother's Day English
& Chinese Concert
The Summertime Pop
Orchestra & Guest Singers

► BITESIZE

Introduction to
Devising Theatre
Alvin Tan
(The Necessary Stage)

► COFFEE MORNING & AFTERNOON TEA

Best of Kenny Rogers
Peter Diaz

► LATE NITE

Songs of the Rainbow Child
Art Fazil

► LIMELIGHT

Raffles Girls' School Choir

Vestiges of Time
Anderson Junior College Choir

Singapore Chinese Girls' School
Symphonic Band

Victoria Junior College
Symphonic Band

► MOSAIC SERIES

Cassandra Wilson {USA}

► RAGA

The Hungry Stones
Raka Maitra

Swaralayam 2011, in
collaboration with Singapore
Malayalee Association
{India / Singapore}

► THE STUDIOS

The Juggler's Tale
TETC {Asia Pacific}

► COLLABORATIONS

The Adventures of the Mad
Chinaman
Dick Lee

► AT THE CONCOURSE

Vocal Express
• Of Love and Lite by Vocal
Associates
• Singapore Musical Theatre
Highlights by Desmond
Wong
• Narratives by Bani Haykal
• The Enchantment of Ancient
Tunes (Nanyin) by Cai Yayi
• Neon & Wonder
• Carnatic Vocals by Temple of
Fine Arts
• Album Launch by Sweet
Charity
• Beatboxing by Dharni

► ON THE WATERFRONT

Femme Club
• Shmona Kee
• Jean Low

Souliloquy
• Patrick Chng
• Randolph Arriola

► EXPLORATIONS

Multi-cultural immersion in
Asian cultures: Allowing the
'modern' body to be a vessel of
the 'old'
TETC

► VISUAL ARTS

Reflect
Joo Choon Lin

Aung Ko's Village
Aung Ko {Myanmar}

Flipside/Singapore Arts Festival
Too Big In The Tank
Joo Choon Lin

Will The Real Lion Please Stand
Up 2
Junaidi Wa'ee

JUNE 2011

► FLIPSIDE

21 Circus Acts in 20 minutes
Circa {Australia}

The Tiger Lillies Live In Concert
The Tiger Lillies {UK}

Inside RayRay World
RayRay Entertainment

31 Circus Acts in 30 Minutes
Circa {Australia}

Floten Tecles
David Moreno {Spain}

► BEAUTIFUL SUNDAY

Magic of Walt Disney
Philharmonic Youth Winds

► BITESIZE

Gig Photography 101
Aloysius Lim

► COFFEE MORNING & AFTERNOON TEA

Favourite Folk Songs of China
Liu Xiao Hong

► FEED YOUR IMAGINATION

Look, Tiger Footprints!
ACT 3 Theatrics

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► **LATE NITE**

The Amaranthine Voyage
In Each Hand A Cutlass

► **LIMELIGHT**

Nanyang Junior College
Symphony Band

Anglican High Choir

Clementi Town Winds

► **PENTAS**

Ruth Sahanaya

Cakap Botol-Botol

Sriwana & Awesome Twosome

► **RAGA**

In concert with Indian Idol
winners – Sreeram & Bhoomi
Sreeram & Bhoomi in
collaboration with Teamwork
Productions {India}

Dvayam - Perspectives
of Duality

Apsaras Arts {India / Singapore}

► **COLLABORATIONS**

Mr C in Concert {Philippines}

► **AT THE CONCOURSE**

Piano Lessons

- Raffles Music Elective Programme Students
- TFA Renu
- Eugene Ang
- SquirrelSoup
- Kool Klassics
- Jordan Wei & Friends
- The Odd.inary Trio featuring Ian Soh
- Rachma
- Awesome Twosome
- Joel & friend
- Sylvia Ng Piano Studio
- Ho Wenyang
- Tan and See Piano Duo

► **ON THE WATERFRONT**

Rockin' the Region: Malaysia

- Plague of Happiness {Malaysia}
- Couple {Malaysia}
- Sphere {Malaysia}

Rockin' the Region: Philippines

- Toi {Philippines}
- Ang Badang Shirley {Philippines}
- Achipelago {Philippines}

Little Rockers

JULY 2011► **BEAUTIFUL SUNDAY**

Sparks Goes POP!
SparksWinds

► **BITESIZE**

Gamelan Demystified
Joyce Teo

► **COFFEE MORNING & AFTERNOON TEA**

The 50's Rock & Roll
Jerry N The Neu Faces

► **da:ns series**

Memoires d'Oubliettes &
Sehnsucht : A Double Bill
Nederlands Dans Theater I
{The Netherlands}

In Conversation with
Nederlands Dans Theater I
{The Netherlands}

Contemporary Dance
Workshop

Nederlands Dans Theater I
{The Netherlands}

► **FEED YOUR IMAGINATION**

Girl In The White Sand Box
NeNeMas - Drama Box

Gamelan Rocks!
Gamma:Rays

► **LATE NITE**

Feel About You
Bevlyn Khoo

► **PLAYtime!**

Rocky, the Baby Panda

► **SPECTRUM**

The Tryst
Chan Yoong Han, Shane Thio
& Adrian Poon

► **PENTAS**

3 Wajah
Fawziah Nawi {Malaysia}

Jumaat 6 Pagi
Teater Kami

Gerak Puisi
Dunearn Sec, Tg Katong
Sec, Yusoff Ishak Sec and Bt
Panjang Govt High

Muara – Malay Dance Festival

- Persadaku Seni of Fuchun CC MAEC
- Azpirasi Dance Group
- Sri Warisan Som Said Performing Arts Ltd
- Majlis Pusat Kirana Seni
- Sriwana
- Perkumpulan Seni
- Teater Tari Era
- Kharsani
- Azmir Arif
- Aqmal
- Attri
- Attrika
- Ayunda

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

- Dian Dancers
- National Junior College
- Beatty Secondary School
- Yishun Secondary School
- Canberra Secondary School
- Jurongville Secondary School
- Hillgrove Secondary School
- ITE College Central Bishan campus
- Siling Secondary School
- Juying Secondary School
- Springfield Secondary School
- Queensway Secondary School
- Nanyang Polytechnic
- Sembawang Secondary School
- Fuhua Secondary School
- Bukit Batok Secondary School
- Admiralty Primary School
- Swiss Cottage Secondary School
- West Spring Secondary School
- Dunearn Secondary School
- Tanjong Katong Secondary School
- Yusof Ishak Secondary School
- Bukit Panjang Govt High School
- Temasek Polytechnic
- Nanyang Technological University
- National University of Singapore

► THE STUDIOS

Snails & Ketchup

Ramesh Meyyapan
{Scotland / Singapore}

RAW: Twice Removed

Blank Space Theatre Company

RAW: Between Us - The Story of Sisters' Island

SimplyWorks

► COLLABORATIONS

Colours of the Wind - A Dialogue Between The Recorder and Dizi

Singapore Chinese Orchestra
with Tang Jun Qiao and
Michala Petri

Celebrating Malay Language

3 Wajah

Fauziah Nawi

Jumaat 6 Pagi

Teater Kami

Muara Talks at Library @ Esplanade

► AT THE CONCOURSE

Jazz in July

- A Kind of Swing by The Inter-Minds
- A Miles Davis Tribute by The Aynsley Green Organ Transplant
- Tribute to Keith Jarrett Trio, Standards Vol.1 and 2 by Jordan and the Yeo Yeos
- Bright Young Things: Jive Collective
- Odd.inary
- Jazz Today by Squirrelsoup
- Bright Young Things: The Early Trio
- Alemay Fernandez: Standardization
- Bright Young Things Mentors Band
- A Tribute to Wes Montgomery by Jon Ho and friends
- Janette Glow Quartet
- Bright Young Things: Lima Limaus
- Smooth Jazz with Phat Sounds
- The music of Wayne Shorter, Herbie Hancock & Thelonious Monk by The Duncan McKee Quintet

- A World of Shinobue and Piano by Takana Miyamoto and Yasukazu Kano {Japan}
- Saxophone Colossus: The Music of Sonny Rollins by Jazz Trilogy
- Shades of Enrico Rava: Trumpet and Piano Duo by Daniel Wong and Eugene Ang
- Bright Young Things: Room 301
- Tessera (too)

► ON THE WATERFRONT

Sonic Youths

- F.E.M
- Commonwealth Secondary School Military Band

Acoustica

- Gabriel Lynch {Australia}
- Amanda Tee

Rockin' the Region: Malaysia

- Qings & Kueens {Malaysia}
- Citizens of Ice Cream {Malaysia}
- Bedroom Sanctuary {Malaysia}

Rockin' the Region:

M.I.S.cellaneous

- Brilliant at Breakfast {Indonesia}
- Harmacy {Malaysia}
- Paint the Sky Red

► EXPLORATIONS

Moonfest: Lantern Making Community Project

Lim Bee Ling

Octoburst!: Percussion workshop, UOB & Very Special Arts

Pentas: Acting Workshop

Fawziah Nawi {Malaysia}

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► VISUAL ARTS

ONE

Kelvin Tan

Happiness is a warm meal

Angie Seah & various
community groups

In The Air

Victor Tan

The 30th UOB Painting of the Year Competition

Playback

Tan Siang Yu

Blackwhite

Cleon, Jonathan and Zan

Closed In

Wu Wen Hao

Precious

Xu Ruofan

Share

Zhu Chuan

- Buddhistson {Japan}
- Opposition Party
- Tenderfist {Malaysia}
- Charles J Tan
- Hollywood Nobody {Indonesia}
- Seyra
- The Rejeks
- Protocol Afro {Indonesia}
- Error 99 {Thailand}
- My Writes
- Avalanche
- Kate of Kale
- Wolfgang {Philippines}
- Ossuary
- Nicholas Chim
- Julianne {Philippines}

► NATIONAL DAY CELEBRATIONS

Contemporary Gamelan of Singapore

Bronzage

Dance! Dance! Dance!

West Spring Secondary School
Malay & Chinese Dance and
Fernvale Primary School Indian
Dance

Fusion Potpourri

Fusion FM

Flavours of the Malay Culture

Republic Polytechnic Malay
Cultural Group

Sitar and tabla Remixed!

Flame of the Forest

A Love Song for Singapore

Neon & Wonder

Celebrating our National Birthday with Guzheng

Faizal Salim

This is Home, truly!

Ang Mo Kio Secondary School
Choir

Generations - A Journey

Through Local Music (hosted
by Brian Richmond)

- Syltra Lee
- Alemay Fernandez, Vanessa Fernandez, Michaela Therese and family
- Max Surin & Linda Elizabeth
- Robert Fernando
- Don Richmond
- Rahimah Rahim with Rozie Rahim & Rahman Rahim
- Jay Shotam
- The Ferdinands

Songs of Our Childhood

Isk & Hosni

Fusion Fever

- Ethnofonik
- OrkeStar Trio, Sa and Tisararoopasangeeth

Movie Screenings

- The Tuition Nation (2011) by Say Xiangyu
- Singapore Gaga (2005) by Tan Pin Pin
- Eating Air (1999) by Kelvin Tong
- Army Daze (1996) by Ong Keng Sen
- Forever Fever (1998) by Glen Goei

Face Painting

My Party Society

Marching Onwards!

Bowen Alumni Marching Band

Love Stories of Singapore: Food!

Dr Leslie Tay

Singapore Cinema & its Audience (1991-2011)

Tan Bee Thiam

The Singapore of my younger days

Jerome Lim

AUGUST 2011

► BAYBEATS

- Arajua
- Noughts & Exes {Hong Kong}
- Caracal
- Apartmentkhunpa {Thailand}
- We The Thousands
- Ruins & Remains
- The Dirt Radicals
- The Guilt
- Reza Salleh {Malaysia}
- Like Silver {Malaysia}
- Riot In Magenta
- Bangkutaman {Indonesia}
- Turbo Goth {Philippines}
- Cheating Sons
- Furniture {Malaysia}
- Pet Conspiracy {China}
- Bear Culture
- You & I Collide
- Moscow Olympics {Philippines}

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

Singapore's Music Makers

With Patrick Chng, Kevin Mathews, Christopher Toh, Eddino Abdul Hadi, Danny Loong, Daniel Sassoon

Living Spaces - A Writeboard Special

Rediscover SG

Happiness is a Warm Meal - A Visual Arts Community Project

Angie Seah

► YFEST

- Amni Musfirah
- MICappella
- Aish
- The Music Lab
- Eli T.
- Charles "Stitch" Wong
- Beats Machine
- Eli T.
- ShiGGa Shay
- Odd.inary Band

Hip Hop Dance Showcase

Lion City Lockers, Poppers Action Party, Pink Dollars Crew, Styles From Beyond, Identities & Fantastic 4 Crew

Dance Dance Evolution! Street Styles Through The Times

Dance Meets

SixTeen Masterclass

- Etienne Khoo {Australia}
- Nish Mathur {Australia}
- Hiroyuki Ayano {Japan}

Graffiti Workshop

Jahan Loh

Block Party ft Koflow & Spydamonkee {Thailand}

B-boy Battle and Showcase with Koflow

Rhythm Attack {Hong Kong}, Hyper rush Crew {Taiwan}, Lao Bang Fai {Laos}, 99 Flavas {Thailand}, Bakau Rockers & Radikal Force

SixTeen Dance Crew Challenge

Ha Woo Shin, Hiroyuki Ayano, Etienne Khoo, Nish Mathur {Korea / Japan / Australia}

Crowd Control

ft Xarin Garuda XG, Masia One, Azrael & The Mighty Miscellaneous {Philippines}

► BEAUTIFUL SUNDAY

Songs of Singapore
Marsiling Chinese Orchestra

► BITESIZE

Understanding Western Classical Music
Lesley Tan (T'ang Quartet)

► CHINESE CHAMBER MUSIC

The Reimaginings of Dizi and Erhu
Zeng Zhi and Liu Zhi Yue from Singapore Chinese Orchestra

► COFFEE MORNING & AFTERNOON TEA

Favourite Hokkien Songs
Amy Lim

► FEED YOUR IMAGINATION

Musical Journeys Along the River During Qing Ming Festival
Ding Yi Music Company

► in::music

Ze Huang Xiao Zhen
+ Huang Jie {Taiwan}

Songwriting Sharing Session

Ze Huang Xiao Zhen & Huang Jie

► LATE NITE

D.U.I (Dreaming Under the Influence)
Tessera

► RAGA

Onam Nite 2011 in collaboration with Singapore Malayalee Association {India / Singapore}

Hamsa Nada - Melody of the Swan

Barun Kumar Pal, in collaboration with SIFAS {Singapore / India}

► THE STUDIOS

Dance & Movement workshop
Zan Yamashita {Japan}

Double Bill: It's Just Me, Coughing & Yokohama Stay
Zan Yamashita {Japan}

Paper Boat
TheatreStrays

► AT THE CONCOURSE

Local Motion

- Gani Abdul Karim
- Desmond Wong
- Andrew Sane
- Sean Lam
- Gloria Tan
- Desmond Wong
- Celebrating Our 46th by Ruth Ling
- Eugenia & The Usual Suspects by Eugenia Yip
- ISSA
- Anjakan Paradigma by Tengku Adil
- Juliet Pang
- Jon Chong

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► ON THE WATERFRONT

All Jazzed Up

- INSIGHT
- Lounge Lizards
- Huep Huleh

Hari Raya Celebration

- Blue Monks ft. Jatt Ali
- Shermin & The Djents

► EXPLORATIONS

Footwork for Community:
Indian Fusion Dance Workshop:
Institute of Mental Health
Kabitha Krishnan

Footwork Workshops – Youth & Adults

- Danz People
- LA Dance Connection
- Sunny Low Dance Studio
- ACTFA
- Jazz Inc
- Jitterbugs Swingapore
- Celine Jessandra School of Performing Arts
- Yu Shuhuai

Footwork Workshops – Parent-Child & Twinkle Toes

- Bollybeatz
- Jitterbugs Swingapore

Moonfest – A Mid-Autumn Celebration

- Lantern Making Community Project by Lim Bee Ling
- Zha Ran Community Project by Malcolm Tan
- Lantern Making Workshops by Lim Bee Ling

Octoburst!

- Percussion workshop with UOB & VSA
- I See The Light postcards workshop by Peggy Ferroa
- Light of the Legend workshops by Jeremy Hian & Peggy Ferroa

► VISUAL ARTS

Circus of Life

Papermoon Puppet Theatre & students from ITE College Central, School of Design and Media {Indonesia / Singapore}

Cherry Poke

Jahan Loh

Baybeats Photography Exhibition

Reunion

Tan Keng Seng

SEPTEMBER 2011

► MOONFEST – A MID-AUTUMN CELEBRATION

Hundred Years of Crosstalk

China Beijing Xing Ye Crosstalk Troupe (co-produced with Sin Feng Xiangsheng Society) {China / Singapore}

The Thunderstorm & The Heavenly Maiden and the Mortal

Anhui Huangmei Opera Troupe {China}

Sounds of Ruan

Ding Xiao Yan Ruan Ensemble

Festive Treasures

SOTA Chinese Chamber and Percussion Ensemble, Eunus CC Chinese Cultural Dance Troupe and Wufang Singapore

Strings and Wind in Harmony

Om The Arts Centre

About Mid-Autumn: Story Telling Sessions

library@esplanade

Dragon Dance

Paper Monkey Theatre

Traditional Teochew Music

Thau Yong Amateur Musical Association

Understanding Huangmei

Opera - Past and Present

Anhui Huangmei Opera Troupe {China}

Autumn Reminiscences by the Bay

NAFA Chinese Ensemble

Mid Autumn Cross Talk!

NTU Chinese Society Crosstalk Group

Fun with Chinese Riddles

Riddle Association {Singapore}

Roving Stiltwalkers

Wenyang Sports Association

Favourite Songs from Chinese Movies and TV Drama Serials

TCR Music Station

Favourite Songs from Chinese Movies and TV Drama Serials

2308

Voices from the Heart

Singapore Nanyang Khok Community Guild Choir

Melodies of Chinese Opera Classics

Toa Payoh West Chinese Orchestra

Lantern Walkabout

Bukit Panjang CC Dragon Dance Troupe

DIY Chinese Paper-Cut Gift Box

Kng Mian Tze and Rene Ong

How Traditional Chinese Medicine (TCM) can improve your general well-being

Eu Yan Sang

Enchanting Chinese Folk Songs

Coco Xian Hong

Cantonese Opera Delights

Lou Mee Wah Cantonese Opera Troupe

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

Music and Poems - Lyrics from
the Song Dynasty
The Chinese Teachers Literary
Recital Society & Siyun Quartet

Moonfest: 2011 Dragon Dance
VWO performances
Paper Monkey Theatre

Hundred Years of Crosstalk:
Meet the Artists
China Beijing Xing Ye Crosstalk
Troupe {China}

► BEAUTIFUL SUNDAY

Moonlight Rhapsodies
Keat Hong Chinese Orchestra

Music of the African
Thumb Piano
Zakanaka

► BITESIZE

Appreciating Chinese Opera
Siong Leng Musical Association

► CHINESE CHAMBER MUSIC

Plucked Space • Resonating
Strings
Seetoh Poh Lam and Zhang
Yin from Singapore Chinese
Orchestra

► COFFEE MORNING & AFTERNOON TEA

Shades of Blues - A Tribute to
Legendary Blues Singers
Chicken Shack Revival

► da:ns series

Don Quixote
Mariinsky Ballet and Orchestra
of St Petersburg {Russia}

Mariinsky Ballet Talk at library@
esplanade
Mariinsky Ballet {Russia}.
Hosted by Cheah Mei Sing
{Singapore}

Mariinsky Masterclass
at SOTA
Mariinsky Ballet {Russia}

► FEED YOUR IMAGINATION

Journey to the West - Treasures
from the Imperial Palace
The Finger Players

► LATE NITE

Tze n Looking Glass

► OCTOBURST!

Octoburst!: Percussion
performance @ Forum The
Shopping Mall - UOB & VSA

► PESTA RAYA – MALAY FESTIVAL OF ARTS

Muzikal Laskar Pelangi
Miles Pictures {Indonesia}

Anuar and Ziana in Concert
{Malaysia}

Kembali Ke Jalan Ampas
Aziz Sattar, Neng Yatimah,
Hashimah Yon, Kassim Masdor
& Shafiee Hamzah {Singapore /
Malaysia}

Se-Malam Bersama
Adi Rahman
Adi Rahman, Aidli Mosbit &
Djohan Abdul Rahman

Sriwana At Pesta Raya
Sriwana

Children's Day Special –
Idola Mini
Sriwana Children's Talents

New Malay Dance Collective
Afiq Nasrullah Azmi, Norisham
Osman & Md Faiz Abd Rashid

Pesta at the Concourse
Tujuh, Zahidah, Klutz, PINTU,
Kelana Purba & Koir Harmoni
Orkid

Pesta Raya 11: Sriwana & Film
screening

► THE STUDIOS

To Whom It May Concern
The Finger Players

The Gunpowder Trail
Teater Ekamatra

► COLLABORATIONS

Death of the Harlequin
The Tang Quartet

The Asian Jazz All-Stars Power
Quartet

► AT THE CONCOURSE

- Crossing Borders
- Guzheng, The Chinese Zither
by Johnny Chia
 - Sounds of the Appalachian
Dulcimer by Ivan Ng
 - Traditional Indian Music by
Flame of the Forest
 - Irish Traditional Music
and Song by James Chan and
Brian Mooney
 - Guzheng, The Unexpected by
Faizal & Friends
 - Traditional Armenian Violin
with Ani Umedyan
 - Kacapi Suling: Melodies
of West Java by d'G-bees
Universitas Padjadjaran

► ON THE WATERFRONT

Class Acts

- FM Pop Music School
- Intune Music School
- Academy of Rock

Spread The Love

- Inch Chua and the Metric
System
- Cockpit
- Tacit Aria
- West Grand Boulevard
- Lunarin
- Monster Cat

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

- B Quartet
- Zero Sequence

► EXPLORATIONS

**Footwork for Community:
Cha Cha Workshops**
Sunny Low Dance Studio

**Footwork Workshops -
Parent-Child & Twinkle Toes**

- LA Dance Connection
- Jitterbugs Swingapore

**Footwork Workshops -
Youth and Adults**

- Danz People
- LA Dance Connection
- Celine Jessandra School of Performing Arts

**Footwork Workshops for
Fraser's Hospitality**
Jazz Inc

**Moonfest – A Mid-Autumn
Festival**

- Parent-Child Diabolo Workshop by Diabolo Art
- Parent-Child: Discovering Chinese Opera by Chinese Opera Institute
- Lantern Making Workshop by Lim Bee Ling

**A Date With Friends: Singing
Workshop with Adventist
Home for the Elders**
Jimmy Teng

**Pesta Raya – Malay Festival of
Arts**

- Community Outreach – Batik Fan Making by Normaya Bte Nurdin
- Concourse Batik Workshop by Normaya Bte Nurdin

► VISUAL ARTS

**Lantern Making Community
Project Exhibition**

Facilitated by Lim Bee Ling with various community groups

Light of the Legend

Children from various community groups, facilitated by Peggy Ferroa, Jeremy Hiah, Nguyen Van Cuong, guest artist Kenzuke Miyazaki {Singapore / Japan / Vietnam}

Batik Fan Making Community Project Exhibition

Facilitated by Normaya Bin Nurdin with various community groups

OCTOBER 2011

► da:ns festival

Centrestage

- 6,000 miles away with Sylvie Guillem {France}
- Political Mother by Hofesh Shechter Company {UK}
- Sevilla/Madrid/Sevilla by Ballet Nacional de España {Spain}

Shift

- Black and White by Pichet Klunchun Dance Company {Thailand}
- We Came From the East by JeckoSDANCE {Indonesia}
- Solo by Israel Galván {Spain}

Next Generation

- The Third Space: Contemporary Asian Explorations in Dance by Nanyang Academy of Fine Arts
- Transposition by LASALLE College of the Arts

RASAS

- Stories from the Ramakien by Pichet Klunchun Dance Company {Thailand}
- Dances from the Philippines by Tarlac State University Dance Troupe {Philippines}

- Khon Explored by Pichet Klunchun Dance Company {Thailand}
- Exploring Malay Dances by Sriwana
- Dances from Myanmar by Ku Mu Dra {Myanmar}
- Stories from the Ramayana by Wayang Wong Surakarta {Indonesia}
- Wayang Wong Explored by Wayang Wong Surakarta {Indonesia}

What's Your Move?

- Celine Jessandra School of Performing Arts
- Danz People
- Sunny Low Dance Studio
- Jitterbugs Swingapore
- Bollybeatz
- ACTFA
- Jazz Inc
- Line Dance Society
- Zouk's Mambo Jambo Regulars
- Recognize Studios

► OCTOBURST!

**ParentTalk: Write and Tell Your
Own Stories!**

Katherine McLeod

ParentTalk: Reading Aloud!

Lavina Chong

**Octoburst!: Drawing
Competition 2011—
"The World We Live In"**

Standby...ACTION!

ACT 3 Theatrics

Flutes to Anime

A Flutey Affair

Disney Magic

The Swan Ensemble

Origamelan!

BronzAge Gamelan Ensemble

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

Light of the Legend: Shadow
Puppet Play

Kranji Primary School

I See The Light: Postcards
Reading

Evergreen Primary School

Baby Piano

Various

► BEAUTIFUL SUNDAY

Jazz Up The Band!

Singapore Armed Forces
Central Band

► BITESIZE

Flamenco Fundamentals
Antonio Vargas

Costume Design
for Dance 101
ECNAD Project

► COFFEE MORNING & AFTERNOON TEA

Songs of Liu San-Jie
Tandy Lim

► DANCE APPRECIATION SERIES

The Nutcracker
Singapore Dance Theatre

► LATE NITE

Randolf Arriola: A Solo Live
Looping & C.C.C.D Album
Launch Concert

► PLAYtime!

Oh, What A Noisy Zoo!

► A DATE WITH FRIENDS

Singing Workshop with
Adventist Home for Elders
Jimmy Tan

► PENTAS

Jendela

Orkestra Melayu Singapura
with conductor Amri Amin,
guest singers Aishah & Sleet

► AT THE CONCOURSE

Just The Two of Us

- Joyce Poh and Jonathan Tan
- Syltra and Shermin Lee
- Vanessa Faith & Queena Naomi
- R'ed
- Andy Chia & Natalie Tse
- Kevin Mathews & Debra
- Sin Jin How and Tan Kian Joo
- Pipa Ensemble
- Yong Siew Toh Pianists Perform Schubert Duets
- Raaga Deepika by Lazar Sebastine

► ON THE WATERFRONT

Fusion Smusion

- Tokyo Blue
- Jordan and the Yeo Yeos
- Daniel Purnomo and the Saints
- Tropic Green

Ethno-Sounds Asia

- King's College of Thailand Luk Thung Ensemble {Thailand}
- Sundanese Gamelan Ensemble {Indonesia}
- Institute Teknologi Bandung {Indonesia}
- Vasantham Band with Pravin Saivi and Mohamed Raffee

► EXPLORATIONS

da:ns festival: Masterclasses

- Choreography and Technique of Flamenco Dance Masterclass by Ballet Nacional de España {Spain}
- Flamenco Masterclass with Israel Galván {Spain}
- Animal Pop Dance Workshop by JeckoSDANCE {Indonesia}

da:ns festival: Talks

In Conversation with Sylvie Guillem by Sylvie Guillem {France}. Hosted by Cheah Mei Sing {Singapore}

da:ns festival: Parent-Child & Twinkle Toes

- Bollybeatz
- LA Dance Connection

da:ns festival: Frasers Hospitality

- Jazz Inc
- Bollybeatz

da:ns festival: External Workshops

- Gamelan Workshop for LASALLE College of the Arts by Wayang Wong Surakarta {Indonesia}
- Contemporary Dance Masterclass by Hofesh Shechter Company {UK}
- Javanese Wayang Wong Workshop for SOTA by Wayang Wong Surakarta {Indonesia}
- Thai Khon Workshop for SOTA by Pichet Klunchun Dance Company {Thailand}

► VISUAL ARTS

Octoburst!: Drawing competition
Various artists

Movement/Anti-movement
Shin Ki Woun {Korea}

Melpore String Sects

Chaco Kato & Dylan Marotell
{Australia / Japan}

The Bull and the Moon

Celia Desmarescaux, Inigo Gaston, Mai Voravan Monterde, Pablo Gaston & Philippe Demptos {France / Indonesia / Singapore / Spain / Thailand}

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

The Seven Colour Gentleman
Anais Crespín, Carmen
Belmonte, Celia Desmarescaux,
Gaelle Crespín & Manon
Crespín, produced by
Clubexplor Cine & Punto Red
{Argentina / France / Indonesia/
Mexico / Spain}

The Tree of Life
Celia Desmarescaux, Zachary
Waterton, Mai Voravan
Monterde & Philippe Demptos
{France / Indonesia / Singapore /
Spain / Thailand / UK}

The Ballerina Dream
Clubexplor Cine & children
from M Ballet Performing Arts
2010 {Japan / Singapore / Spain}

Look At This
Celia Desmarescaux, Zachary
Waterton, Mai Voravan
Monterde & Philippe Demptos
{France / Indonesia / Singapore /
Spain / Thailand / UK}

NOVEMBER 2011

► KALAA UTSAVAM – INDIAN FESTIVAL OF ARTS

Dance Masterclass
Dr. Padma Subrahmanyam
{India}

**Shaan in Concert: A Tribute to
Kishore Kumar** {India}

Chandalika
Mythili Prakash {India / USA}

Dhrupad: the Dagar Legacy
The Dagar Brothers {India}

**The Best of L. Subramaniam
and Kavitha Krishnamurti**
{India}

Raga Sudha Rasa
B.V.Balasai {India}

**Poetic Evening with Gulzar and
Pavan Varma** {India}

Nirmanika
Apsaras Arts {Singapore / UK}

Free Programmes

- Temple of Fine Arts Choir
- Sangeetha Samarpanam
- All About the Saree
- Folk Melodies
- Gems of M.S.Subbulakshmi
- Expressions and Inspirations
of Papanasam Sivan
- Hits of Ilaiyaraaja
- Harmony of Poetry and Music
- Memorable Tunes of
A.R. Rahman
- Manipuri by Preeti Patel
Dance Company {India}
- Draupati Thugil by
Thalai-k-kol {India}
- Fusion Beats by Parikrama
{India}
- Rangoli making workshop by
Vijaya Mohan {India}
- Candle painting workshop
by IIS Association

► BEAUTIFUL SUNDAY

A Musical Time Machine
West Winds

► BITESIZE

The Art of Storytelling
Sheila Wee

► CHINESE CHAMBER MUSIC

Serenades of the North & South
Zhang Bin and Yin Qun

► COFFEE MORNING & AFTERNOON TEA

Best of Lobo
Peter Diaz and David Ng

► **LATE NITE**
Syndicate Sessions

► MOSAIC SERIES

The National {USA}
**k.d. lang and the Siss Boom
Bang** {Canada}

► SPECTRUM

Mixed Metaphors
Yong Siew Toh Conservatory of
Music New Music Ensemble

► COLLABORATIONS

Journey To Mongolia
Singapore Chinese Orchestra
with Li-Wei Qin and Mai La Su

**The White Elephant & Bukit
Batok - Why the Hill Coughs**
ACT 3 Theatrics

The Bridge Project: Richard III
Singapore Repertory Theatre

Community Concert: K-Attack!
Nanyang Polytechnic Youth
Chinese Orchestra

► AT THE CONCOURSE

Remember November

- Dualtone
- Jean Low
- The Pinholes
- The Rise (Or Fall) of
Minimalism by Randolph
Arriola
- A Walk Through Singapore's
Music History by Patrick Chng

► ON THE WATERFRONT

Two's Company

- Shi Li & Adi
- Cove Red
- Cows on a Boat

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► EXPLORATIONS

Footwork for Community:
Locking & Popping Workshop
for Youths
Danz People

Huayi: Shadow Puppetry
Workshops at Singapore Girls'
Home
The Finger Players

► VISUAL ARTS

Animal Talk
Chen Jianjun, He Peng, Lim
Soo Ngee, Robert Zhao Renhui,
Sai Hua Kuan, Wang Ruobing,
Xiong Yu & Zhou Bin
{China / Singapore}

Life Tree
Shanmugam Srinivasan {India}

Rangoli Mela and Rangoli
Rainbow
Vijaya Mohan {India / Singapore}

- A Flutey Affair
- The Vocal Consort
- Comic Strip
- Sahabat Angklung Indonesia
- Where Worlds Meet by Ti Gaia
- Celebrate December with
Hoe Kit
- Kimchi and The Laksas
- ExtraOrdinary Horizons
- New Year's Eve with Syltra Lee
- Letters Home with Rosita Ng,
Nora Samosir & Erwin Shah
Ismail

► HUAYI – CHINESE FESTIVAL OF ARTS

Eternity on a Transient stage
- A Theatre Masterclass with
Stan Lai {Taiwan}

► BEAUTIFUL SUNDAY

Music Jamboree!
People's Association Youth
Chinese Orchestra

► BITESIZE

A Cappella 101
The A Cappella Society of
Singapore

► CLASSICS

Christmas with The King's
Singers {UK}

► COFFEE MORNING & AFTERNOON TEA

A Musical Journey of Fei Xiang
Peter Tan and Hong Shao Xuan

► LATE NITE

Swing'cipation
Key Elements

► MOSAIC SERIES

Chris Botti {USA}

► PEDALS & PIPES

Class of '12
Marc Rochester {UK}

► SPECIAL EVENTS

Katherine Jenkins {UK}
Marina Bay SINGAPORE
Countdown 2011/12

► COLLABORATIONS

Contact
T.H.E Dance Company

► AT THE CONCOURSE

From Me to You :
• Sarah Cheng
• Mariam John
• Rahul Advani
• Ruth Ling
• Zsa & Claire
• Clarence Liew
• Seyra

► ON THE WATERFRONT

Bright Young Things
• The Early Trio
• Jive Collective
• Room 301
• Lima Limaus
• NOIR

Shall We Dance?
• Tze n Tango Nuevo
• RBSDC and Marisma
• Ireson Latin Band

► VISUAL ARTS

Through Your Lens: Marina Bay
Singapore Countdown Photo
Exhibition
Various photographers

DECEMBER 2011

► CELEBRATE DECEMBER

- Urban Harmony Singers
- MICapella
- Victoria Chorale
- Vocollision
- PsalmiDeo Chorale
- CrossCulture
- SAF MDC Vocal Ensemble
- Khorale & Friends
- Nanyang Chorale
- Summertime's Big Band
- Anglican High School Choir
- St Anthony's Canossian
Secondary School Choir
- Ministrie of Bellz
- Jon Chan
- Anglo-Chinese Junior College
Choir
- River Valley Chamber Singers
- Alvin and The Jazzmunks
- Alley Talk

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

JANUARY 2012

► HUAYI – CHINESE FESTIVAL OF ARTS

Fun with Hongbaos
Foong Siu Ying

In the Mood for Cheongsams:
Exhibition
Lai Chan

Tan Dun Martial Arts Trilogy
Tan Dun with Singapore
Festival Orchestra
{USA / China / Singapore}

Crosstalk Travellers
Performance Workshop
{Taiwan}

Who's Afraid of
Virginia Woolf?
Nelson Chia

Enter the Dragon: Huayi
Begins!
Wenyang Sports Association

Festive Melodies
City Chinese Orchestra

Rolling Wind and Thunder
Ding Yi Music Company

Enchanting Puppets
Fujian Jinjiang Puppet Opera
Troupe {China}

Outdoor Sing-along
TCR Music Station

Poetic Harmonies
Forbidden City Chamber
Orchestra {China}

Dreams by the Plum Blossoms
Forbidden City Chamber
Orchestra {China}

Voices of Spring
Sing Sheng Philharmonic
Society

Recollections of Martial Arts
Soundtracks
Siyun Ensemble

in::music – Summer Lei + BIT
Sound {Taiwan}

Love Songs with Wei En
Xazz Wei En

in::music – Wei Ru Xuan (Waa)
{Taiwan}

Spring Celebrations
Tip Tap Toes Dance Company

Spring in Nanyang
Nanyang Girls' High School
Chinese Orchestra

Enchanting Puppets VWO
Performances
Fujian Jinjiang Puppet Opera
Troupe {China}

Spring Splendor
Lou Mee Wah Cantonese Opera
Troupe

in::music – Songwriting
Sharing Session with Chen
Chien Chi & Wei Ru Xuan (Waa)
{Taiwan}

► BEAUTIFUL SUNDAY

Melodies of Spring
Toa Payoh West Chinese
Orchestra

► BITESIZE

Introduction to Traditional
Chinese Stringed Instruments
Ding Yi Music Company

► FEED YOUR IMAGINATION

FYI: Teachers Networking
Session

► LATE NITE
Heritage

► PENTAS

Keroncong Gala by Datin
Paduka Julie Sudiro, Datuk
Yusni Hamid, Sundari Soekotjo,

Hetty Koes Endang, Jamaica
Café, Rudy Djoharnaen, Kartina
Dahari, Conductor Amri Amin
and musicians:

- Mohammad Hidayat Bin Rahmat
- Mohd Yaziz Mohd Hassan
- Muhammad Fauzi Bin Mohamed Basir
- Tri Raharjo
- Aden Riyanto
- Razali Bin Atan
- Purjanto
- Mohamed Zulkiflee Bin Mohamed Yasin
- Isa Bin Dahlan
- Siti Aidah binte Mohamad Amin
- Agus Subagyo
- Mohammed Fhairil Bin Samsudin
- Mohamad Rasull Bin Md Khelid
- Giri Haryanto
- Ismalia Putri Ishak
- Siti Adliana Bte Supiani
- Siti Fatimah Bte Supiani
- Ouyang Dong Selina
- Tan Chun Kwang
- Liew Hui Yan
- Tan Jun Qi Eric
- Hua Yu Zheng
- Ismahairie Putra Ishak
- Azura Goh
- Sun Ke
- Choo Shu Min Hannah
- Ng Hui Qi
- New K Yong
- Gan Ying Ying
- Cheung Yik Fung
- Anizah binte Mansor
- Said Alkatiri
- Shahirah Jamaludin
- Nasyiba Sahari
- Aidil Akmal
- Aisyah Aziz
- Ibrahim Hamid, Orchestra Manager
- Muhammad Ghazali, Orchestra Assistant

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► RAGA

The Heroines of
Raja Ravi Varma
Apsaras Arts {Singapore}

► AT THE CONCOURSE

The Bold & The Graceful

- We Love Irama by Wirasa Arts
- D'fusion
- Keroncong D'Temasek
- Project Amithea by Ragha and Ismahairie
- Hui Bing and Friends
- Authentic Flavors by Rit Xu and Friends
- Guitar Imagery by Guitaresque
- Ethnofonik
- Thau Yong Amateur Musical Association
- NAC Chinese Music Competition Winners
- Guzheng by Faizal Salim
- 在春节和忠威倒数三二一 by Peng Chi Sheng, Tok Kiat Siong & Jerome Won

► ON THE WATERFRONT

It's Only Just Begun

- Retro Groove
- Raised on Radio

Brand New Feelings

- Daphne Khoo
- Gentle Bones
- Andrew Sane
- ShiGGa Shay

A Melting Pot

- Andy C. & The New Horizons
- East Street ft. Nantha Kumar
- Tze n Looking Glass Ensemble

I Have A Date With Spring

Azure Band 天蓝乐园, TKB,
Tian Dittui 天地会, Keroncong
D'Temasek, Singapore Char
Siew Baos

► EXPLORATIONS

Huayi – Chinese Festival of Arts

- In the Mood for Cheongsams: Talk by Lai Chan
- Chinese New Year Bean Art by Kng Mian Tze & Rene Ong

► VISUAL ARTS

Dragon Tales Community
Workshops and Exhibition

Facilitated by Ernest Chan,
Angie Seah & The Finger
Players with youths from
Singapore Girls' Home, AG
Home and The Salvation Army
Gracehaven

笑笑生

Tang Da Wu

Voyage of the East

Tay Chee Toh

墨

Oh Chai Hoo, Quek Kiat Sing,
Tay Bak Chiang and
Yeo Shih Yun

Epic Run

Low Wai Yin, Lee Shu Yun,
Olivia Lie, Abu Sufian B M

Contained

Henry Zhuang & Harry Zhuang

Last Paradise

Xu Yiran

Crystalised

Li Yu Xuan, Liu Jie Ming, He Yu
& Su Tian Hao {Taiwan}

Suddenly

Jiang Bing-Run {Taiwan}

13 Steps

Chua Boon Kee, Han Sai Por, Sai
Hua Kuan & Tang Ling Nah

V.I.P - Values Inspired Project
installations by local artists
& schools

Esplanade

FEBRUARY 2012

► HUAYI – CHINESE FESTIVAL OF ARTS

One Hundred Years of Solitude
10.0 - Cultural Revolution

Zuni Icosahedron & Drama Box
{Hong Kong / Singapore}

Euphonious Melodies

Yin Yue {China}

Chinese Acrobatic Fiesta

Guangzhou Acrobatic Troupe
{China}

To the Edge

Nic Lee

The Baby Panda

Weaving East and West

VOX

Songs of Celebration

Marcus Chin, Zhen Ni,
Ma Ai Ni and Guan Xue Er

Film Screening: 72 Tenants of
Prosperity

Water Stains on the Wall

Cloud Gate Dance Theatre
of Taiwan

Melodies of Classic Virtues: San
Zi Jing and Di Zi Gui

Singapore Chinese Orchestra

Jazz Blended

Peace Kopitiam Jazz Band

Film Screening: Detective
Dee and the Mystery of the
Phantom Flame

Serenades of Pop & Classics
Young Voices Music Society

Golden Harmonica Melodies

Singapore Broadway
Harmonica Ensemble

Mulan - The Legendary Heroine

The Theatre Practice

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

Traditional Chinese Medicine
(TCM) and You

Eu Yan Sang

in::music - Serene Koong

Storytelling with Zhao Jin
Chen Zhao Jin

Kelvin's Music World
Kelvin Tan

Enchanting Puppets
Fujian Jinjiang Puppet Opera
Troupe {China}

Enchanting Puppets VWO
Performances
Fujian Jinjiang Puppet Opera
Troupe {China}

In the Mood for Cheongsams:
Exhibition
Lai Chan

► MOSAIC MUSIC FESTIVAL

Bright Young Things Jazz
Weekend Workshop

► BEAUTIFUL SUNDAY

Jazz Pop!
Mus'Art Wind Orchestra

► BITESIZE

Introduction to Playwriting
Haresh Sharma
(The Necessary Stage)

► CHINESE CHAMBER MUSIC

Resonance of Dizi, Erhu
and Guanzi
Phang Thean Siong, Xu Wen
Jing & Han Lei from Singapore
Chinese Orchestra

► COFFEE MORNING & AFTERNOON TEA

Best Hits of Sam Hui
Wilson Wong

► DANCE APPRECIATION SERIES

Swan Lake
Singapore Dance Theatre

► LATE NITE

Amor Peregrino (Migrants
of Love)
Alina Ramirez and Mario Lopez

► LIMELIGHT

Xinmin Symphonic Band

► PLAYtime!

Hello Elly!

► COLLABORATIONS

M1 Singapore Fringe Festival
2012

- [Black Square] by Van Huynh Company | The Hong Kong Academy of Performing Arts {UK / Hong Kong}
- Hymn of Angelology by Muse Motion | Performer Studio {Hong Kong}
- Singapore by The Necessary Stage {Singapore}
- INRI by Cie. Zerogrammi {Italy}
- Mighty Ballistic by Josephine Turalba {Philippines}

Community Concert:
OMMProm "Vive la France"

► AT THE CONCOURSE

My Musical Diary
• Alicia Soh
• Nicole Verghese
• Zahidah

- Melodie Tan
- Kevin Mathews
- Natalie Hiong
- Jon Chong
- Amanda Tee
- Seyra
- Brandon Lee
- Nick Tan
- Linda Ong

► ON THE WATERFRONT

Love Notes

- Sparkle Live Music
- Odd.inary Band
- 29:11

+65 Indie Weekend III

- Pleasantry
- Great Spy Experiment
- The Guilt
- In Each Hand A Cutlass
- Obedient Wives Club
- Astreal
- anothersundayafternoon
- MUON

Roots Revival

- thelostthat
- The Voodoo Sound
- Dreamcatcher
- Fusion FM

► EXPLORATIONS

Footwork for Community:
Creative Movement workshops
for Kheng Chiu Loke Tin Kee
Home

Huayi – Chinese Festival of Arts
Chinese New Year Bean Art by
Kng Mian Tze & Rene Ong

► VISUAL ARTS

The Triple Gem
Htien Lin {Burma}

Iraq is Flying
Jamal Penjweny {Iraq}

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

MARCH 2012

► MOSAIC MUSIC FESTIVAL

Concert Hall

- Stacey Kent {USA}
- Imagine - various artists
- Poncho Sanchez and His Latin Jazz Band {USA}
- Guitarrista de Flamenco - Vicente Amigo {Spain}
- John Butler Trio {Australia}
- Makoto Ozone ft. No Name Horses {Japan}
- elbow {UK}

Theatre

- OMD {UK}

Mosaic Club

- Architecture in Helsinki {Australia}
- Craft Spells {USA}
- toe {Japan}
- Los Campesinos! {UK}

Mosaic Studio

- Bossarenova Trio {Brazil / Germany}
- Russian Red {Spain}
- Tyondai Braxton {USA}
- Arctic Accordion with Kimmo Pohjonen {Finland}
- Ari Hoenig Quartet {USA}
- Blind Pilot {USA}

HTC Living Room

- Wayne Sandz
- Neli Atiga
- Bright Young Things - Free Beer
- Bright Young Things - V-v-v-voyager
- Bright Young Things - Black Shirts
- Inter-Minds
- Aya Sekine Straight Ahead Quartet
- Joel Chua Trio

- Smokey & Skunk Jive
- Murder Mouse Blues Band {Australia}
- Jean Low
- Tricia Garcia {Philippines}
- Leonardo {Indonesia}
- Liyana Fizi {Malaysia}
- Riot in Magenta
- Black Zenith
- Gabriel Lynch {Australia}
- Bo Iqram {Malaysia}
- Pamela He
- Gentle Bones
- Andrew Teo
- Thermal And A Quarter {India}
- Ruth Ling with Chok Kerong and Soh Wen Ming
- Charlie Lim
- Jayson Norris {New Zealand}
- Paul Danial
- Regi Leo

Mosaic Music Station

- Darren Moore Quintet
- Tokyo Blue
- Tropic Green
- Raw Earth
- Eli T.
- Desktop Error {Thailand}
- Shelves
- Nicholas Chim
- "Love Me Do – 50 years of The Beatles" by The M.I.G.
- The KOXX {Korea}
- The FUNKerz
- Plague of Happiness {Malaysia}
- Novo Bloco

In The House

- Jon Chan, Ling Kai, Bossarenova Trio, Russian Red, OMD, Craft Spells, Eli T., Poncho Sanchez, Murder Mouse Blues Band, Blind Pilot, Gabriel Lynch, Ari Hoenig Quartet & Los Campesinos!
- Hosted by Sinclair Ang

Mosaic Music Makers Workshop

U Can Ukulele!

Ukulele Movement

Parent-Child Ukulele Workshop

Ukulele Movement

Ola Brazil! Introduction to Brazilian percussion

Syed Ahmad of Bloco Singapura

Beats 'n' Bleeps: Digital Beats Production for Absolute Beginners

Kiat and Max Lane of SYNDICATE

► BEAUTIFUL SUNDAY

Symphonic Pop!

Singapore Wind Symphony

► BITESIZE

Introduction to the Music Industry

Art Fazil

► COFFEE MORNING & AFTERNOON TEA

Knowing Me Knowing You-An Abba Tribute

Cat Ong, Ann Hussein & Sheila De Niro

► FEED YOUR IMAGINATION

My Friend, A Japanese Soldier

The Finger Players

On the Gamelan Express

Gamelan Asmaradana

► LATE NITE

Time Trails

Cheating Sons

ESPLANADE PRESENTS* PERFORMANCES April 2011 to March 2012

► LIMELIGHT

Commonwealth Military Band

Cedar Girls' Choral Excellence Choir

► RAGA

The Dhananjayans: A Dialogue in Dance {India / Singapore}

Salangai Oli Sangamam
Vasantham in collaboration with Esplanade {India / Singapore}

► SPECTRUM

Sù - Abode
The TENG Ensemble

► COLLABORATIONS

SIFAS Festival 2012

- Ganga Nitya Vahini - A Bharatanatyam Dance by Malarika Sarukkai {India}
- Swar Tarang - Musical Waves by Purbayan Chatterjee {India}
- Gana Varshini - Musical Showers by Nithayasree Mahadevan {India}

Community Concert: Great Masters of Chinese Music
Ding Yi Music Company

► AT THE CONCOURSE

Noise Singapore Music Showcase (in collaboration with Noise Singapore)

- Ming See
- Jaime Wong
- Celestial Rain A Fall
- Tough Day At The Beach
- Neil Chan
- Xue Yi
- The Ukulele Girls
- Maricelle Wong
- Justin Koh

Cool Classics

- Pianomania
- Rit Xu Quintet
- Off The Cuff
- Cool Classics by SOTA
- An evening of classics by SAF band
- Veena Ghanam, Melody of Strings & Vocal Rendition by SIFAS
- Gems on Violin
- Classics on the flute by Ragha
- EDQ Quintet
- Sheng Ensemble

► ON THE WATERFRONT

Make Some Noise! (in collaboration with Noise Singapore)

- Shahridzuan Selamat
- Jonathan Meur
- Constellation
- Amnesia Haze
- While The Kids Are Surreal
- Embrace Them Ghosts
- Godzilla
- Ingrida

Femme Club

- Jessica Irawan
- Shimona Kee
- Mariam John

Bursting With Song

- Eugenia Yip
- Afterhours
- Rahul Advani & band

► EXPLORATIONS

Mosaic Music Festival Explorations

- Songwriters' Circle: Deeper Conversation with Yuna {Malaysia}
- Poncho Sanchez Workshop {USA}

- Ari Hoenig/Gilad Hekselman Band Dynamics Workshop {USA}
- Blind Pilot Singer/Songwriter workshop at Lasalle {USA}
- Makoto Ozone Jazz Interpretation of Classical Music Workshop at Yong Siew Toh Conservatory of Music {Japan}
- Kimmo Pohjonen Workshop at ITE East {Finland}

Footwork for Community: Line Dance Workshops for Seniors

Line Dance Society Singapore

► VISUAL ARTS

Imagine

Co-curated by Objectifs-Center for Photography and Filmmaking

Inside

Carol Lee, Lim Soo Ngee, Mia Wen-Hsuan Liu, Song Yue, Tawatchai Puntusawasdi & Yong Kah Kin {China / Hong Kong / Singapore / Taiwan / Thailand}

* Unless otherwise stated, all performances are from Singapore

HIRERS' PERFORMANCES* April 2011 to March 2012

CONCERT HALL

APRIL 2011

Singapore Symphonia Company Limited

- Casual Concert
- Two Great Concertos
- Belshazzar's Feast
- Gala - Midori
- Poets of Poland

Yong Siew Toh Conservatory of Music

Conservatory Orchestra Series:
Heroes' Lives and Loves

Singapore National Youth Orchestra

Lanxess-SNYO Classic: A Musical
Chemistry

MS Works

Sunday Night with Adam Gyorgy
{Hungary}

The Philharmonic Winds

The Philharmonic Winds In
Concert with Timothy Reynish
{Singapore / UK}

MAY 2011

re: mix

Turn Turn Turn! by re:mix

Singapore Symphonia Company Limited

In Memory of An Angel

Greenhorn Productions Pte Ltd

Sara Bareilles - Live! {USA}

TCR Music Station

Chong Feng 9 {Singapore / Taiwan}

MIDAS Promotions Pte Ltd

Joe Bonamassa {USA}

National Arts Council

Singapore Arts Festival 2011:

- Academy of Ancient Music {UK}
- A Throw of Dice (by Nitin Sawhney & Singapore Festival Orchestra) {Singapore / UK}
- A Heritage Journey: Elegance of Nanyin {Singapore / China}

Original Media Pte Ltd

An Evening of Romance with
Jim Brickman {USA}

Victoria Junior College

Symphony of Voices 2011

Anglo-Chinese Junior College

An Evening With Friends with The
University of Auckland Chamber
Choir {Singapore / New Zealand}

JUNE 2011

National Arts Council

Singapore Arts Festival 2011:
Mahler Chamber Orchestra with
Daniel Harding {Various}

Global Music and Publishing Pte Ltd

Daddy's Favourite Classics Hits
Concert {Singapore / Malaysia /
Taiwan}

Cafe Diplo

From Singapore with Love Benefit
Concert

Orchestra of the Music Makers

Windflower - Gabriel Ng Plays Elgar

Rock Records (S) Pte Ltd

Wan Fang in Concert {Taiwan}

The Philharmonic Winds

- The Philharmonic Winds In
Concert
- Marco Polo: The Cathay Years

JULY 2011

Ministry of Education

Singapore Youth Festival
2011: Concert Band & Choral
Presentation

Singapore Symphonia Company Limited

- President's Young Performers
Concert
- Demidenko Plays Prokofiev

BMW Asia Pte Ltd

Driving Harmony: A BMW Concert
By The Bay

The Singapore Lyric Opera Limited

Encore! SLO Children's Choir in
Concert - 5th Year

Keluarga Paduan Angklung SMA Negeri 3 Bandung

Angklung Orchestra in Concert IX -
Angklung: The Musicals {Indonesia}

The Philharmonic Choral Society

TPCC Presents: The Poetic Journey
with Stephen Cleobury {Singapore
/ UK}

Arina Pte Ltd

Shiv-Hari in Concert {India}

HIRERS' PERFORMANCES* April 2011 to March 2012

Singapore National Youth Orchestra

SYF-SNYO Concert: The Symphonic Canvas - A Romantic Reminiscence

SYC Ensemble Singers

yoKOso!

AUGUST 2011**Singapore Symphonia Company Limited**

- Rhapsody
- Chamber Series - Brandenburg Concertos I & II
- Lunchtime Concert

Greenhorn Productions Pte Ltd

Two Door Cinema Club - Live! {Ireland}

Arts Management Associates

Asian Youth Orchestra Concert {Various}

Orchestra of the Music Makers

Rach3

People's Association

Taj Mahal: The Romance of India {Singapore / India}

SEPTEMBER 2011**Singapore Symphonia Company Limited**

- Kavakos Plays Sibelius
- The Sibelius Symphonies - Finlandia
- The Sibelius Symphonies Nos 1 & 3
- Eroica

New Horizon Music Society

Splendor is the Harmony

Singapore Press Holdings Limited

Guangzhou Symphony Orchestra {China}

The Philharmonic Orchestra Society

100 Years Later: Petrushka

Kong Meng San Phor Kark See Monastery

An Evening of Cantonese Opera

City Chinese Orchestra (Singapore) Ltd

Harmonies of the Season

Greenhorn Productions Pte Ltd

Lykke Li - Live! {Sweden}

OCTOBER 2011**Singapore Symphonia Company Limited**

- SSO Tribute to SR Nathan
- Te Deum
- Mahler's Seventh

Arts Management Associates

Vienna Boys' Choir {Austria}

Ibrand Strategy Group Pte Ltd

Harmoni Cinta Rossa {Indonesia}

The Comedy Club Pte Ltd

Kings & Queen of Comedy Asia II {Singapore / India / Japan / Malaysia}

NOVEMBER 2011**Arts Management Associates**

Mozart Madness by MozART Group {Poland}

Singapore Symphonia Company Limited

- Gala - Ashkenazy with the SSO
- The Elgiac Elgar
- Concerts for Children - Bach to the Future
- Casual Concert
- The Liszt Concertos

The Singapore Lyric Opera Limited

The Tales of Love & Death - SLO Annual Concert

DECEMBER 2011**Singapore Symphonia Company Limited**

- The Liszt Legacy
- SSO Christmas Concerts
- SSO Babies' Proms

Methodist School of Music

Gaudete! Gaudete! Christmas Through the Ages

Singapore National Youth Orchestra

A New Beginning

The Singapore Lyric Opera Limited

Songs of the Season - A Christmas Special

The Philharmonic Winds

The Philharmonic Winds in Concert: Sounds of Japan II {Singapore / UK / Japan}

HIRERS' PERFORMANCES* April 2011 to March 2012

Nanyang Academy of Fine Arts Limited

The Irresistible Pipa Music of Liu Dehai {China}

JANUARY 2012

Orchestra of the Music Makers

Mahler 5

Singapore Symphonia Company Limited

- SSO 33rd Anniversary Concert
- Harold in Italy
- Gala - Neeme Jarvi & Vadim Repin

The Vocal Consort

10th Anniversary Concert

Arts Management Associates

Classic Meets Cuba: Klazz Brothers and Cuba Percussion
{Cuba / Germany}

FEBRUARY 2012

Singapore Symphonia Company Limited

- Alpine Symphony
- Gala - Fidelio
- Sibelius Symphonies Nos. 4 & 5
- Casual Concert

The Philharmonic Winds

The Philharmonic Winds:
A Valentine's Day Concert

Greenhorn Productions Pte Ltd

- Dashboard Confessional - (Solo Acoustic) Live! {USA}
- Rachael Yamagata- Live! {USA}

Arina Pte Ltd

Poetry Without Words - Rahul Sharma & Richard Clayderman In Concert {India / France}

MARCH 2012

Singapore Symphonia Company Limited

- Sibelius Symphonies Nos. 6 & 7
- Brahms's Seconds
- Russian Extravaganza

THEATRE

APRIL - MAY 2011

Toy Factory Productions Ltd

881 The Musical

MAY 2011

Snowy World Entertainment

"Shim Chung" Universal Ballet Company {Korea}

Untitled Entertainment Pte Ltd

Hurts Live in Singapore {UK}

National Arts Council

Singapore Arts Festival 2011:
 • Out of Context - For Pina (by les ballets C de la B/Alain Platel) {Belgium}
 • As It Fades (by T.H.E. Dance Company)
 • Tempest: Without a Body (by MAU/Lemi Ponifasio) {Samoa / New Zealand}

HT Media Ltd

Fever Unplugged {India}

JUNE 2011

National Arts Council

Singapore Arts Festival 2011:
 Radio Muezzin by Stefan Kaegi - Rimini Protokoll {Germany / Egypt}

Singapore Dance Theatre Ltd

Masterpiece in Motion 2011

Singapore Press Holdings Limited

Thousand Hand Bodhisattva {China}

Nam Hwa Amateur Musical & Dramatic Association

Yue Opera by XiaoBaiHua Shaoxing Opera Troupe - The Imperial Swop/ Jiao Gui Ying/The Magnificent Mayor/Li Hui Niang {China}

JULY 2011

Gateway Entertainment Pte Ltd

Vision

Ministry of Education

Singapore Youth Festival 2011
 Dance Presentation

JULY - AUGUST 2011

The Dream Academy Productions Pte Ltd

Into The Woods

AUGUST 2011

MediaCorp Vizpro International Pte Ltd

JUMP 2011 - Comic Martial Arts Performance {Korea}

The Singapore Lyric Opera

HIRERS' PERFORMANCES* April 2011 to March 2012

Limited

Strauss' Salome

Affinity Cultural Heritage

Beauty That Never Fades

SEPTEMBER 2011**Establish Events Pte Ltd**

Drum Tao - Art Of Drum {Japan}

Asian Advertising Festival (Spikes Asia) Pte Ltd

Spikes Asia Awards Ceremony 2011

OCTOBER 2011**National Cancer Centre of Singapore Pte Ltd**

Rays of Hope - NCSS Charity Concert

Arte Compass Pte Ltd

Dhoom Machale! An Evening with Pritam featuring Mohit Chauhan and others {India}

MediaCorp Vizpro International Pte Ltd

Boxing Boys {Thailand}

NOVEMBER 2011**TCR Music Station**

Don't Forget to Say Goodbye

DECEMBER 2011**Charkula Arts Academy**

Kuch Bhi Ho Sakta Hai by Anupam Kher {India}

Singapore Dance Theatre Ltd

The Nutcracker

The Dream Academy Productions Pte Ltd

Crazy Christmas 2011 (R18)

Singapore Hainan Society

Zhao's Orphan

JANUARY 2012**Arte Compass Pte Ltd**

Ballet Revolución {Australia}

FEBRUARY 2012**The Dream Academy PlayHouse Pte Ltd**

Kumar's Amazing Race (R18)

The Singapore Lyric Opera Limited

Mozart's Don Giovanni

MARCH 2012**Singapore Dance Theatre Ltd**

Swan Lake

Lushington Entertainments Pte Ltd

Olivia Newton-John {Australia}

MediaCorp Vizpro International Pte Ltd

Bibap {Korea}

RECITAL STUDIO**APRIL 2011****Methodist School of Music**

Music Rendezvous

Manuel R.Cabrera II

The Music of the Guitar - Solo Guitar Recital by Manuel Cabrera

The University of Birmingham

The Virtuoso Liszt - A Liszt Bicentenary Recital by Kenneth Hamilton {UK}

Young Musicians' Society

Aftereight Series: Monteverdi to Mascagni - Exploring the Italian Song through the Ages

MAY 2011**Rosita Ng Pek Yeng**

Snippets From My Songbook

Plastic Soldier Factory Pte Ltd

INSITU - Singapore {Singapore / France / Japan / Indonesia}

Tagore Society

Pramita Mallick in Concert: Beyond Frontiers {India}

Singapore Indian Fine Arts Society

SHRADDHANJALI by Subhra Guha {India}

MS Works

Zhao Yang Ming Tian - Poetic Fantasies

JUNE 2011**Lee Shi Mei**

Terzett - An Evening of Chamber Music with Lee Shi Mei & Friends

The Philharmonic Winds

Philbrass Presents "Quintet"

HIRERS' PERFORMANCES* April 2011 to March 2012

National Arts Council

National Indian Music Competition 2011

Monsoon Productions Pte Ltd

David Choi's Asia Pacific Tour {USA}

Samantha Loh

Vocal Associates: A Recital

JULY 2011

Wee Kuan Chieh, Adrian

Adrian Wee Kuan Chieh plays Erhu Favourites

MIcappella

MIcappella Featuring:

United Overseas Bank Limited

UOB Painting of the Year Competition Award Ceremony

The Philharmonic Winds

The Philharmonic Winds Recital Series: Roberto Alvarez in concert

AUGUST 2011

Greenhorn Productions Pte Ltd

Priscilla Ahn - Live! {USA}

Victoria Chorale

In Song '11

Tagore Society

Srabani Sen In Concert {India}

Choi Yun Hoi

Ensemble La Fontaine

Lim Yan

A Musical Reunion

Singapore National Youth Orchestra

SNYO Chamber Soloists

Kris Tan Foundation

In Concert with Alan Choo & Miyuki Washimiya {Singapore / Japan}

SEPTEMBER 2011

Loke Hoe Kit

Loke Hoe Kit: A Double Life - An Album Launch Concert

Jun Zubillaga-Pow

The Singapore String Quartet

Foo Say Ming

Take 5 Piano Quintet Series - Concert VII

Katryna Tan

La Noche - New Music for Flute & Harp

Harmonica Aficionados Society

Sounds of Harmonica 2

OCTOBER 2011

Shafyre

Shafyre...A Sultry Flame

Keskinoglu IC ve Dis Ticaret Ltd

Violin and Piano Concert

Sylvia Khoo

An Evening of Light Classics

The Philharmonic Winds

The Philharmonic Winds Recital Series: Li Xin In Concert

Greenhorn Productions Pte Ltd

Rani Singam - "Contentment" Live in Concert

Vocal Associates Ltd

Nuit D'Etoile: A Romance of Western and Asian String

Sakti Media Pte Ltd

A Promise Of Return

re: mix

Que Sera Sera - Songs My Mother Taught Me

Monsoon Productions Pte Ltd

Clara C Live in Singapore {USA}

DECEMBER 2011

Siew Yi Li

Classics Revived

The Philharmonic Winds

A Philharmonic Winds Chamber Night

Jeong Ae Ree

On Wings of Song

IAMA Viva Harmony Ltd

Masterpieces of World Classical Music

Belle Epoque Music Limited

Belle Epoque Shanghaied!

Harmonica Aficionados Society

Qin Yuen 19 Harmonica Concert - Sirius is Coming {Singapore / Taiwan}

Greenhorn Productions Pte Ltd

Joe Brooks - Live! {UK}

HIRERS' PERFORMANCES* April 2011 to March 2012

Melvin Tan

Winter Songs: An Art Song Tribute
to 3 Great English Tenors

Heads Up! Pte Ltd

70s Relived {Philippines}

Ding Yi Music Company

The Ancient Voice

Yeo Chin Chen Marc

Piano Recital: Fiery Fantasy II

Vocal Associates Ltd

Vocal Associates: A Christmas
Recital

JANUARY 2012**Gamelan Asmaradana Ltd**

Ivory Metal - An Evening of Piano &
Gamelan Music

Sheryl Lim Zi Xin

One Man & His Sitar

Greenhorn Productions Pte Ltd

Suzanne Vega - Live! {UK}

FEBRUARY 2012**Greenhorn Productions Pte Ltd**

Paul Kelly - Live! {Australia}

Manishikha Baul

Alambana - Rahul Acharya

MS Works

An Evening of Music with the Stars
of Tomorrow

New Opera Singapore Ltd

Opera Comique - In the Classroom

Sin Feng Xiang Sheng Society

Laughter For All Ages

Josephine Koh

Piano Recital by Josephine Koh

MARCH 2012**Engage: Consumer Interface
Pte Ltd**

Vocal Traditions of India {India}

Tan Zhong Xiao

Swan Ensemble: 2012 Ruan Recital

Methodist School of Music

Sonic Streams

Foo Say Ming

Take 5 Piano Quintet Series -
Concert VIII

The University of Birmingham

Two Hundred Years Of The Piano
{UK}

THEATRE STUDIO**MAY 2011****Singapore Indian Fine Arts Society**

Pareekshana

National Arts Council

Singapore Arts Festival 2011:
Li and Sa (by Be-Being) {Korea}

JUNE 2011**National Arts Council**

Singapore Arts Festival 2011:
SINGAPORE by The Necessary Stage

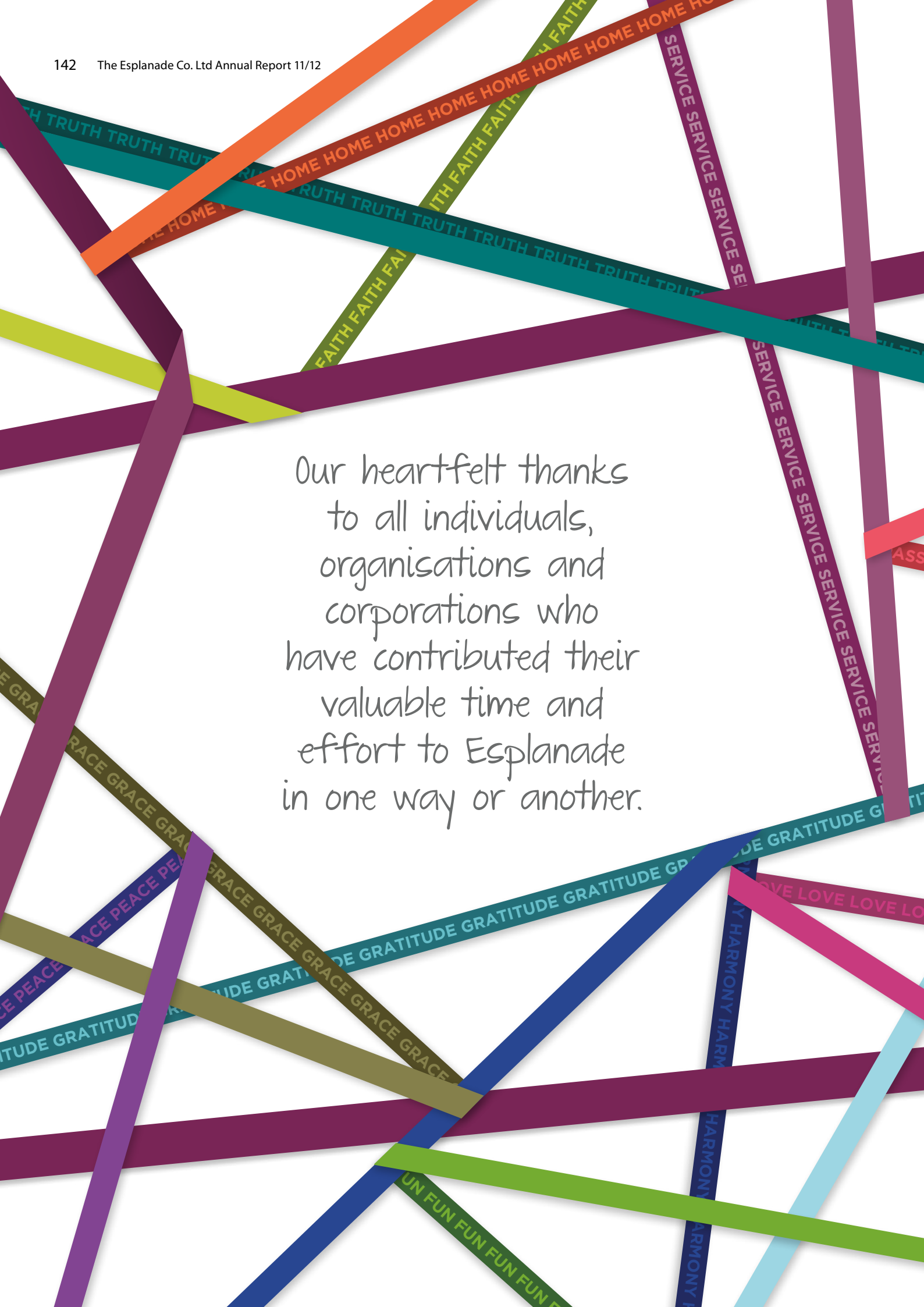
NOVEMBER 2011**The ARTS FISSION Company**

What's A Forest

OUTDOOR THEATRE**SEPTEMBER 2011****Singapore GP Pte Ltd**

2011 Formula 1 Singapore
Grand Prix

* Unless otherwise stated, all
performances are from Singapore

The background of the page is a complex, abstract design. It features numerous overlapping, diagonal lines in various colors including orange, teal, purple, green, blue, and pink. These lines are of varying thicknesses and intersect to create a dynamic, geometric pattern. Interspersed among these lines are thin, rectangular strips of paper, each containing a word or phrase in a color matching the strip. The words visible include 'HOME', 'TRUTH', 'FAITH', 'SERVICE', 'GRACE', 'GRATITUDE', 'PEACE', 'LOVE', 'HARMONY', and 'FUN'. The central text is a handwritten-style message in a dark grey color, set against a white rectangular area that is slightly offset from the center.

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



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

Copyright © The Esplanade Co. Ltd
Design adaptation and production by CreoAdworld Pte Ltd

Printed on 100% environmentally friendly recycled paper



THE ESPLANADE CO. LTD

1 Esplanade Drive, Singapore 038981
Tel (65) 6828 8222 Fax (65) 6337 3633
www.esplanade.com

UEN 199205206G