



Living Place

SYDNEY OPERA HOUSE TRUST
ANNUAL REPORT 2006

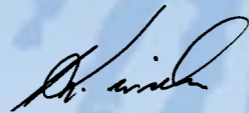


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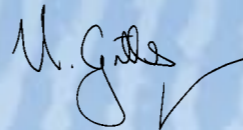
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The Hon. Bob Debus, MP
Attorney General, Minister for the Environment,
and Minister for the Arts

Sir, we have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2006, for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983.



Kim Williams AM
Chairman



Norman Gillespie
Chief Executive

Who We Are

Sydney Opera House is a global landmark, part of our Nation's DNA, and the emotional heart of the city of Sydney. The focal point of our magnificent Harbour, it is a place of excitement and of warmth, of welcome and wonder, where art and architecture uniquely combine to enchant and enliven.

Well over 2,200 events are presented here each year, with live performances offering audiences an opportunity to experience the best from every art form, culture and era. We have eight primary venues: the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Forecourt, Exhibition Hall and Utzon Room.

The experience is broadened with a 'must-go-to' harbour side precinct that offers dining, shopping and entertainment opportunities.

We are one of the most popular visitor attractions in Australia, with more than four million people visiting the site each year. Some one million people attend performances and over a quarter of a million people take a guided tour to explore the magic of the inside of one of the most recognised buildings in the world. It is State and National Heritage listed and a nomination has been submitted for World Heritage listing.

As a performing arts centre, we promote excellence and dynamism, supporting many performing arts companies, including Sydney Symphony, Opera Australia, Sydney Theatre Company, The Australian Ballet as well as many smaller, cutting edge independent companies and artists.

We are also significantly increasing the profile of our own programs, by nurturing the development of new artists and broadening audience reach, with more than 550 performances a year that offer an eclectic mix of artistic and cultural activities for all ages.

Timeline

- 1957 Jørn Utzon wins Sydney Opera House design competition (January)
- 1959 Work begins on Stage 1 – building the foundations despite Utzon's protest that plans were not finalised (March)
- 1966 Jørn Utzon resigns (February)
- 1973 First guided tours of the Sydney Opera House (July)
- 1973 First performance in the Sydney Opera House – Australian Opera performed Prokofiev's War and Peace in the Opera Theatre (September)
- 1973 Opening ceremony and Royal Concert with Queen Elizabeth II and the Duke of Edinburgh (October 20)
- 1999 Jørn Utzon is appointed design consultant to the Sydney Opera House (August)
- 1999 Opening of The Studio – new venue for contemporary performing arts (March)
- 2002 Sydney Opera House Utzon Design Principles published (May)
- 2003 Sydney Opera House Conservation Plan published (June)
- 2003 State Heritage Listing achieved (December)
- 2004 Utzon Room opened – first venue at Sydney Opera House designed by Jørn Utzon (September)
- 2004 Recording Studio opened (October)
- 2005 National Heritage Listing achieved (July)
- 2006 World Heritage Nomination submitted (January)
- 2006 Colonnade opened by HM Queen Elizabeth II – designed by Jørn Utzon, is the first change to the exterior of the building since its completion in 1973 (March)



Unveiling the first exterior change to the building since its completion in 1973, Her Majesty Queen Elizabeth II formally opened the new Colonnade on 13 March 2006. Design of the 45-metre-long Colonnade, which now enables the foyers to be flooded with natural light and allows harbour views, was overseen by original architect, Jørn Utzon. (Refer page 24)

Continuing to widen our engagement with families, we increased our presentations for young audiences by 40%, including those for the ever-popular Babies Proms, which this year toured through 21 towns in regional New South Wales. 274 performances for young audiences saw attendance increase by 50% to 62,974. (Refer page 20)

Achieving a first in Australian Tourism, we became the first tourist attraction in the country to offer daily Foreign Language Tours by a team of in house guides. 20 newly trained guides conducted tours in Japanese, Korean and Mandarin, greatly enhancing the experience for our visitors. (Refer page 22)

Meeting our commitment to our customers to ongoing improvement, we launched a number of service initiatives. An online customer survey gave us service feedback from 1,600 visitors, we introduced a new Customer Service Training program and also completed a survey of our event presenters. (Refer page 22)

Facilitating the birth of an arts industry consortium, we introduced a new customer-focused system that combines ticketing, marketing and fundraising tools. Implemented in partnership with Hewlett Packard, the Tessitura system is already servicing a range of performing arts industry partners. (Refer page 24)

In recognition of the site's outstanding heritage value and the role it plays in Australia's cultural life, Sydney Opera House was nominated for inclusion on the World Heritage List in early 2006, six months after its National Heritage Listing. (Refer page 24)

Chairman's Message

Financial and Operating Performance

It was a successful year for Sydney Opera House, rich with good outcomes both from a financial and operating performance perspective.

A positive operating result of \$1.212 million was achieved (before depreciation and other building maintenance activities), the fourth successive year of positive operating results for the Sydney Opera House Trust. I am pleased to report that the Trust was able to maintain its investment of \$3 million for the support and development of new artists, art forms and audiences that included during this reporting year the important theatrical venture *adventures in the dark* dealt with separately in this report.

A number of successes resulted from the innovative and diverse programs offered by our major presenting partners, Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet, as well as by the Trust's programming department. The demand for high quality programs for younger people continued this year with a pleasing 50% growth in attendance.

Guided Tour patronage continued to increase for the third consecutive year (up 9.3% to 270,040 people in the year). One of the Trust's priority initiatives to better serve tourists saw an expanded offering and now for the first time includes foreign language tours in Japanese, Korean and Mandarin.

Sydney Opera House's outstanding heritage value and the vital role it plays in Australia's cultural life were again officially recognised this year with a World Heritage Nomination by the Australian Government based on its significance as a work of human creative genius. I acknowledge the collaborative approach taken by both the State and Federal governments to achieve this important milestone and sincerely hope that I am able to report to you in next year's annual report that the nomination was successful.

A major, indeed historic moment was celebrated when Her Majesty Queen Elizabeth II formally opened the new Colonnade on the Western Broadwalk in March 2006. This is the first change to the exterior of the building since its completion in 1973 and is a continuing reflection and an enduring acknowledgement of the role and importance of our architect Jørn Utzon. In 1999 the Trust and State renewed their relationship with Utzon, resulting in the design and execution of this remarkable extension, which feels as if it has always been there and dynamically refreshes the presentation of the western theatres in their relationship to Sydney Harbour.

Future Outlook

Extensive design and development work continued on the refurbishment project for the main venues at Sydney Opera House. This saw a substantial continuing strategic planning program aimed at addressing the myriad complexities in communication, fundraising, heritage issues, development approval and project management. The Trust progressively aims to commence comprehensive public presentation and exhibition of this substantial project in the course of 2007 and 2008. The Trust has no doubts as to the size of the challenge represented by the project, but recognises its obligation under its duty-of-care to ensure that Sydney Opera House lasts, uniquely for a building in our part of the world for centuries. In ensuring that future the Trust needs to work harmoniously with user companies, governments, and the community so as to ensure this site is regularly refreshed so its delivery to performers, creators, audiences and the community at large matches its unique landmark exterior beauty. Sydney Opera House is an icon for our city and nation and as such the refurbishment program has the highest priority status in the Trust's future planning framework.

In the course of this major project the Trust will continue to implement initiatives to improve the customer experience, and to provide a solid financial base for all Sydney Opera House users and the operations that support them.

The building improvement program continues from the completion of the splendid Colonnade and Utzon Room to the Theatre Access Project announced by NSW Premier, The Hon. Morris Iemma in August 2006. It is a major project which will transform the Western Foyers and connect the refurbished foyer with both the Lower Concourse and Box Office Foyer, providing suitable arrangements (lifts, escalators, etc.) on site that will greatly assist older patrons, people with disabilities and the many families with small children and prams. The project also addresses a number of safety improvements which meet the contemporary requirements that are so different from those existing when the building was first conceived and built decades ago. This major project should be completed in 2008.

Our partnerships will be further strengthened to deliver even more arts experiences to the community beginning in September 2006 with a free live broadcast of one of the world's greatest orchestras - the *Vienna Philharmonic* under Maestro Valery Gergiev from our Concert Hall to some 4,000 people on the Forecourt.

Board Changes

Four Trustees left this year: Mr Tim McFarlane, who was Chair of the Risk Management Committee and brought a huge level of extensive experience to the Trust as Managing Director of the Asia Pacific subsidiaries of Andrew Lloyd Webber's company, The Really Useful Group, and as a previous General Manager of the Adelaide Festival and Adelaide Festival Centre Trust; Ms Rhoda Roberts, who has been instrumental in a number of indigenous initiatives such as the annual Message Sticks Festival now in its seventh year and also providing support to our successful indigenous traineeship program; Ms Gail Burke, who resigned after six years to take up a role in London and has provided important counsel to the Trust on information technology strategies, including the complex project that was recently completed with the implementation of the new ticketing and customer support system; and Ms Rachel Healy, who commenced in January 2006 and having stood aside from the Trust has been successful in gaining the position of Director, Performing Arts at Sydney Opera House and will commence in that role in November 2006.

Thank You

On behalf of the Trust, I would like to thank the New South Wales Government for its ongoing support and funding, which amounts to 25% of our operating funds. I would also like to record our appreciation to the whole Executive team under CEO Norman Gillespie and in turn to their staff for their continued contribution to the achievement of strong performance, audience and visitor service and business outcomes.

The Trust again extends its warm acknowledgement to our presenting and commercial partners and the numerous artists and their support teams for their co-operation in our ongoing mission to offer inspiring experiences to the diversity of audiences we all serve.

Finally, I offer my warm appreciation and thanks to my fellow Trustees for the quality of their contribution throughout the year and for the support, patience and guidance offered to me as Chairman - it is appreciated more than words ever adequately can convey.



Kim Williams AM
Chairman

Concert Hall



CEO's Message

Customer Service

The customer experience remains our number one priority. We are proud of the diversity of our customers, which is reflected in our programs, products and services.

We strive to make Sydney Opera House an exciting place to visit and hope that our customers can see the changes that we have made to deliver on our promise of an inspiring experience.

In September 2005 an online customer survey was launched. From this 1,600 customers gave us feedback on their visit. I am pleased to report that most areas scored 80% or better, but our focus is firmly on continual improvement.

During the year we introduced a new behaviourally based Customer Service Training program that was positively embraced by our frontline tour, information, usher and security staff.

Performing Arts

A total of 1,129,879 people were attracted to 1,558 performances this year. Once again, a number of sell-out successes resulted from the innovative and diverse programs offered by Sydney Opera House as well as by our major presenting partners: Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet.

Sydney Opera House performances for younger audiences increased by 40% to 274. The demand for high-quality programs for younger audiences continued, with the *House:Ed* and *Kids at the House* programs continuing to surpass audience expectations.

The new Recording Studio was kept busy with a wide range of projects and we will make good use of all our experiences since opening when we create the first ever live transmission of the *Vienna Philharmonic* in September 2006.

Tourism and Visitor Experience

Our tour experience was enhanced with the introduction of daily Asian language tours, which attracted 24,752 visitors in the first six months of operation. A total of 270,040 people took a Sydney Opera House tour this year, an increase of 23,087 on last year (9.3%). Attendances for the premium Backstage Tour also increased by 30% to 995 visitors. Plans for next year include introduction of online purchasing for tours; trialling of an exclusive high-tea experience; and implementing audio-visual components into the one-hour tour experience.

A new Access Strategic Plan 2005/08 was endorsed by the Trust. Developed in consultation with key stakeholders including staff, customers, Accessible Arts and other disability access groups, the Plan's ultimate focus is on improving accessibility of facilities and services for everyone who visits, works and performs here.

Building Program

A number of important building works were completed this year including the new Colonnade, new roof shell lighting poles installed on the Western Broadwalk, and a new Multi-Media Suite was completed complementing the Recording Studio.

A number of improvements were made to backstage facilities. A moveable stage extension to the Playhouse which now allows for three different stage configurations; new audio consoles enhance the audio capabilities allowing for greater versatility in performance program development; and new follow spotlights in the Concert Hall afford better lighting for artists.

Updating the critical hub of all our operations, the main switchboard and all electrical components were replaced over 12 months without any disruption to business. This was a major operation and we have now future-proofed the new system for the next 20 to 30 years.

Looking to the future of our information technology, an Information Systems Strategic Plan for the next three years was developed following a strategic review with our business partner, Hewlett Packard. It is designed to increase the stability, ensure systems and services alignment and will allow us to leverage new technologies to maximise business opportunities.

People and Culture

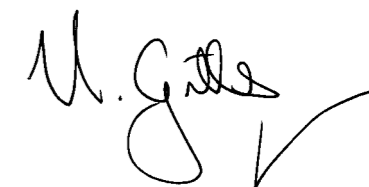
This year we ran a second employee opinion survey, with 120 staff across the organisation taking part. I am pleased to report that results showed improvement across every area surveyed, with particular increases in employee satisfaction in areas that received major organisational attention, such as internal communication and customer service initiatives. However, we still have work to do in the areas of reward and recognition and career growth and development, which is a priority for next year.

Once again our occupational health and safety program was a priority. Our active OH&S Committee consists of representatives from every portfolio, as well as from key groups and satellite work venues. A key initiative of the Committee was the very successful safety week program that involved 25 events over a five day period. We have undertaken a review of injury management, and worked with our presenting companies to implement safety programs and training. Also a number of staff updated their qualifications.

A management and leadership capability framework was launched this year designed to improve the skills of our executives, managers and supervisors.

Thank You

There are many people and organisations who contribute to the success of our programs. I am overwhelmed by the commitment of staff who rally together to put on the most amazing events, whilst at the same time implementing a number of corporate initiatives, I thank you for your ongoing dedication and professional approach. I would like to thank our strategic presenting partners for the wealth of programs that they offer and for their collaborative efforts and to our sponsors HP, Lexus, Country Energy, LG, Four Seasons Hotel and the National Australia Bank who make it possible to expand experiences for so many people, thank you. Lastly I wish to sincerely thank the Trust and my executive team for their support and leadership.



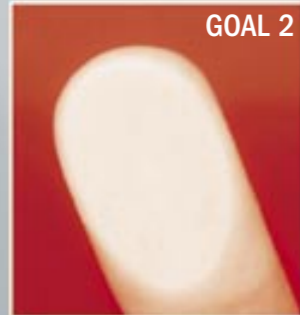
Norman Gillespie
Chief Executive



Opera Theatre



Vision, Promise and Goals



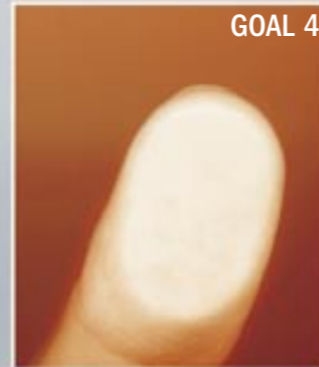
GOAL 2

Attract and engage a broad range of customers and provide compelling experiences that inspire them to return.



GOAL 3

Maintain and enhance the Sydney Opera House as a cultural landmark, performing arts centre and architectural masterpiece.



GOAL 4

Create a customer focused workplace where people are recognised for their contribution, realise their potential and are inspired to achieve outstanding results.



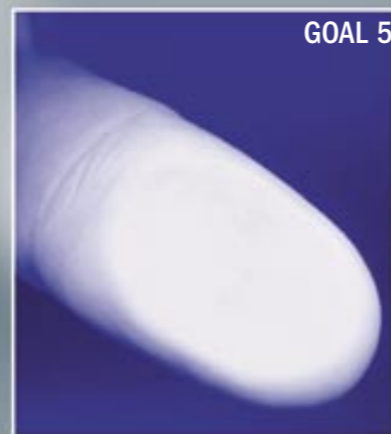
GOAL 1

Be Australia's pre-eminent showcase for performing arts and culture and an international leader in the presentation and development of artists and their work.

VISION AND PROMISE

OUR VISION IS TO EXCITE AND INSPIRE THE IMAGINATION.

OUR PROMISE IS TO TAKE PEOPLE ON A JOURNEY FROM THE ORDINARY TO THE EXTRAORDINARY INTO A WORLD WHERE THE INSPIRATION OF THE BUILDING OUTSIDE IS REFLECTED IN ALL WE DO.



GOAL 5

Invest in the performing arts, cultural activities and audience development by maximising business results of the Sydney Opera House and leveraging its assets, resources and brand.

GOAL 1 PERFORMING ARTS (page 10)

KEY OUTCOMES 2005/06

- ✓ New *adventures in the dark* (Playhouse) Program
- ✓ New Public Program (planning stage)
- ✓ Service level agreements review
- ✓ Strategic partnership agreements review
- ✓ New presenter survey implemented
- ✓ New Multi-Media Suite built
- ✓ New Commissions Program established

OBJECTIVES 2006/07

- Enhance Sydney Opera House Programs
- New Commissions of performing arts programs
- Successful *adventures* performance program 2007
- Implement Public Program
- Implement live broadcasts of performances
- Increase commercial strategy activity (100%)
- Concert Hall Acoustics ceiling reflector feasibility study
- Achieve 85% overall satisfaction - presenter survey

GOAL 2 BROADENING THE EXPERIENCE (page 22)

- ✓ Specific Portfolio customer initiatives implemented
- ✓ Online customer feedback/survey implemented (82% overall satisfaction achieved)
- ✓ Unified Customer Support System implemented
- ✓ Disability Access Strategic Plan approved and launched
- ✓ New tourism team in place
- ✓ Tour products updated
- ✓ New Asian language tours commenced
- ✓ Visitor Information brochure created
- ✓ Relationships with tourism industry improved
- ✓ SOH Stores joint venture partner selected

- Achieve 85% overall satisfaction - online customer survey
- Increase tour visitors by 17%
- Tour bookings available online
- Revitalise English language tour experience
- New high tea experience
- Disability Access Plan projects implementation (public access brochure, AART.BOX exhibition support)
- Increase partners for Unified Customer Support System consortium
- Renovate SOH Stores and tour desk
- New functions operator and business refresh
- New Strategic Web Plan

GOAL 3 BUILDING AND ENVIRONMENT (page 24)

- ✓ Concert Hall acoustics trial conducted and analysed
- ✓ Western Loggia complete and opened
- ✓ World Heritage Nomination documentation complete
- ✓ Signage Manual developed and approved
- ✓ New western roof shells lighting implemented
- ✓ 80%-85% target for Building Condition Indices (78% and 82% achieved)

- New offsite office accommodation (Customs House)
- Commence refurbishment work on the western foyer and new lift
- World Heritage Listing July 2007
- New Total Asset Management Plan
- Commence update of Strategic Building Plan
- New Information Systems Strategic Plan approved
- Develop Lighting Masterplan
- Smoke Management System upgrade
- Forecourt Infrastructure Upgrade
- Achieve 85% for Building Condition Indices (Building Fabric Index/Cleanliness and Tidiness Indices)

GOAL 4 PEOPLE AND CULTURE (page 32)

- * Enterprise Agreement 2006 negotiated
- ✓ Successful Safety Week
- * Reward and recognition program developed
- ✓ Conduct Employee Opinion Survey sample follow up survey
- ✓ Successfully complete three traineeships

- Enterprise Agreement 2006 finalised
- Successful Safety Week
- Reward and recognition program developed
- Successfully complete three traineeships
- Master of Arts Management collaboration with AIM
- Conduct Employee Opinion Survey

GOAL 5 GOVERNANCE (page 26)

- ✓ Strategic Plan reviewed and endorsed by the Trust
- ✓ SOH By-law 2005 proclaimed
- ✓ Enterprise Performance Measures developed and reporting commenced
- ✓ Australasian Reporting Award - silver achieved

- Strategic Plan review and endorsement
- Achieve targets in Enterprise Measures scorecard
- Trustee Code of Conduct review and endorsement
- Australasian Reporting Award Gold Award

FINANCIAL OVERVIEW (page 34)

- ✓ Tourism and Visitor Operations Pricing Policy
- ✓ Facilities Pricing Policy
- ✓ Performing Arts Pricing Review
- ✓ Philanthropy program framework implemented

- Philanthropy Program - implement Annual Fund
- Philanthropy Program - implement Capital Fund
- New Business Case training program

* Partially achieved

Performing Arts

KEY OUTCOMES 2005/06

Our Artistic Vision now helps to guide artistic planning into the future. Programs for young audiences grew by 40%; our Presenting Partners enjoyed diverse and successful seasons; the Message Sticks Film Festival in its seventh year was an outstanding success; the new Recording Studio and Multi-Media Suite were kept humming all year, broadening our own and our Presenting Partners' reach and capabilities.

Spanning traditional and contemporary art forms, performances at Sydney Opera House this year attracted a total of 1,129,879 people. Of the 1,558 performances this year, 327 of them were free or at very low cost. The top five genres in terms of audience attendance were Opera (20%), classical music (19%), plays (17%), popular/light music (15%) and classical dance (10%).

Once again, a number of sell-out successes resulted from the innovative and diverse programs offered by Sydney Opera House as well as by our major presenting partners, Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet. Details of their seasons and those of other presenting companies are contained in the following pages.

adventures in the dark premiered this year, Sydney Opera House's new contemporary performance program, a year long 'festival' of new theatre, adding further to the complexity of the performing arts on offer. 109 performances were held, attracting 24,913 people.

Achieving an increase of 40% this year, Sydney Opera House performances for schools and younger audiences totalled 274. Audiences increased by 50% to 62,974. *House:Ed* and *Kids at the House* programs continued to shine. *Hitler's Daughter*, a challenging work, built on the success of last year's play building workshops attracted 2,323 people. In a more whimsical vein, seasons of *Mr McGee* and *the Biting Flea* and *Dougal the Garbage Dump Bear* also proved extremely popular.

Showcasing local, national and international artists, The Studio program attracted 30,613 people to its eclectic range of new music, cabaret, film, new media, contemporary dance, physical theatre and comedy. The program included the quirky *Kransky Sisters - Heard it on the Wireless*; challenging drama in *Blowback*; film and contemporary classical music in *Ensemble Offspring - Surreal Interlude*; and comic virtuosity from *Tim Minchin - Dark Side*

The *Message Sticks Film Festival* was a highlight of this year's annual celebration of contemporary Australian indigenous arts, presenting new films from Australia and around the world. All sessions were filled to capacity and additional screenings were scheduled due to demand. An audience of 6,718 people enjoyed and celebrated indigenous film, dance, theatre, cabaret and visual arts performances.

Contributing to the creation of a vibrant community, this year we provided support to the NSW community through a series of events, both on and off site. Our support, through the waiver of rental, provision of technical equipment at low rates and provision of staff, represented \$167,383 in value. 11 organisations and events benefited, including the Deadly Awards, Earthdancer, Sydney Festival, Australia Day, Children's Hospital, Greek National Day, Future Leaders Forum and UNICEF. Some 20,000 people participated in the awards and performance programs.

Helping us better understand and respond to the needs and aspirations of Presenting Companies for our mutual advantage, we implemented another series of Presenter Satisfaction surveys with Opera Australia, The Australian Ballet, Sydney Theatre Company, Sydney Symphony and our own Producers' Unit (see page 54 for results).

Enabling us and our Presenting Partners to broaden our reach, the new Recording Studio was kept busy with a wide range of projects, including recording of the soundtrack of the film *Candy*; Sydney Symphony will follow a very successful season of recordings this year with a further four albums; we will make good use of all our experiences from the last 18 months to broadcast the September 2006 concerts of the *Vienna Philharmonic*, which will be playing to sold-out audiences in the Concert Hall, to some 4,000 people on the Forecourt. LG Electronics support us with our creative vision by providing plasma screens for our Recording Studio and Multi-Media Suite. The Euphonix System 5 digital broadcast console used in the Recording Studio brings out the magic of live performance.



The Magic Flute

10 YEAR PERFORMANCE TRENDS

Year	Performances	Audience	Average capacity
05/06	1,558	1,129,879	83%
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
01/02	1,563	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,533	1,247,763	82%
98/99	1,339	1,169,978	77%
97/98	1,273	1,184,683	76%
96/97	1,266	1,205,730	80%
10 Year Average	1,459	1,178,678	80%

PERFORMANCE BY VENUE 2005/06

Venue	Performances	Audience
Concert Hall	227 (233)	431,730 (457,646)
Opera Theatre	288 (293)	361,795 (359,421)
Drama Theatre	291 (306)	129,999 (139,431)
Playhouse	317 (308)	100,009 (88,705)
The Studio	276 (284)	55,932 (52,544)
Utzon Room	153 (98)	31,495 (18,170)
Outdoor	6 (3)	18,919 (14,500)

Previous year shown in brackets.

BOX OFFICE SALES

Year	Tickets	Turnover	Online
05/06	544,151	\$37,706,458	28.6%
04/05	533,661	\$36,057,649	27.0%
03/04	525,706	\$33,599,085	23.4%
02/03	521,168	\$29,296,944	17.2%

Kransky Sisters - Heard it on the Wireless



Mr McGee and the Biting Flea



KEY OUTCOMES 2005/06

Sydney Symphony

Presentations	31
Total performances	92
Total audiences	183,415

Offering audiences a wealth of conducting talent, the season officially opened with *A Viennese Celebration* under the directorship of Chief Conductor Maestro Gelmetti. A rich selection of international conducting talent included American conductor Marin Alsop in the *Morgan Stanley–Music* series and famed French conductor Charles Dutoit leading three thrilling concert performances of Berlioz's opera, *The Damnation of Faust* to 5,549 people. Wonderful performances at very short notice earned two up-and-coming international conductors, Tugan Sokhiev and Yannick Nézet-Séguin, universal praise. Oleg Caetani, Chief Conductor of the Melbourne Symphony Orchestra, visited to conduct the orchestra in a performance of Stravinsky's *Firebird Suite* and, returning for a feast of Wagner, former Chief Conductor Edo de Waart delighted audiences with an hour of musical highlights from Wagner's epic *Ring Cycle*.

Showcasing breadth and depth of musical genres and virtuosity, the second *Shock of the New* series of concerts, *500 Years of Rebel Music*, featured an Elvis Presley medley alongside Beethoven. The third series, *Rhythm and Ritual*, encompassed the energising sound of Japanese drummers, the chanting of Tibetan monks, the didgeridoo and a beautiful selection of classical music. Celebrating Mozart's 250th Birthday, his music was woven throughout the 2006 season and featured a number of guest conductors and artists. Highlights included *Concert for Two Pianos*, performed by pianist husband and wife Michele Campanella and Monica Leone, conducted by Maestro Gelmetti. Returning violinist Nigel Kennedy's dazzling Vivaldi virtuosity was presented in a Concert Hall decked out in the colours of Kennedy's favourite soccer team, Aston Villa.

Mixing the full orchestra experience with popular music in order to reach new audiences, this year Lalo Schifrin and the Sydney Symphony reunited for another *Jazz Meets the Symphony* evening featuring James Morrison and Christian McBride. Collaborations with Sydney Opera House saw the Orchestra co-present and perform with *Manhattan Transfer*, *Elaine Paige*, *Oliva Newton-John* and with popular musical theatre stars in *Showstoppers*. It also performed the original score of the movie classic *The Wizard of Oz*, as well as with John Farnham, which was broadcast on the Nine Network and released on DVD.

Experiencing record numbers this year, Sydney Symphony's Education Program, led by acclaimed conductor and musical educator Richard Gill, continued to work tirelessly with Australia's leading musicians, schools and music teachers. A highlight was the *Meet the Music* concerts which attracted 22,451 people.

World and Australian premieres featured largely on this year's calendar. World premieres included *Flying Banner (After Wang To)*, a major work by the Orchestra's Composer-in-Residence, Liza Lim, and Alan Holley's Trumpet Concerto *Doppler's Web*. Two Australian premieres were performed by conductor/composer Tan Dun, who returned to Sydney to showcase his new works, *Paper Concerto* and *The Map*.

Sydney Opera House

Presentations	34
Total performances	200
Total audiences	97,596

Charting the course of the broken dreams of the great chanteuses of our age, *Boulevard Delirium*, devised by Barry Kosky and starring Paul Capsis, was presented in the Playhouse with a stunning band of musicians from Vienna and Australia. It played to an audience of 4,777 over 14 performances.

Forming a centrepiece for our 7th Message Sticks celebration, *Sing Sing* was a major popular music concert featuring indigenous artists from mainland Australia, the Torres Strait and Papua New Guinea, with David Bridie and Not Drowning Waving in support. 1,188 people attended this extraordinary one-off concert featuring more than 20 performers.

Resulting in the largest Studio audience ever, New York cabaret iconoclasts *Kiki & Herb*, fresh from sold-out shows at Carnegie Hall and the Edinburgh Festival, performed anarchic covers of popular songs as part of the 2006 Mardi Gras Festival. 4,000 people attended the 14 performances.

Expanding its reach every year, our classic *Babies Proms* program for the very young is a long-time favourite with toddlers and their carers. Each production in the year explores a distinct theme within the framework of a chamber orchestra or music ensemble. This year 126 performances played to an audience of some 28,449 children and families, with 32 of these performances in 21 regional New South Wales towns.

Providing people with disabilities opportunities for creative expression through music, video and performance, *Club Wild* championed equal participation in a seriously stylish setting in The Studio. Two nights of Sydney's hippest dance party in The Studio sold out. All money raised from the event was donated to support *Club Wild*.



The diversity of the full music program this year included classical and contemporary, acoustic and electronic, a wealth of great Australian composition, world music, symphony, chamber, choral, jazz, rock, popular, rap and hip hop.

Presentations	144
Total performances	431
Total audiences	478,752



Kiki & Herb

Australian Chamber Orchestra

Presentations	5
Total performances	5
Total audiences	8,713

Celebrating its 30th concert season, the ACO this year presented a diverse program of five presentations. *Breathtaking Vivaldi* showcased melody and the silvery tones of the flute to a total audience of 2,209. Marking the return of Dutch cellist Pieter Wispelwey, *Franckophilia* entranced an audience of 1,777 people. Showcasing the talents of a newly discovered Egyptian-Australian oud player, *The Travellers* presented classical music in an eclectic acoustic bazaar to an audience of 1,554 people. *The Players* was the concert that celebrated the 30 year milestone, presenting music from across the ages in a joyous anniversary program that culminated in long time favourite, Mendelssohn's quicksilver masterpiece, *Octet for Strings*, written when the composer was only 16.

Sydney Festival

Presentations	3
Total performances	5
Total audiences	11,337

The exquisite, award-winning music and extraordinary vocals of Irish group *Altan* attracted an audience of 2,274 in a magical Sydney Festival presentation. *Elvis Costello & Sydney Symphony* provided the climax to the Sydney Festival's Elvis Costello series at several venues throughout Sydney. For two special nights, Costello showcased his newly acquired talent in orchestral and jazz composition, accompanied by Sydney Symphony and musical collaborator, Steve Nieve, to an audience of 4,521. Giving Australian audiences their first opportunity to experience the emergence of a true diva, *Mariza* sang traditional Portuguese fado with a charismatic freshness in concerts that attracted 4,542 people. All three presentations were supported by Sydney Opera House.



Boulevard Delirium

KEY OUTCOMES 2005/06

Theatre this year included star-studded casts for multi-award-winning plays, the reprise of a controversial political production and the Australian premiere of a Tony Award winning play. Sydney Festival and Sydney Opera House offered audiences six very different productions from around the world and Bell Shakespeare's vibrant new take on *Romeo and Juliet* was yet another sell-out success.

Presentations	51
Total performances	747
Total audiences	248,506



The Department

Sydney Theatre Company

Presentations	4
Total performances	166
Total audiences	76,125

An award-winning play with an all-star cast, the Scandinavian psychological drama *Festen* was performed by a host of theatrical luminaries and was directed by yet another star, Gale Edwards. In a dramatic feast of acting talent, 48 performances attracted an audience of 22,361.

Written as a vehicle for the legendary acting talent of Gary McDonald, Tony McNamara's social satire, *The Give and Take*, proved yet another winner for this hugely popular playwright. 47 performances attracted an audience of 20,111.

Reprising a controversial political play that attracted headlines when first performed, Sydney Theatre Company's production of *Two Brothers* starred Gary McDonald and Nicholas Eadie as two brothers on opposite sides of the political spectrum. Nine performances attracted an audience of 3,452.

Winning wide audience and critical acclaim, the production of John Patrick Shanley's Tony-Award-winning play, *Doubt*, at Sydney Opera House was the launching pad for a hugely successful tour. 62 performances attracted an audience of 28,301.



The Candy Butchers - A Circus Sweetmeat

Sydney Opera House

Presentations	25
Total performances	310
Total audiences	70,267

Using breathtaking theatrical invention, with the stage taking on the appearance of a children's pop-up book, *The Hanging Man*, performed by Britain's celebrated Improbable Theatre Company, proved to be the surprise theatrical treat of the year. 29 performances of this part medieval morality tale and part black comedy attracted an audience of 6,303.

Giving the next generation of physical theatre performers the chance to shine, *The Candy Butchers - A Circus Sweetmeat*, saw contemporary circus luminaries, Derek Ives and Azaria Universe, join forces with Jess Love and DJ Garner for a humorous voyage into a neo-vaudevillian world of an imaginary side-show era. Winner of The Most Outstanding Production Award at the 2004 Melbourne Fringe Festival, 11 performances attracted an audience of 2,428.

Pushing audiences and performers alike into a new way of relating, *Blowback* combined TV production and non-linear narrative to leave audiences reeling after this tale of Australia under foreign occupation in the not-too-distant future. Written and directed by David Pledger, the Artistic Director of the Melbourne-based group Not Yet It's Difficult, five performances attracted an audience of 607, with a free Artist's Talk following one of the performances.

Bell Shakespeare

Presentations	2
Total performances	78
Total audiences	28,970

Sell-out performances greeted John Bell's exciting new take on the love story that is Shakespeare's *Romeo and Juliet*. Unchecked intolerance, prejudice and revenge and a commentary on the politics of tribalism saw this production pulsate with the themes of our times. 27 sold-out performances in an extended season attracted an audience of 14,386. Again, offering a sharp reflection of our own ethical dilemmas and prejudices, Bell's take on *Measure for Measure* walked the line between comedy and tragedy, in a production that was both wickedly funny and raw. 51 performances attracted 14,584 people.

Festen



Sydney Festival

Presentations	6
Total performances	30
Total audiences	8,900

Offering six productions from around the world, Sydney Opera House collaborated with Sydney Festival to present a feast of international theatre.

all wear bowlers: Rainpan 43 created a surreal world of absurdity, mysterious beauty and pathos. Seven performances attracted 1,442 people. *Chronicles - A Lamentation* from Teatr Piesn Kozla, incorporated ancient music, dance, mime, acting and laments sung in Albanian and Greek. Six performances attracted 1,827 people. *I Want to Dance Better at Parties*, acclaimed choreographer Gideon Obarzanek's latest work, explored men who refuse to dance for fear of ridicule. Four performances attracted 1,367 people. An evening of spoken word by acclaimed hip-hop poet *Saul Williams* resulted in four sell-out performances which attracted 1,333 people. A Danish production of *The Department* by Jo Strömgen Kompani told the darkly hilarious story of four neurotic bureaucrats in a totalitarian regime. Five performances attracted 1,739 people. And, with a world-wide cult following, the UK-based cabaret trio, *The Tiger Lillies*, offered a seamy, satisfying mixture of opera, gypsy songs in four sold-out performances that attracted 1,192 people.

Other Special Presentations

Sell-out shows, three awards and a laugh of approval from its famous subject summed up *Keating (The Drowsy Drivers)*, a unique musical tribute to an Australian political superhero. The production won the Barry Award for Most Outstanding Show, The Age Critics' Award and the Golden Gibbo at the Melbourne International Comedy Festival. For its Sydney premiere in The Studio, eight sold-out performances attracted an audience of 2,383.



Measure For Measure

KEY OUTCOMES 2005/06

Opera this year celebrated Mozart's 250th anniversary with a number of special presentations, including an exotic combination of opera and physical theatre. There were a number of exciting Australian debuts, as well as innovative and eclectic mixes of vocal and musical style.

Presentations	22
Total performances	187
Total audiences	234,706

Opera Australia

Presentations	17
Total performances	172
Total audiences	230,897

Bringing artistic leadership to the team, Richard Hickox CBE, joined Opera Australia as the Company's Music Director and as Chief Conductor of The Australian Opera and Ballet Orchestra.

Working with the Opera Conference, the national partnership of Australia's professional opera companies, two co-productions were developed and staged during Opera Australia's Winter Season. *Nabucco* was directed by opera visionary David Freeman in his Opera Australia debut, with 11 performances attracting an audience of 14,964. *La bohème* marked the Sydney Opera House debut for Italian maestro Andrea Licata, with 25 performances attracting an audience of 33,374.

Presenting formidable talents in their Australian debuts, two operas this year showcased two world renowned artists. Handel's lavish opera spectacle, *Rinaldo*, was conducted by Trevor Pinnock, one of the world's leading exponents of Baroque music, with seven performances attracting an audience of 9,633. The award-winning English tenor Phillip Langridge took the lead role in Britten's *Death in Venice*, with seven performances attracting an audience of 7,800.

Developing exciting new productions of two perennial favourites, Executive Producer Stuart Maunder breathed new life into Gilbert & Sullivan's *HMS Pinafore*/*Trial by Jury* and Gounod's *Romeo and Juliet*. With Anthony Warlow in the lead role, 25 performances of the hilarious, Titanic-like *HMS Pinafore* attracted an audience of 32,975 and, with Emma Matthews and Eric Cutler as the star-crossed lovers, 11 performances of *Romeo and Juliet* attracted an audience of 14,832.

Offering audiences an outstanding vocal partnership, returning New Zealand baritone, Teddy Tahu Rhodes and acclaimed Australian soprano, Cheryl Barker, teamed up for the lead roles in a new production of Mozart's magnificent opera *Don Giovanni*. Eight performances attracted an audience of 11,805.

In an Australian first, the magic of Mozart met contemporary physical theatre when Opera Australia collaborated with Legs on the Wall for a brand new production of Mozart's *The Magic Flute*. Directed by David Freeman and designed by Dan Potra, this exotic new production commemorated Opera Australia's first production, 50 years ago. An outstanding operatic cast, featuring debuts by Emma Matthews and Amelia Farrugia, was teamed with daring aerial wizardry to convey Mozart's sublime music.

Directed by John Cox and featuring the bold set designs of David Hockney, Glyndebourne Festival Opera's esteemed production of *The Rake's Progress* premiered in Australia. Seven performances of this modern classic, presented for the first time in Australia, attracted an audience of 7,336.

A new production of Verdi's *Falstaff* marked Australian debuts for English tenor, Stephen Richardson and Italian conductor, Giovanni Reggioli. Verdi's comic masterpiece was presented during the Summer Season, with nine performances of this dramatic and vocal feast attracting an audience of 10,157.

Debating in title roles, Elena Prokina, Nicole Youl and Rosario La Spina respectively starred in Moffatt Oxenbould's exquisite production of *Madama Butterfly*, with 22 performances attracting 32,559 people; Henry Choo debuted as Nemorino in Simon Phillip's quirky Australian take on *The Elixir of Love*, with 10 performances attracting an audience of 11,226.

Marking the 250th anniversary of the birth of Mozart, Richard Hickox conducted the Australian Opera and Ballet Orchestra for a performance of Mozart's *Requiem*. Also on the program were selected arias from Mozart's first work *Mitridate, re di Ponte*. This special for one-night-only performance in the Concert Hall attracted an audience of 2,531.

Celebrating its 50th Anniversary in 2006, Opera Australia presented a series of events to mark this major milestone. Events at Sydney Opera House included broadcasts from the Sydney Opera House and in October 2006, a 50th Gala Performance in the Sydney Opera House Concert Hall will be presented in the presence of Dame Joan Sutherland.



The Magic Flute



The Rake's Progress



Rinaldo

Sydney Opera House

Presentations	2
Total performances	12
Total audiences	2,044

Defying categorisation and dividing critics, two back-to-back productions showcased the highly personal style of Mikel Rouse. Part of the new adventures in the dark season, *Music for Minorities* and *Failing Kansas* were two one-man shows performed by Rouse. In *Music for Minorities*, Rouse sang smooth songs inspired by 1960s pop and Delta blues, accompanied by a lush recorded soundscape of percussion and multiple guitars, with six performances attracting an audience of 1,508. In *Failing Kansas*, a mid-western rock-opera inspired by Truman Capote's *In Cold Blood*, the performance was an eclectic mix of high art and popular culture, supported by evocative black and white film. It was first performed to critical acclaim in one of New York's most famous avant-garde venues, though had a mixed response here, in six performances that attracted an audience of 536.

Other Special Presentations

Competing for the *New York Study Awards*, six young Australian opera singers provided a wonderful, once-only program of opera, singing arias from a dozen operas, accompanied on piano by Sharolyn Kimmorley, from the Conservatorium of Music. The six finalists, selected from auditions of 50 young Australian opera singers, were competing for the career-building opportunity to study with teachers and voice coaches from the Metropolitan Opera in New York. Presented and funded by Opera Foundation Australia with the support of Sydney Opera House, this Award was adjudicated by three of Australia's most eminent opera singers. This year's winner, soprano Jocelyn Hickey from Victoria, was offered a place as an adjunct member of The Met's Lindemann Young Artist Development Program.



Failing Kansas

KEY OUTCOMES 2005/06

Dance this year included a Helpmann Award-winning ballet celebrating the work of the world's greatest living choreographer, Jiri Kylian, the reprise of Maina Gielgud's much-loved Giselle, sell-out performances of Stanton Welch's *The Sleeping Beauty* and an inspiring collaboration between The Australian Ballet and Bangarra Dance Theatre. Several exciting new contemporary productions were presented by Sydney Opera House; and the Sydney Dance Company celebrated Graeme Murphy's artistic vision and career.

Presentations	27
Total performances	193
Total audiences	167,915

The Australian Ballet

Presentations	6
Total performances	91
Total audiences	86,747

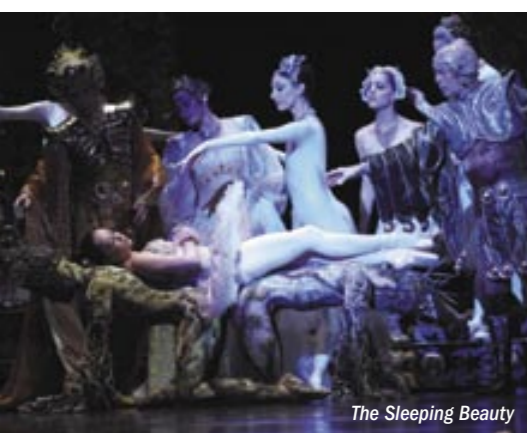
Honoured with a Helpmann Award for Best Ballet or Dance Work, the Company's presentation of *Jiri* highlighted the genius of the world's greatest living choreographer, Jiri Kylian, in a four part program: *Forgotten Land*, *Stepping Stones*, *Petite Mort* and *Sechs Tänze*. 21 performances attracted an audience of 25,634.

Sell-out performances and strong critical acclaim greeted the Sydney premiere season of Stanton Welch's *The Sleeping Beauty*. It was a fitting legacy to the late Kristian Fredrikson, who created the magical set. 22 performances attracted an audience of 31,616.

Uniting two of Australia's flagship dance companies, the inspiring and intensely dramatic two part program of *Gathering - Rites and Amalgamate* - proved to be one of the dance events of 2006. Performed by the Australian Ballet and Bangarra Dance Theatre, both works were choreographed by Stephen Page. The world premiere of *Amalgamate* was set to a specially commissioned score by David Page and Elena Kats-Chernin, whilst the acclaimed work *Rites* was set to Stravinsky's iconic score, *The Rite of Spring*. 24 performances attracted 28,779 people.

Maina Gielgud returned to Australia to re-stage her extraordinarily beautiful production of *Giselle*, working with the current company of dancers. 21 performances attracted an almost sell-out total audience of 29,334.

Growing in reach and popularity, the Ballet's education programs continue to focus on access and outreach. *Introduction to the Ballet* and *The Beauty of Ballet* drew capacity audiences. Other events, such as Boys' Day, Peoples' Day, classes, tours and backstage and onstage workshops, were all heavily attended. Attendances also increased for the popular *Saturdays at Five* talks, free to Australian Ballet subscribers, as are post performance Q & A sessions.



The Sleeping Beauty

Sydney Opera House

Presentations	8
Total performances	44
Total audiences	9,129

Establishing an emotional intimacy with the audience that is rare in contemporary dance, *Stau* was presented as part of the Dutch Dare celebrations, direct from the Adelaide Festival. Five performances attracted 486 people to The Studio.

Moving and astoundingly physical, *Fagaala*, by Compagnie Jant-Bi came to Sydney after a season at the Melbourne International Festival. An acclaimed production combining Senegalese dance and music and Japanese buto, *Fagaala*, performed by an all-male ensemble, was based on Senegalese writer Boris Boubacar's extraordinary account of the Rwandan genocide. 10 performances attracted 3,110 people to the Drama Theatre.

With great intimacy and strength, Line Tørmoen and Dimitri Jourde of Norway's leading dance company, zero visibility corp, performed *It's only a rehearsal*, based on the Greek legend of Artemis and Actaeon and superbly choreographed by Ina Christel Johannessen. 10 performances attracted 2,486 people to the Playhouse.



Fagaala



Sydney Dance Company

Presentations	2
Total performances	22
Total audiences	14,410

Capturing the spirit of Graeme Murphy's 30-year reign, *The Director's Cut* celebrated his artistic vision. Reprising a gem from the 1970s, the Company presented *Glimpses*, the work in which Murphy harnessed the world of Norman Lindsay and composer Margaret Sutherland. Influenced by the work of botanical photographer Karl Blossfeldt, *Gossamer*, created by choreographer Narelle Benjamin, the recipient of the 2005 Hepzibah Tintner Fellowship for creative artists, celebrated the exquisite detail of ordinary things. A passionate new work by Graeme Murphy, *Cut*, also premiered in this season. 21 performances attracted 14,071 people.

Other Special Presentations

In a collaboration with Sydney Festival, Sydney Opera House co-presented *Lawn: Splinter Group*. This dark and surreal production was created by Australian dancer-choreographers Vincent Crowley, Grayson Millwood and Gavin Webber, who worked as a team with Meryl Tankard's Australian Dance Theatre in the early 1990s and, subsequently, with some of Europe's finest choreographers. Three performances attracted an audience of 1,492.

inspired by the life and vibrant intellect of Aboriginal inventor, writer and philosopher David Unaipon, who is featured on the Australian \$50 note. *Reflections* brought together the best of Artistic Director, Stephen Page's award-winning choreography, with excerpts from milestone works such as *Ochres*, *Fish and Skin*. 18 performances attracted an audience of 9,490.



Lawn: Splinter Group

Young Audiences and Education

KEY OUTCOMES 2005/06

Programs for young audiences were designed to delight, inspire, enhance learning and prompt reflection about today's world. Presentations were designed for toddlers through to teenagers spanning the traditional to ultra-contemporary art forms, including film.

Sydney Opera House performances for young audiences increased by 40% to 274 this year. Achieving excellent results audiences also increased by 50% to 62,974, highlighting the demand for high quality programs for young audiences.

South Australia's famous Patch Theatre Company returned to the Playhouse performing *Mr McGee and the Biting Flea*, a celebration of six whimsical stories by award-winning children's writer, Pamela Allen. Framed by an eclectic range of musical styles, from a capella to Texan hillbilly, this funny and frenetic theatrical production for five to nine year olds attracted 10,924 people over 30 performances.

Gritty new theatre for 10 to 12 year olds, *Hoods* was a newly commissioned work for this year's *House:Ed* program. Developed by RealTV, this powerful play explored themes and issues relating to the impact of poverty and violence on children, families and community. Making use of contemporary cultural forms, including video games and hip-hop, six performances attracted an audience of 843.

A perennial favourite with toddlers, mothers, grandparents and carers, five *Babies Proms* programs (108 performances) were presented this year, all exploring a distinctive theme with support from a chamber orchestra. Delighting the toddlers by enabling them to interact with each other and the performers, an audience of 24,356 was attracted. With the generous support of Country Energy *Babies Proms* was also presented in 21 towns throughout regional NSW.

Returning for another series of original vocal performances, award-winning all-girl a capella ensemble, Coco's Lunch, presented *A Frog In My Throat*. This new production featured one huge slumber party of clever, catchy songs for children, inviting them to clap, shuffle, mambo and 'ribbit'. 18 performances attracted an audience of 5,552.

Drawing on the musical traditions from Eastern Europe to Asia and mirroring the ancient Silk Trade Route, the Jigsaw Theatre Company's production of *Arborio* used a single grain of rice as the launching pad for an imaginary journey. Raising questions about food as a global resource, 22 performances of this imaginative production attracted an audience of 3,630.

Taking Dante's *Divine Comedy* as its inspiration, *Before the Lights Go Out* explored human beings' voracious desire to consume and be consumed. From PACT, Sydney's leading youth theatre company, offering young people the opportunity to be part of a creative team of performers, technicians, designers or directors, this presentation asked the audience to consider the future of our planet. Six performances attracted an audience of 877.

Confronting fears and coming to terms with identity, were the themes of *Hidden Dragon*, an adventurous tale told through an array of fables and mythical creatures. With martial arts scenes to rival a Jackie Chan movie, this production about self-discovery attracted 4,600 people over 20 performances.

A captivating tale posing powerful questions about a frightening period in history, the premiere of *Hitler's Daughter*, from the acclaimed Monkey Baa Theatre, aimed to force us to examine society's fears and prejudices in a new light. 11 performances attracted an audience of 2,323.

Encouraging children to explore their potential, reflect on their lives and their dreams, *Little Big Shots* was an inspiring and fun-filled film festival designed for children. Featuring the best Australian and international children's features, shorts, animations, documentaries and films made by children, the Festival screened more than 50 productions from around the world. 17 screenings attracted 2,444 people.

Working with young people from 14 to 26, Stompin Youth Dance Company ran two weeks of intensive workshops. The aim was to create a high-energy dance production exploring the ruthless pressure we all feel to succeed and the divisive judgement of failure. Presented in association with Critical Path, this production connected young dancers with some of Australia's leading professional dance artists and culminating in a single free public performance of *Drill* for an audience of 156.



Hidden Dragon



Hoods

Other Special Performances

Once again, focusing on reach and access, The Australian Ballet's *Introduction to Ballet* this year featured excerpts from *Sechs Tänze* and *Giselle*, from the current repertoire. Helping introduce young people to the joys of ballet, these sessions included a shortened class, rehearsal and coaching process, followed by a fully staged performance. Two performances attracted an audience of 2,300.

Combining primary school choirs from all over NSW, a concert series devised and developed by The Arts Unit of the NSW Department of Education and Training, was staged at Sydney Opera House. Involving a total of 1,500 students, including outstanding soloists and instrumental ensembles, the series of 12 concerts attracted an audience of 23,910 students, teachers, parents and friends.



Babies Proms on Tour - Broken Hill

Broadening the Experience

KEY OUTCOMES 2005/06

This year we began to lay the foundations of a major 10 year program to dramatically enhance the visitor experience at Sydney Opera House and substantially grow the financial contribution from tourism operations. We became the first attraction in Australia to introduce scheduled Asian language tours, a new joint venture was launched to overhaul our retail, licensing and brand reach and a new dining destination was opened under the Colonnade. Importantly, we continued to act as the living heart of Sydney, bringing the wider community together.



Asian Language Tours

EXHIBITION HALL 2004/05

EXHIBITION (FREE)	PEOPLE
Frost Bite: Graphic ideas by Vince Frost	10,931
Ranamok Glass Prize 2005	6,963
d>Art.05	5,540
HP Breakthrough Exhibition	5,500
d>Art.06	5,239
East Darling Harbour Urban Design Competition	4,500
The Adelaide Ring	2,674
Biennale of Sydney: Zones of Contact	1,794
g!ns_leap/dubb_speak	1,580
TOTAL	44,721

5 YEAR GUIDED TOURS TRENDS

YEAR	PEOPLE
2005/06	270,040
2004/05	246,914
2003/04	244,890
2002/03	229,100
2001/02	260,857

Meeting our service commitment to our customers, we launched four service initiatives. An online customer satisfaction survey gave us feedback from 1,600 visitors on their visit, including cleanliness and presentation of site, performance support services (ushers, program sellers, security and theatre bars), car parking, dining, tours and ticketing. Underpinning the survey results were a series of focus group sessions to better understand the satisfaction ratings and how to achieve higher service marks. We introduced a behavioural-based Customer Service Training program and completed a six monthly survey of presenters to obtain their feedback on all aspects of event process, facilities and support services (refer to page 54 for more information).

Aiming to improve access for all stakeholders, a new Access Strategic Plan 2005/2008 was endorsed by the Trust. Developed in consultation with key stakeholders including staff, customers, Accessible Arts and other disability access groups, the Plan's ultimate aim is to improve the accessibility of facilities and services for everyone who uses, works and performs here. (refer to page 54 for more information).

Creating a globally competitive and compelling visitor experience was the ambitious vision of the independent Tourism Review completed in April 2005. This year the foundations were laid for realising this vision, with the development of a dedicated tourism team with expertise in product development, sales, marketing and operations. This team has established the fundamentals on which our strategy will be built, by identifying our target markets and customers and developing integrated sales, marketing and media plans to engage with them. The activities of the expanded Tourism sales team have created eight major tourist brochure placements in Japan, Korea, UK and USA and the development of non-traditional sales and marketing methods have seen overall visitor numbers increase by 9.3% over the year. We doubled our guided tour staff pool to meet increased demand.

Embarking on a program of innovative product development, we started with the introduction of daily Asian language tours, the first Australian attraction to do so with specially trained in house guides. 20 newly-trained guides conducted tours in Korean, Japanese and Mandarin for some 24,752 visitors in the first six months of operation. The Spotlight Tour, a new short tour of major venue highlights, has been developed to particularly appeal to the group tour operators in our Asian target markets. Numbers have grown steadily as a result of greatly intensified engagement with the industry, resulting in significant support from the major operators in these markets. A suite of performance packages have also been offered, combining a tour and performance with various other experiences, such as a harbour cruise or three course dinner at Guillaume at Bennelong or Aria restaurants.

Engaging the tourism industry is a primary strategy for establishing Sydney Opera House as a provider of tourism product. This year we hosted or sponsored a number of major tourism events including the ATEC Annual Gala Dinner, Tourism Australia launch of a new International Advertising Campaign, the Tourism Transport Foundation Christmas function in addition to media launches for our own new products. These were supported by attendance at six industry trade missions, to be increased to up to 10 next year. Non-traditional, direct-to-customer sales and marketing programs will provide additional growth in the coming year. These will include the introduction of online purchasing for tours, on-site visitor conversion campaigns, database marketing and strategic partnerships with other significant Sydney attractions.

Enjoying the overall tour experience, 270,040 people took a Sydney Opera House tour this year, an increase of 23,087 on last year. Roll up tours accounted for 143,554 visitors and continued to be the largest generator of tourism income (\$2.64 million). Attendances for the premium Backstage Tour increased this year by 30% to 995 visitors.

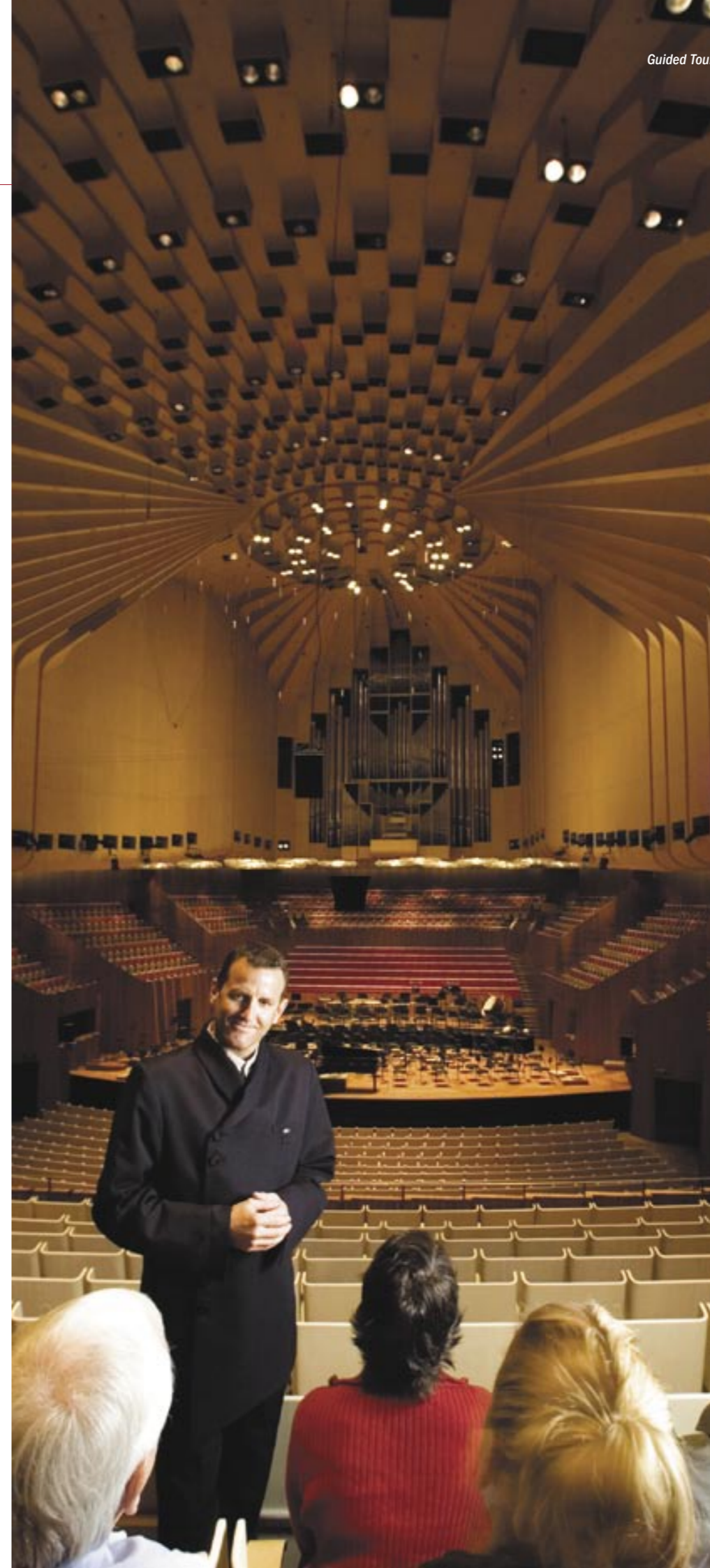
Continuing to innovate, next year will see completely new experiences launched. Our major English language product, the Sydney Opera House Tour, is being revitalised to incorporate audio-visual components, historical video and interviews with Jørn and Jan Utzon. A new premium experience will also be launched, High Tea at Sydney Opera House, combining the award-winning cuisine and unique setting of Guillaume at Bennelong with an opera recital.

Honoured for its contribution to Australian tourism, Sydney Opera House was an awardee in Australia's 50 Most Beautiful Exports 2005. These annual Austrade awards recognise people, places and products for their outstanding achievement and contribution to Australia's image and profile overseas.

Capitalising on the Colonnade's harbour-side setting, Café West became our newest contemporary licensed café this year. With a simple yet stylish menu, it became a perfect destination for lunch or to watch the sunset before an evening performance.

With each one attracting more patrons this year, three established and diverse dining options enhanced their individual offerings. Three Chef's Hat award winning Guillaume at Bennelong installed a fabulous new lighting scheme; Opera Bar continued with live entertainment throughout the week; vending carts became more conveniently placed, less visually intrusive and a new mobile cart was introduced on the Forecourt.

Guided Tour

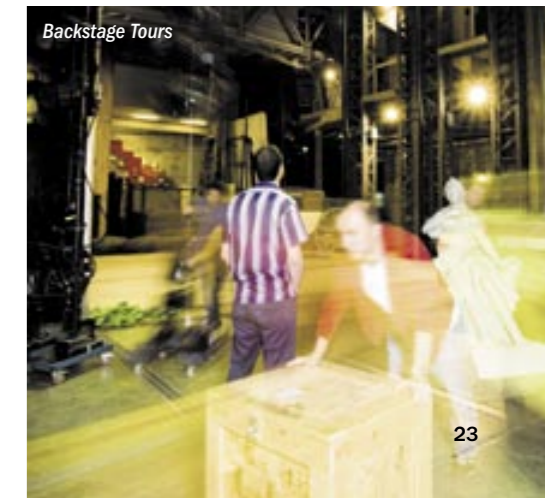


Aiming to revitalise existing stores and extend branding opportunities, a new joint venture came into operation. Velocity Brand Management Pty Limited (VBM) and Sports & Entertainment Limited (SEL) were the successful bidders for the joint management of Sydney Opera House Stores and merchandise licensing program. The joint venture combines valuable retail, licensing and brand expertise with experience in entertainment, tourism and major events. To better meet the requirements of our visitors, we will begin to implement changes to point of sale and operating procedures. Changes next year include a cosmetic refresh for the box office store and a substantial transformation for the lower concourse store.

Growing into an integral partnership that demonstrates ideal brand alignment and superior customer service, for 15 years Lexus has been Principal Sponsor of Sydney Opera House. Lexus is helping us expand the experiences we offer our customers and, in turn, we are assisting Lexus leverage their sponsorship objectives.

Continuing to be a good corporate citizen, we assisted more than 20 charities and community groups this year, from local public schools and kindergartens to organisations such as Mission Australia and the Gut Foundation. In many cases, this encompassed the donation of two tickets to a performance to be raffled at a fundraising event. In others, groups were provided with subsidised entry to performances or tours.

Acknowledging our place as the heart of Sydney for community events, we continued to reach out to the broader population. We hosted 5,000 people free on a first-come-first-served basis to enjoy the views of the New Year's Eve harbour fireworks and city festivities, closing the site when it reached capacity to ensure the enjoyment and safety of the people attending. This year, the Forecourt again accommodated the American Express Australian Open Live Site, another free event attracting large crowds of tourists and Sydneysiders to share in the ambience of the tennis Grand Slam. There were many ancillary activities on offer, including photo opportunities with the professionals, an interactive tennis area and a coaching clinic daily for 5 to 15 year olds.



Backstage Tours

KEY OUTCOMES 2005/06

Sydney Opera House was nominated for World Heritage listing and the new Colonnade was formally opened by The Queen; new lighting now dramatically illuminates the sails at night and a new Multi-Media Suite complements the new Recording Studio. Backstage improvements enhanced the experience for all and the main electrical switchboard was completely rebuilt and 'future proofed'. Safety, security and energy management remained major priorities and a new ticketing system was introduced.

Citing Sydney Opera House as a work of 'human creative genius' the nomination for World Heritage listing was submitted by the Australian Government in early 2006, following National Heritage Listing in July 2005. With UNESCO's decision expected by mid 2007, the complete nomination can be viewed online at sydneyoperahouse.com/corporate/about.us.

Marking the first change to the exterior of the building since 1973, Her Majesty Queen Elizabeth II formally opened the new Colonnade in March 2006. Flooding the foyers with natural light and affording patrons city and harbour views, the 45-metre-long Colonnade offers nine new openings into the Playhouse and The Studio foyers. Next year, work will commence on renewal of the foyers with special focus on improved access.

Dramatically illuminating the sails' sculptural qualities, three new roof shell lighting poles and lamps were installed on the Western Broadwalk. The new, smaller light fittings are almost invisible by day and provide a subtle even coverage at night.

Complementing the development of new recording facilities, a new Multi-Media Suite was completed, providing an array of services to both internal and external clients. Staff are now able to access world class video and audio dubbing facilities, create presentation materials and marketing material for onsite plasma screens provided by LG Electronics.

Greatly enhancing the experience for all stakeholders, four major technical improvements to backstage facilities were completed. A moveable stage extension to the Playhouse now allows for three different stage configurations, with supporting changes to light and sound; new audio consoles have enhanced the audio capabilities of the Playhouse theatre and The Studio, allowing for greater versatility in performance program development; new follow spotlights in the Concert Hall afford better lighting for artists; and the Opera Theatre's wired-in talkback system was completely replaced with a digital model.

Updating the critical hub of all our operations, the main switchboard and all electrical components, deemed to be at the end of their life cycle, were replaced over 12 months without any disruption to business. Power monitoring facilities and flexible technologies provided by Commercial Energy Services have 'future proofed' the new system for the next 20 to 30 years.

Extending a higher level of building security, the new controlled locking system was completed for all areas this year, offering tracking and control of usage to every lock in the facility, now programmed with access privileges for each user. The Emergency Warning and Intercommunication System was extended to outdoor areas and new CCTV cameras were installed to monitor the new Colonnade.

Making building care and presentation an ongoing priority, a range of Building Condition Indices were introduced last year. The Building Fabric Index (BFI) measures the condition of the building, the Cleanliness and Tidiness indices (BPI) measure how well we present the building and site, with inspections carried out on a daily basis. With 100% representing "as new", a target score of 80% was established for this year, with an average of 78% achieved for the BFI and 82% for the BPI. The target for next year has been raised to 85%.

Enabling the alignment of future surveys and for three-dimensional plans, 165 survey markers were installed throughout the site. These were co-ordinated with the Map Grid of Australia, with precise east, north and vertical co-ordinates.

Effectively overhauling all building contract management, three major changes were effected this year after maintenance contracts were brought into line with the Australian Standards maintenance contract (AS4920), supported by a revised set of specific conditions. Two new major contracts for Building Maintenance and Cleaning were awarded, with both new contractors making a good start: back-of-house areas were deep cleaned, Orchestra Pit was refurbished, dressing rooms redecorated and the domestic hot water system overhauled, all contributing to improved feedback on facilities from the presenter satisfaction monitoring process; the electricity supply contract was renewed for a further two years with Country Energy.

Using information technology to provide future stability and enhance our business, a number of initiatives were undertaken this year:

- the Tessitura system, implemented in partnership with Hewlett Packard, combines ticketing, marketing and fundraising tools. In its first year, it is already servicing a range of partners that includes Opera Australia, Australian Chamber Orchestra, Seymour Theatre Centre and the Australian Brandenburg Orchestra
- a server room was completed, purpose-designed to provide for all current and future IT requirements
- some major corporate systems were upgraded, including Events Management (EBMS) and Voice Mail
- a 100Mbps fibre link, capable of transmitting voice and data, replaced the unreliable wireless link between Sydney Opera House and our satellite offices at the Arts Exchange.

Looking to the future of our information technology, an Information Systems Strategic Plan for the next three years was developed following a strategic review with our business partner, Hewlett Packard. It is designed to increase stability and capability of systems, solution orientated, and maximise business advantage. Next year will see the introduction of industry standards; disaster recovering and business continuity for all core business systems; rationalisation of business systems; installation of a content management system; planning for a new finance system and expansion of the functionality of the new Tessitura consortium.

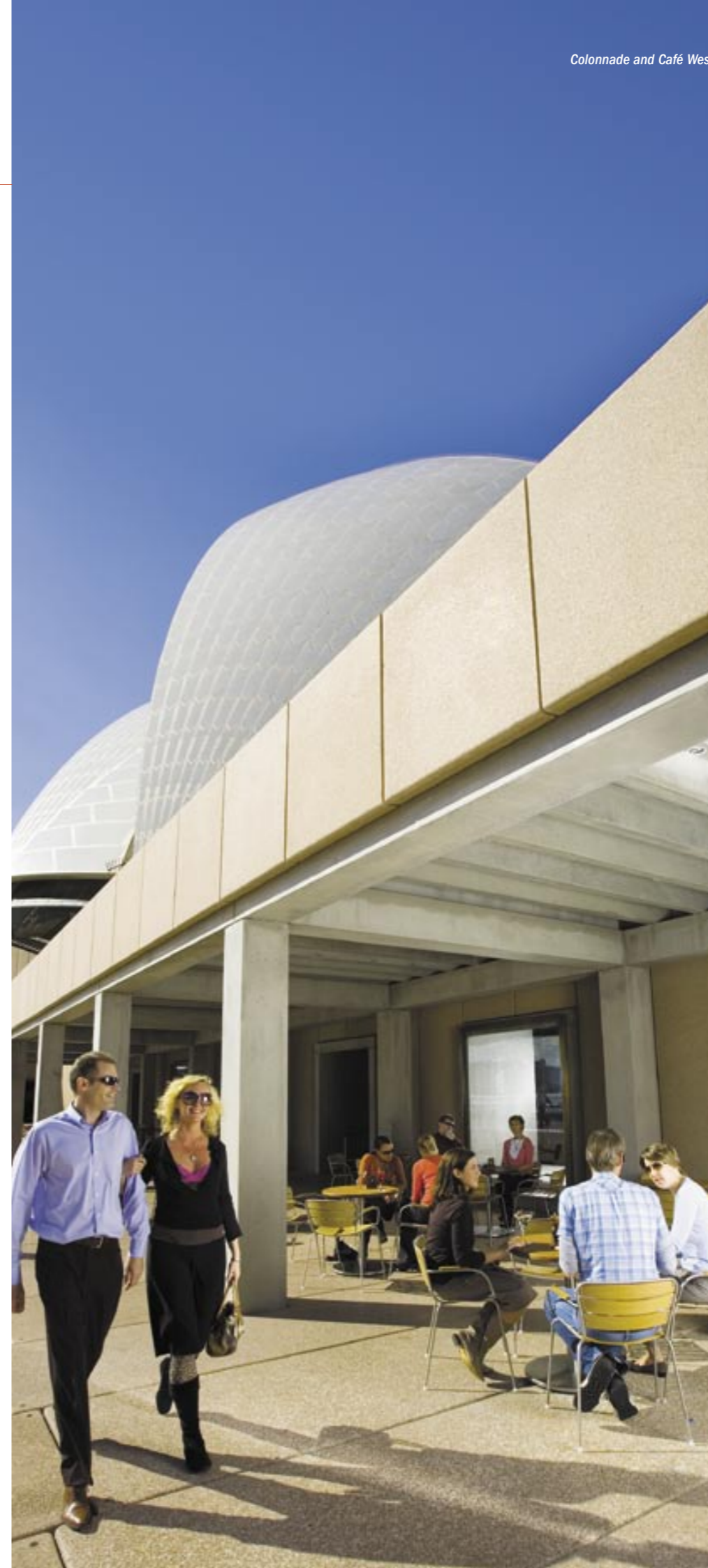
Maintaining increased efficiencies in waste management, we presented our third progress report on waste reduction to the NSW Environment Protection Authority. Highlights from our actions include:

- higher recovery rates of commingled recyclables resulting from the requirement for all on-site catering companies to use in-house recycling and compaction systems
- take-back agreements implemented with our business partner HP and with the provider of photocopiers, scanners and facsimile machines
- direct waste disposal to the most beneficial environmental outcome provided for in the new cleaning contract
- recycled paper used in 21 out of the 23 tonnes of A4 and A3 paper purchased
- recycling of 195 used toner cartridges.

Committing ourselves to sustained energy management, audits on energy and water consumption was completed. Our 'green power' component increased from 5% to 6%, energy efficiency increased as a small, low load 24-hour air-conditioning unit was installed negating the requirement for reliance on the large central plant for all uses, trials of motion detectors to control usage of office lighting were also implemented. Substantial planning and investigation commenced this year on further possible efficiencies that can be achieved in building services.



Recording Studio



Corporate Governance

Sydney Opera House Trust

Sydney Opera House is a statutory body established under the Sydney Opera House Trust Act, 1961, and operates as one of the State's cultural institutions within the Arts portfolio.

An Order under the Public Sector Employment and Management Act 2002 established the Department of the Arts, Sport and Recreation on 3 March 2006. The Ministry for the Arts was abolished on the same date and all branches of the Ministry (including staff attached to Sydney Opera House) were removed from the Ministry and added to the Department of the Arts, Sport and Recreation.

The Sydney Opera House Trust consists of 10 members appointed by the Governor on the nomination of the Minister. A Trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms. The Trustees must include at least two persons who have knowledge of, or experience in the performing arts.

The Trust's objectives: to administer, care for, control, manage and maintain the Sydney Opera House building and site; to manage and administer the site as an arts centre and meeting place; to promote artistic taste and achievement in all branches of the performing arts; to foster scientific research into and to encourage the development of new forms of entertainment and presentation (excerpt from Sydney Opera House Trust Act, 1961).

Code of Conduct: The Trust reviewed and individually signed a Code of Conduct that sets out the values and behaviours expected of Trustees and supporting guidelines including: accountability for decision making and expenditure, use of public resources and information, gifts and benefits, disclosure of interests and managing conflicts of interest and reporting suspected corrupt conduct.

The 2005/06 Year

Trust Committees, memberships, attendances

The Trust

On 31 December 2005 Mr Tim McFarlane ended his term as Trustee after nine years. Ms Rachel Healy who replaced Mr McFarlane as of 1 January 2006 was on approved leave of absence from the period 9 June 2006 until her resignation on 24 August 2006. Ms Healy has been successful in gaining the role of Director, Performing Arts at Sydney Opera House, and will commence on 6 November 2006.

Ms Gail Burke resigned as Trustee in June 2006 after six years service and Ms Rhoda Roberts resigned July 2006 after eight years service. Mr Dennis Watkins (Trustee 1996-2004) continues as Chair of the Conservation Council.

Committees, their membership, frequency of meetings and attendance figures for the year are set out below. The figure directly following the Trustee's name is the number of meetings attended during the year and the figure in brackets indicates the number of possible attendances. Absences for all Trust and committees were formally noted and Trustees were excused from attending the specific meetings.

With key strategic and business items on the agenda, the Trust met eight times. Agenda items encompassed overall business performance monitoring, annual review of the strategic plan, review and endorsement of the business plan, strategic goal presentations, engagement of philanthropy campaign counsel, review and endorsement of the Strategic Asset Management Program, server room upgrade, world heritage nomination, and endorsement of the Access Strategic Plan 2005/08.

Attendance at Trust meetings was as follows: Kim Williams 7 (8), John Ballard 7 (8), Gail Burke 4 (8), Rachel Healy 2 (2), Renata Kaldor 6 (8), Jacqueline Kott 7 (8), Robert Leece 6 (8), Tim McFarlane 2 (3), Rhoda Roberts 3 (8), Barbara Ward 5 (8) and Leo Schofield 5 (8).

In addition a whole of Trust Planning Session was held in February 2006 attended by Trustees and the Executive Team. The focus of the session was on business sustainability and included presentations on key strategic issues, enterprise measures and business systems transformation. Trustees also discussed venue renewal and capital works planning.

Risk Management Committee

The Risk Management Committee ensures that Sydney Opera House obligations are met on financial reporting, internal controls and risk management. It also ensures compliance with all laws, regulations and codes. The Committee reviews all major business proposals.

Nine meetings were held this year with key agenda items including review of business performance, business continuity and the following internal audit reports: Cabcharge Expenditure and Contract Management Review. The Committee also reviewed the Customs House accommodation lease, the proposal to present the *Vienna Philharmonic, adventures in the dark* (Playhouse Program) proposal,

Delegations of Authority, Information Management & Technology Strategic Plan Annual Review and International Visits and Recreation Leave Accrual.

Attendance at Risk Management Committee meetings was as follows: Trustees: Tim McFarlane 5 (5), Barbara Ward 6 (9), Kim Williams 9 (9), Gail Burke 3 (9).

Building Committee

The Building Committee provides guidance to the Trust on the implementation of the Venue Improvement Program and Strategic Asset Management Program to ensure that all design and construction is consistent with both the Utzon Design Principles and the Conservation Plan and that proper controls are in place during all stages of development and execution.

Six meetings were held this year, with key agenda items including Opera Theatre, The Colonnade, Western Foyers and Box Office Foyers designs, External Lighting Project, Concert Hall Acoustics and other key infrastructure projects including Strategic Asset Management Plan, Western Theatres Smoke Management Upgrade, Cleaning Contract and Place of Public Entertainment compliance.

Attendance at Building Committee meetings was as follows: Trustees: Robert Leece 6 (6), Kim Williams 6 (6), Leo Schofield 2 (6); Management: Norman Gillespie 5 (6), Greg McTaggart 6 (6), Lindsay Kelly 5 (6) and Sue Hunt 1 (1).

Conservation Council

The Conservation Council provides recommendations to the Trust on the preservation, conservation and development of the building and site.

Five meetings were held this year, with key agenda items including world heritage nomination, conservation management and training, Carpet Strategy, Forecourt Infrastructure Upgrade and Signage Manual.

Attendance at Conservation Council Meetings was as follows: Trustees: Renata Kaldor 4 (5), Jacqueline Kott 5 (5); **Management:** Norman Gillespie 3 (5), Maria Sykes 3 (5), Paul Akhurst 2 (5); **External Specialists:** Dennis Watkins 5 (5), Joan Domicelj 5 (5), Chris Johnson 1 (1), Peter Mould 4 (4), Edward Trueman 3 (5) and John Tansey 4 (4).

Performance Review Committee

The Performance Review Committee assists the Trust in ensuring that the Executive Team performs to the agreed standard in the achievement of the organisation objectives and that the Trust reviews its own objectives, performance and working relationship with the Executive Team on an annual basis.

One meeting was held this year focusing on full year performance reviews for the Executive Team, Chief Executive performance against objectives 2005/06 and Chief Executive Performance Agreement 2006/07, recruitment actions for Director, Performing Arts role, Trustee and Sub-Committee Performance criteria and the annual Trust Strategy Session 2007.

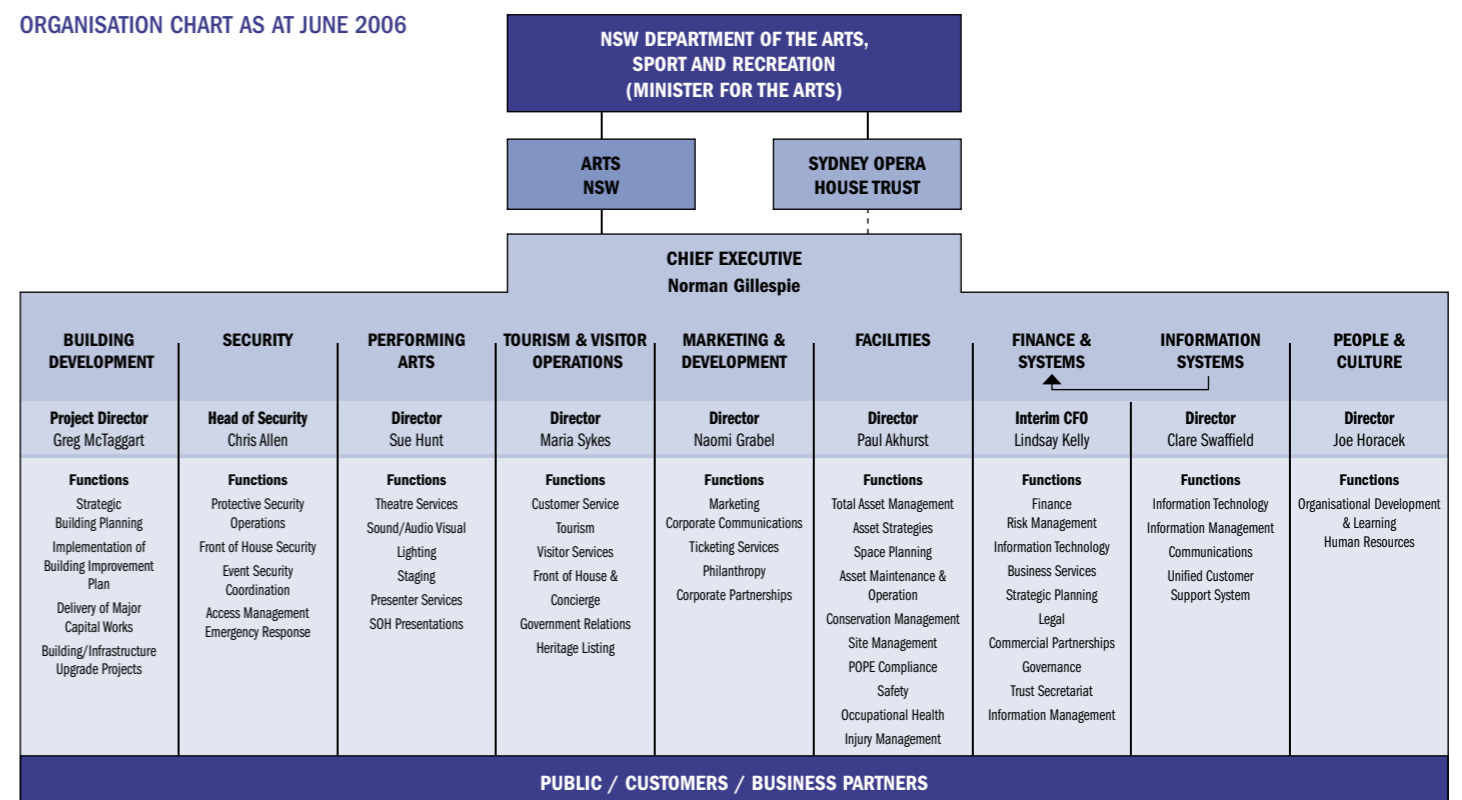
Attendance at Performance Review Committee Meetings was as follows: Trustees: Kim Williams 1 (1), John Ballard 1 (1), Renata Kaldor 1 (1).

Philanthropy Committee

On 21 June 2006, the Trust approved the creation of a Philanthropy Committee. The committee is responsible for defining the scope and framework of the Philanthropy Program and leading the development of a culture with Sydney Opera House that will ensure the long-term sustainable capacity to attract and maintain private gift support.

The first committee meeting is scheduled for October 2006.

ORGANISATION CHART AS AT JUNE 2006



PUBLIC / CUSTOMERS / BUSINESS PARTNERS

The Trust



KIM WILLIAMS AM CHAIRMAN, B.Mus., appointed 2005, is Chief Executive of FOXTEL and a member of the Business Council of Australia. His past positions include Senior Executive at the Australian Broadcasting Corporation, Chief Executive of Southern Star Entertainment, Chief Executive of the Australian Film Commission, Chairman of Musica Viva Australia and Chief Executive of Fox Studios Australia. Kim also founded the Australian Film Finance Corporation in 1988 as well as being its inaugural Chairman. Until recently he was a Director on the Zoological Parks Board of NSW. Kim is Chair of the Sydney Opera House Trust and Performance Review Committee and a member of the Risk Management Committee, Building Committee and Philanthropy Committee. He brings to Sydney Opera House diverse management, board and committee experience in the commercial and public sectors.



JOHN BALLARD, MBA, FAICD, appointed 2000, was Chief Executive Officer and Managing Director of Southcorp, one of the world's largest premium branded wine companies. Prior to this, he was a Director of Woolworths Limited, CSR Limited and Chairman of Watty Limited. John has an MBA from Columbia University in New York with a major in Marketing and International Business, and has worked in Europe, Asia and Australia. Since retiring from Southcorp, John has joined the Boards of The Apparel Group (best known for the Sportscraft brand) and the Fonterra Co-operative Group, the world's largest dairy company. John is the Chair of the Philanthropy Committee and a member of the Performance Review Committee.



GAIL BURKE, appointed 2000, resigned as Trustee on 21 June 2006. Until recently, Gail was Managing Director and Head of BNP Paribas Securities Services Australasia, a leader in international investment operations and outsourcing. Previously Gail was Executive Director at Macquarie Bank where she was the CIO for 12 years. Gail was awarded CIO of the Decade by Australian Banking & Finance in 2000 and the Centenary Medal for services to Australian society in business leadership in 2003. She has attended various local and international training programs in technology, strategy, leadership, financial markets and human resource management. Gail provided support regarding e-environment initiatives and IT infrastructure and was a member of the Risk Management Committee.



RACHEL HEALY, BA, appointed 2006, resigned from the Trust 24 August 2006 is General Manager of Company B at Belvoir St Theatre. A graduate of the University of Adelaide, Rachel has been working in the performing arts for fifteen years as a manager and producer. Prior to her appointment at Belvoir St Theatre in 1997 Rachel worked with The Australian Ballet, Handspan Theatre in Melbourne and Maggie Theatre, the youth wing of the State Theatre Company of South Australia. Rachel has served on a number of arts boards, including Legs on the Wall, the Arts Industry Council (Victoria) and was Deputy Chair of the Theatre Board of the Australia Council. In 1998 she was awarded the inaugural Nugget Coombs Award for Arts Administration in the Young Manager category and in 2002 Rachel was awarded a fellowship from the Harvard Club of Australia to participate in a study course in management of not-for-profit companies at Harvard Business School.



RENATA KALDOR AO, BA Dip Ed, appointed 2005, is involved in Business, Education and Community Affairs. She is a Director of ASI, a group of private companies involved in distributing, manufacturing and investment. Renata was appointed to the Area Advisory Council of the Children's Hospital, Westmead in 2006. She was Deputy Chancellor of The University of Sydney, a Fellow of the University Senate and was awarded an Honorary Fellowship from University of Sydney in 2004. Renata has served as Chairperson of NSW Women's Advisory Council, a member of the Sydney Olympic Bid Committee, a director of NSW State Rail Authority and of The Garvan Medical Research Foundation. She was appointed to the Board of the Sydney Symphony Orchestra from 1996 to 2004. Renata is currently on the Board of Pacific Opera. She is a member of the Conservation Council, Performance Review Committee and Philanthropy Committee.



JACQUELINE KOTT, BA, Hon Fellow, Hon D, appointed 2002, has a long and illustrious career in theatre, film and television as an actor, teacher and administrator. She was the inaugural administrator of the Australian National Playwrights Conference, is a former member of the Australia Council, the Board of Management of the Seymour Theatre Centre, the Board of NIDA, and the advisory panel for the theatre department of the University of Western Sydney. After a lifetime of involvement with the performing arts, as a performer and audience, Jacqueline has a firm relationship with some of the Opera House's strategic partners and adds that to her venue management experience to serve the Sydney Opera House Trust. Jacqueline is also President of the Royal Hospital for Women Foundation. She is a member of the Conservation Council.



ROBERT LEECE AM, RFD, BE, M.Eng.Sc, MBA, F.I.E.Aust, CPEng, appointed 2002, is currently Chief Operating Officer, Tenix Pty Ltd. and a Director of Goldsearch Ltd. Robert, as Deputy Director-General of the Olympic Coordination Authority, was responsible for development and construction of all Olympic venues, the City Festival and was Chief Executive of Olympic Roads and Transport Authority during the 2000 Sydney Olympic Games. Robert is the Chair of the Building Committee.



TIM MCFARLANE, BEc ASA, appointed 1997 and completed his term as Trustee on 31 December 2005, is Managing Director of the Asia Pacific subsidiaries of Andrew Lloyd Webber's company, The Really Useful Group. He is a former President of the Australian Entertainment Industry Association and is a life member of the Association. He is on the National Council of Musica Viva, is a Councillor of the Sydney Theatre Company Foundation and is a Business Ambassador for South Australia. Tim has recently been appointed to the board of Opera Australia and was the Chair of the Risk Management Committee.



RHODA ROBERTS, appointed 1998, a member of the Bundjalung Nation, Wiyegal Clan of Northern NSW and South East Queensland is Festival Director of The Dreaming, Australia's International Indigenous Festival. Recently creative director for the opening of the Musee du quay Bronley Paris, she also directed the Overture event for this year's Perth International Arts Festival. Rhoda was Creative Director for the Public Event Group and The Artistic Director for Sydney Dreaming. She was also the Co-Creative Director of the *Awakening* segment of the Opening Ceremony for the Sydney 2000 Olympic Games and Co-Director of the Rugby World Cup 2003 Opening Ceremony Earth Segment. She is the Creative Advisor for the Indigenous Program Japan World Expo 2005. She presents the national weekly music program *Deadly Sounds*. Rhoda directly supports the Message Sticks Indigenous Arts Festival.



LEO SCHOFIELD AM, appointed 2005, brings outstanding artistic, entrepreneurial and commercial expertise to the Trust. He is a former Director of Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994-1996), and Artistic Director of Sydney's New Year's Eve Celebrations (2002-2004). He is currently involved in other major international event presentations and, as a well-known and respected journalist, writes for a group of ACP magazines. He has worked closely with many arts organisations in a fundraising capacity, serving nine years as a Trustee of the Powerhouse Museum in Sydney. He is a member of the Building Committee and Philanthropy Committee.



BARBARA WARD, BEc, M. Pol. Econ, appointed 1999, is Chairman of Country Energy and a Director of the Commonwealth Bank of Australia, Lion Nathan Limited, Multiplex Limited, and Record Investments Limited. Barbara is also a member of the Australia Day Council of NSW. Barbara's balance of corporate and community experience reflects Sydney Opera House's goal to deliver financial results without compromising our cultural and community objectives. Barbara is Chair of the Risk Management Committee.

The Executive Team



NORMAN GILLESPIE, PhD, BA (Hons), appointed as Chief Executive in September 2002. Norman's career reflects a unique mix of public service, business leadership of major public companies, and his promotion of and involvement with the Arts. Following a PhD in English Music Theatre, he spent four years in the UK Civil Service before pursuing a successful international business career through BP Amoco and Cable & Wireless. Prior to Sydney Opera House, his most recent role was that of Chief Financial Officer and Deputy CEO of Optus. Norman is a Director of Australia Business Arts Foundation (Abaf), Deputy Chairman of Abaf NSW and Deputy Chairman of the Australian Brandenburg Orchestra. Norman is a member of the Building Committee and Philanthropy Committee.



JOE HORACEK, BA (Hons), MAHRI, appointed to the Sydney Opera House in 1992 and to the Director, People and Culture in October 2003. Joe is responsible for human resources, employee relations, organisation development and training and development. He has extensive experience across the Sydney Opera House and in a number of public sector and government business organisations managing organisation development, governance, strategic planning, disability access and customer service areas. From 1999 to 2002 Joe was Secretary-General of the Association of Asia Pacific Performing Arts Centres.



LINDSAY KELLY, BBus, FCPA, FCIS, FAICD, JP, appointed to Sydney Opera House in June 2005 as Director, Finance and Systems and is responsible for finance, IT commercial operations, legal, business services and corporate planning and governance functions. He is a member of the Building Committee and is responsible for the Secretariat to the Trust and its sub-committees. Lindsay has an extensive background as Chief Financial Officer and Company Secretary as well as General Management in a range of organisations in the manufacturing and telecommunications industries. He plays a leading role in the Community Housing sector within NSW.



CLAIRE SWAFFIELD, BA (Hons) ACA ICAEW, appointed to Sydney Opera House in January 2003 and as Director of Information Systems in April 2006. Claire is responsible for the provision of strategic direction and project management oversight to the development of information management and technology resources. Claire has a strong track record of implementing technology projects in fast-changing environments. She has also worked for SingTel's Optus (previously Cable and Wireless Optus) in both financial strategic and business roles, in London and Australia. Claire is a qualified Chartered Accountant, complementing her Cambridge University degree in Theology.



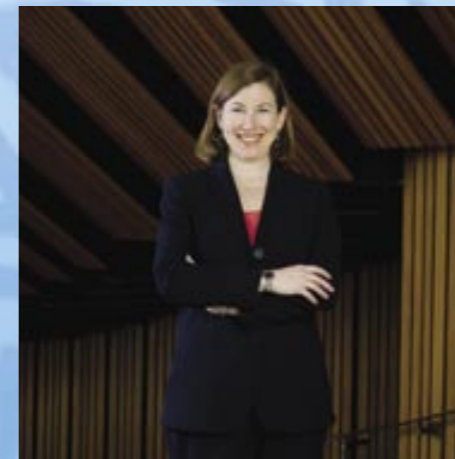
SUE HUNT, BA, MAICD, appointed in September 2003 as Director, Performing Arts. Sue was responsible for all aspects of producing and presenting performing arts events, venue management and theatre technical services at the Sydney Opera House. She was the General Manager of Queensland Theatre Company, General Manager at Geelong Performing Arts Centre and Technical Director of the Victoria State Opera. Sue has held various board positions in the performing arts industry and was a founding member of the Australian Presenter's Group, which facilitates touring around Australia. Sue is the Chair of Asialink Performing Arts Committee.



MARIA SYKES, BA (Hons), appointed to Sydney Opera House in 2002 and to the Director of Tourism & Visitor Operations in June 2005. Maria is responsible for tourism and customer relations, as well as managing heritage projects. Maria has held various positions in the private and public sector, including policy role in international affairs agencies in the UK. Maria moved to Sydney in 1995, and before joining Sydney Opera House held various policy roles in the NSW Cabinet Office, including economic development, arts and tourism policy, before heading up the Cabinet Secretariat to oversee the management of the Government's legislative program. Maria was a French Announcer for the 2000 and 2004 Olympic Games.



PAUL AKHURST, BSc (Hons), MSt, MCIQB, appointed to Sydney Opera House in 2000 and became Director, Facilities in 2004. Paul is responsible for facilities management and site safety. Paul has 23 years of experience in construction and facilities management in the UK and Australia. A member of the FMA Paul has promoted our involvement in the Facilities Management Action Agenda and Cooperative Research Centre for Construction Innovation. Paul is a member of the Conservation Council.



NAOMI GRABEL, BA (Hons), MFA, appointed to Sydney Opera House in January 2006 as Director, Marketing and Development. She is responsible for marketing, ticketing, philanthropy, corporate partnerships and corporate communications. Naomi has over 15 years of experience in performing arts administration, with extensive experience in theatre management. A native New Yorker, her career has spanned both the non-profit and the commercial performing arts fields. Naomi was most recently Vice President, Marketing and Communications, at the Kimmel Center in Philadelphia. She has lectured extensively on arts management across the USA. Naomi served on a number of non-profit arts boards prior to relocating to Australia earlier this year. Naomi is a member of the Philanthropy Committee.

Our People and Culture

KEY OUTCOMES 2005/06

This year we maintained our commitment to implement a more collaborative approach to future growth and to measure our progress. The new Workplace Giving Program was maintained, a substantial number of workplace safety initiatives had pleasing results and we continued to introduce new programs designed to help take better care of the health, wellbeing, education and career development of our staff.

Maintaining our focus on a measurably fair workplace culture, we continued to implement further equal opportunity (EEO) initiatives, which are reported both in this section and at page 55 of the report. Once again, to ensure our continued focus and measurement of activity, we submitted a separate EEO Annual Report to the Office of the Director of Equal Opportunity in Public Employment.

Continuing our collaborative approach to our future growth, making employees a part of decision making and action, we ran a second employee opinion survey in November 2005, with 120 staff across the organisation taking part. Results showed improvement across every area surveyed, with particular increases in employee satisfaction in areas that received major organisational attention, such as internal communication and customer service initiatives. Areas identified as requiring further attention include reward and recognition and career growth and development.

Maintaining a commitment to the Workplace Giving Program launched last year, 89 staff this year personally donated a total of \$15,632 to Boys Town, Redkite, OzGreen and The Benevolent Society.

Setting a range of Occupational Health and Safety targets, the *Working Together - Public Sector OH&S & Injury Management Strategy 2005-2008*, launched by the NSW Government this year, resulted in a range of initiatives from Sydney Opera House as part of our commitment to achieve them.

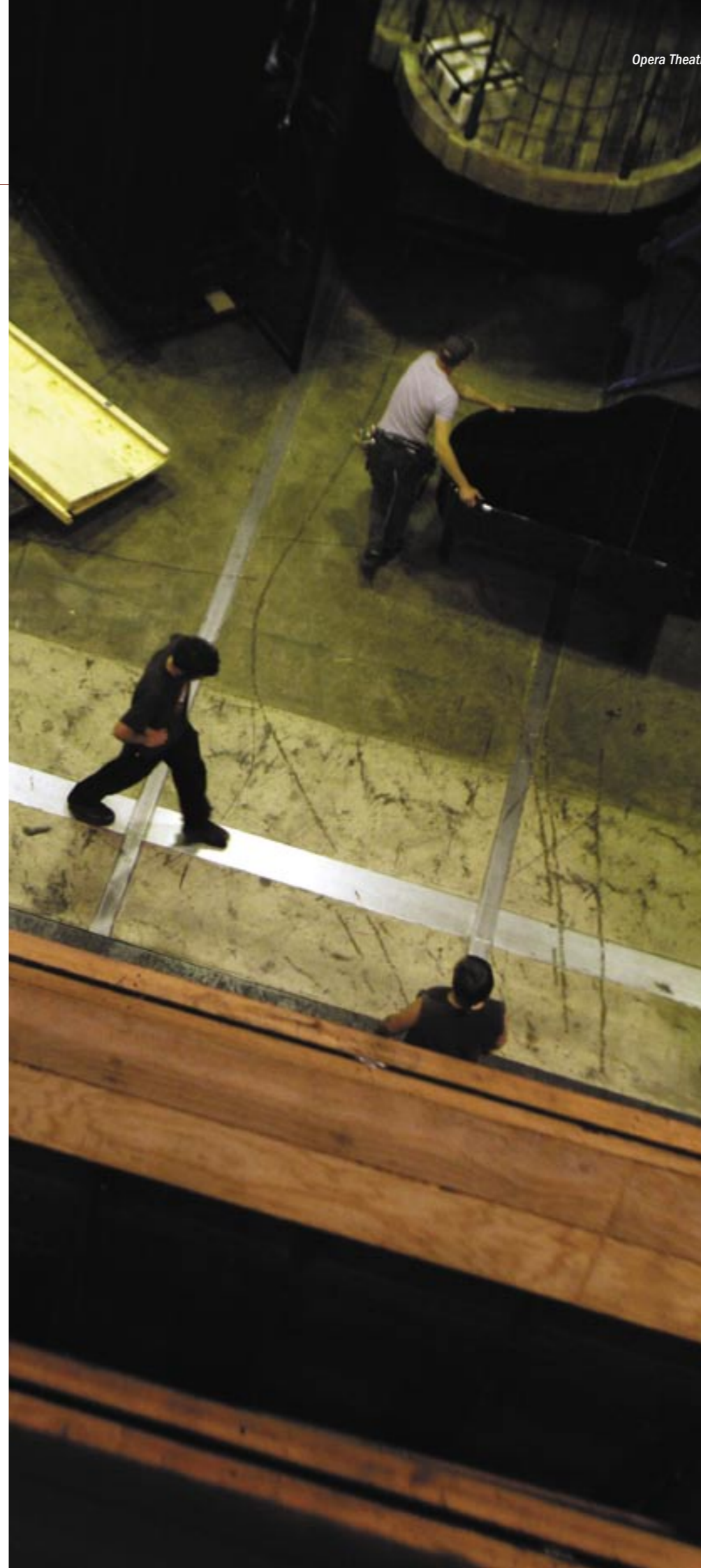
- Meeting monthly, our OH&S Committee consists of representatives from every portfolio, as well as from key groups and satellite work venues. The Committee reviewed air-conditioning reports, conducted workplace inspections, discussed risk assessments and safe work procedures, reviewed training programs and developed the safety week program.
- Reflecting a substantial increase in OH&S training, including for our business partners, there was an 11% reduction in the number of staff incidents versus last year, resulting in a reduction of 10% in our workers' compensation premium.
- Delivering significant improvements to Injury Management and Emergency over the last 12 months, a comprehensive review of procedures in both areas was followed by implementation of a skills upgrade for appropriate staff.

- Reviewing issues related to opera production, a specific OH&S program for this activity was initiated in conjunction with Opera Australia. Recommendations from this project are expected to result in a substantial reduction in injury rates over the next few years.
- Keeping qualifications current, site management staff underwent re-certification in Advanced Resuscitation; Automatic External Defibrillation; and Analgesic Gases.
- Broadening its scope for the third year, Safety Week 2006 ran 25 events over five days, designed to provide information on critical safety issues across all work practices and to encourage the development of personal wellbeing. A Health and Wellbeing Expo was supported by a broad range of health professionals and a Safety Solutions Competition was a success with participation from staff, our business partners and the Media, Entertainment and Arts Alliance.
- Helping to maintain a full complement of staff throughout the year, we continued the free flu vaccination program for staff, with a subsidised offer of \$10 per vaccine for contractor and hirer staff.

Keeping our emergency skills up-to-date, the annual Emergency Evacuation Exercise held in May 2006 encompassed a number of emergency scenarios, with staff volunteers role-playing patrons. Front of house, site management, stage management, technical and security staff took part. Other exercises were held with the cooperation of our presenting partners.

In our 7th year as a Registered Training Organisation, 43 employees gained nationally accredited qualifications this year, bringing the total qualifications awarded to 268 since our accreditation in 2000.

Continuing to support increased participation in the arts by indigenous people, our Indigenous Traineeships this year resulted in a further two trainees gaining nationally recognised qualifications. Since its introduction in 2000, 17 indigenous people have been offered traineeship opportunities, with 15 having completed their course. Trainees work towards Certificate III in Entertainment through on-the-job experience and off-the-job training, gaining the skills and experience they need to enter the industry.



Raising the bar on learning, development, induction and fitness, this year we offered 160 programs attended by 917 people (6,000 development hours). Programs this year encompassed customer service, management development, information technology, communication, safety and compliance. A new induction program was offered to our Front of House intake, including 'buddy training', which sees casual staff complete four 'buddy' shifts before solo rostering. A new fitness program was launched for technical staff to help them keep up with the physical demands of their work.

Focusing on best practice managerial requirements, a management and leadership capability framework was launched this year, comprising five programs designed to cater to individual managers' career and development needs. Programs are interactive and include a series of on-the-job application exercises. Next year will see the implementation of programs developed around managerial readiness and the manager as coach.

FOUR YEAR COMPARISON OF STAFF AS AT 30 JUNE				
	2006	2005	2004	2003
Total Permanent Staff	373	294	304	246
Equivalent Full-Time Permanent Staff	306.24	275.41	288.06	237
Total Non-Permanent Staff*	322	333	334	388
Equivalent Full-Time Non-Permanent Staff	144.21	121.88	111.54	141
Total Full-Time Equivalent	450.45	397.3	399.6	378

In August 2005 some 80 Front of House staff moved from casual to permanent status. New casual intakes of front line staff were also undertaken.



Concert Hall



Concert Hall - Western Foyer

Financials

OPERATING RESULT

The Surplus for 2005/06 was impacted by the early receipt of \$27.25m of 2006/07 Government grants. The statement below sets out the Operating and Other Activities of Sydney Opera House for 2005/06, assuming this event had not occurred.

2005/06 was the fourth successive year of positive operating results for Sydney Opera House. The \$1.212m Operating Profit is before depreciation and other building and maintenance activities.

Operating revenues grew by 7%, an increase of more than \$2.9m on the previous year:

- total revenues from food and beverage activities increased by 20% to \$3.9m, following the continued popularity of offerings on site
- venue based rentals and recoveries increased by 9% to \$17.6m
- tourism revenues grew by 8% to \$5.4m due to a range of initiatives that saw tour pax numbers increase to 270,040 (up 9.3%), while many other major Sydney tourism attractions reported a downturn in visitor numbers.

Sydney Opera House continued to play a key role in the support and development of new artists and diverse art forms:

- over 540 performances were presented by the Producers Unit to a total audience of more than 126,000
- support was provided to a wide range of community events, including over 40 performances reaching a audience of more than 26,500.

Expenditure on these activities increased to \$5.9m, resulting in a continual overall investment of \$3m, net of related production income.

BUILDING MANAGEMENT

The overall surplus from ordinary activities includes recognition of \$19.6m of Strategic Asset Maintenance grants and \$7.1m for the Venue Improvement Programme.

The \$7.1m Venue Improvement Programme (VIP) capital funding is part of a \$69m package of funding approved by the NSW Government in 2001/02. VIP Project achievements for 2005/06 included:

- Completion of the Colonnade Project and its official opening by Her Majesty Queen Elizabeth II in March 2006
- Completed design and commenced construction in June 2006 of an upgrade to the Forecourt infrastructure for external events such as Australian Idol
- Advanced design of new interiors to the Western Foyers including a new Bennelong lift
- A full-scale trial of new orchestra tiered stage risers to provide acoustic improvements in the Concert Hall in collaboration with the Sydney Symphony Orchestra.

2005/06 Strategic Asset Maintenance grants of \$19.6m funded the majority of ongoing building maintenance requirements. For 2005/06 maintenance expenditure totalled \$21.9m: \$16.1m expensed and \$5.8m capitalised. Maintenance works were undertaken on many major systems, including the electrical switchboard, data centre, fire dampers, electrical services, theatre systems and building structure.

The table below sets out the Operating and Other Activities of Sydney Opera House for 2005/06, assuming the early receipt of \$27.25m of 2006/07 Government grants had not occurred.

	2006 \$000	2005 \$000
Operating Activities		
<i>Revenues</i>		
Operating revenues	43,351	40,482
Government endowment	14,294	14,091
	57,645	54,573
<i>Expenses</i>		
Operating expenses	56,433	52,177
Operating profit before depreciation and other activities	1,212	2,396
Depreciation	9,798	10,860
Net profit/(loss) including depreciation	(8,586)	(8,464)
Other Activities		
<i>Revenues</i>		
Strategic asset management grants	19,627	19,242
Other capital grants	7,108	18,313
Asset-related revenues & adjustments	1,644	1,112
Increase in prepaid superannuation	0	751
Appeal fund	8	10
	28,387	39,428
<i>Expenses</i>		
Decrease in prepaid superannuation	293	0
Building refurbishment & maintenance expenses	18,344	21,280
	18,637	21,280
Surplus/(Deficit) from ordinary activities	1,164	9,684

Note: The results presented are before the elimination of any internal revenues and expenses.

RECONCILIATION OF ABOVE OPERATING RESULT TO THE AUDITED FINANCIAL REPORT

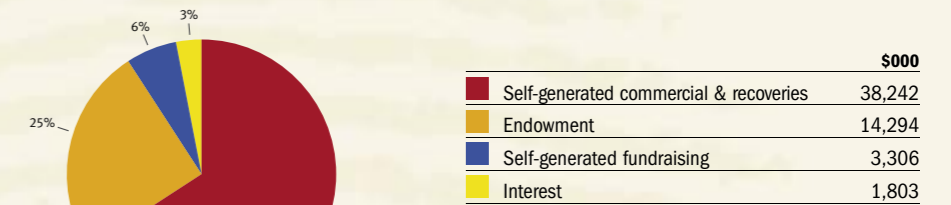
	2006 \$000	2005 \$000
Surplus/(Deficit) from ordinary activities	1,164	9,684
Advanced receipt of 2006/07 Government Grants	27,250	0
Surplus for the year, as per Audited Financial Report Income Statement	28,414	9,684

CASH POSITION

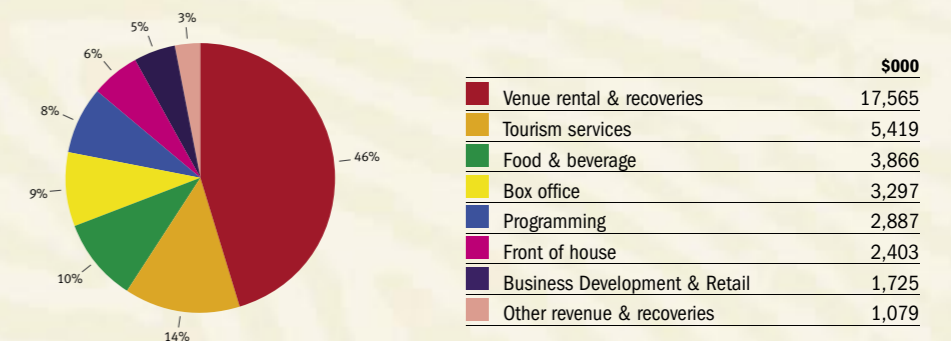
The overall cash held at the end of the Financial Year was favourably impacted by the early receipt of \$27.25m of 2006/07 Government grants. If this event did not occur then overall cash outflow of \$2.5m would have occurred in 2005/06.

	2006 \$000	2005 \$000
Cash Position		
Cash at end of financial year, before advanced receipt of 2006/07 Government Grants	59,373	61,881
Advanced receipt of 2006/07 Government Grants	27,250	0
Cash at end of financial year, as per Audited Financial Report Income Statement	86,623	61,881

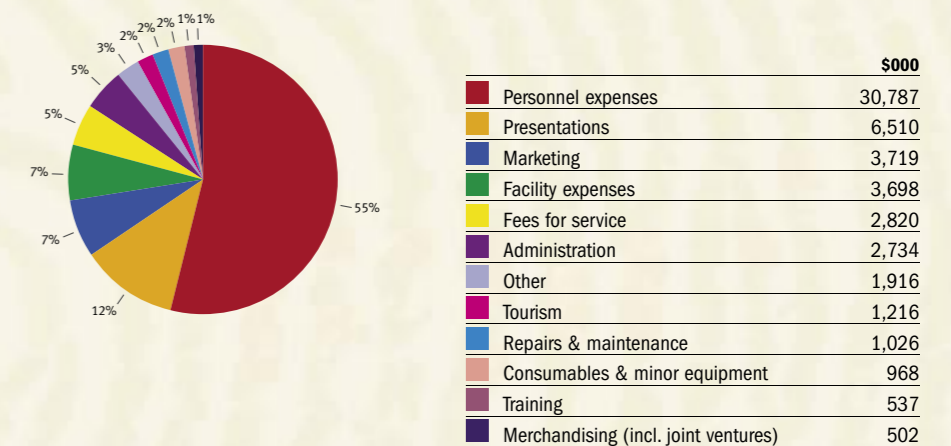
SOURCES OF FUNDING FOR OPERATING ACTIVITIES



COMMERCIAL REVENUE SOURCES



OPERATING EXPENSES



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SYDNEY OPERA HOUSE TRUST

STATEMENT IN ACCORDANCE WITH SECTION 41C (1C)
OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2006, and transactions for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit Regulation 2005 and the Treasurer's Directions.

Further, we are not aware of any circumstances which would render any particulars included in the financial statements to be misleading or inaccurate.



KIM WILLIAMS AM
CHAIRMAN



BARBARA WARD
CHAIR, RISK MANAGEMENT COMMITTEE

SYDNEY
5 OCTOBER 2006



GPO BOX 12
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT
SYDNEY OPERA HOUSE TRUST

To Members of the New South Wales Parliament

Audit Opinion

In my opinion, the financial report of the Sydney Opera House Trust (the Trust):

- presents fairly the Trust's financial position as at 30 June 2006 and its performance for the year ended on that date, in accordance with Accounting Standards and other mandatory financial reporting requirements in Australia, and
- complies with section 41B of the Public Finance and Audit Act 1983 (the Act) and the Public Finance and Audit Regulation 2005.

My opinion should be read in conjunction with the rest of this report.

Scope

The Financial Report and Trustees' Responsibility

The financial report comprises the balance sheet, income statement, statement of changes in equity, cash flow statement and accompanying notes to the financial statements for the Trust, for the year ended 30 June 2006.

The members of the Trust are responsible for the preparation and true and fair presentation of the financial report in accordance with the Act. This includes responsibility for the maintenance of adequate accounting records and internal controls that are designed to prevent and detect fraud and error, and for the accounting policies and accounting estimates inherent in the financial report.

Audit Approach

I conducted an independent audit in order to express an opinion on the financial report. My audit provides *reasonable assurance* to Members of the New South Wales Parliament that the financial report is free of *material* misstatement.

My audit accorded with Australian Auditing Standards and statutory requirements, and I:

- assessed the appropriateness of the accounting policies and disclosures used and the reasonableness of significant accounting estimates made by the Trustees in preparing the financial report, and
- examined a sample of evidence that supports the amounts and disclosures in the financial report.

An audit does not guarantee that every amount and disclosure in the financial report is error free. The terms 'reasonable assurance' and 'material' recognise that an audit does not examine all evidence and transactions. However, the audit procedures used should identify errors or omissions significant enough to adversely affect decisions made by users of the financial report or indicate that Trustees had not fulfilled their reporting obligations.

My opinion does not provide assurance:

- about the future viability of the Trust,
- that it has carried out its activities effectively, efficiently and economically, or
- about the effectiveness of its internal controls.

Audit Independence

The Audit Office complies with all applicable independence requirements of Australian professional ethical pronouncements. The Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General, and
- mandating the Auditor-General as auditor of public sector agencies but precluding the provision of non-audit services, thus ensuring the Auditor-General and the Audit Office are not compromised in their role by the possibility of losing clients or income.



G J Gibson FCPA
Assistant Auditor-General

SYDNEY
10 OCTOBER 2006

Financial Statements Continued

BEGINNING OF AUDITED FINANCIAL REPORT

INCOME STATEMENT for the year ended 30 June 2006

	NOTE	2006 \$000	2005 \$000
Revenue			
Sale of goods and services revenue	2(a)	35,091	31,851
Share of net profits for joint ventures accounted for using the equity method	12	596	656
Investment revenue	2(b)	3,408	3,275
Grants and contributions	2(c)	3,359	3,527
Government contributions revenue	2(d)	68,279	51,646
Total Revenue		110,733	90,955
Expenses			
Personnel services expense	3(a)	32,757	28,354
Other expenses	3(b)	22,536	21,168
Maintenance expense	3(c)	17,228	20,889
Depreciation and amortisation expense	3(d)	9,798	10,860
Total Expenses		82,319	81,271
Surplus for the Year	13	28,414	9,684

STATEMENT OF CHANGES IN EQUITY for the year ended 30 June 2006

	NOTE	2006 \$000	2005 \$000
Opening Balance of Equity	25	817,991	637,382
Gain/(Loss) on revaluation of property	13	1,047,713	170,925
Hedging reserve	21	63	...
Net income recognised directly in equity		1,047,776	170,925
Profit for the period	13	28,414	9,684
Total Recognised Income and Expense for the Period		1,076,190	180,609
Closing Balance of Equity		1,894,181	817,991

The accompanying notes form part of this financial report.

BALANCE SHEET as at 30 June 2006

	NOTE	2006 \$000	2005 \$000
ASSETS			
Current Assets			
Cash and cash equivalents	5	86,623	61,881
Trade and other receivables	6	3,826	3,733
Derivative financial instruments	21.1	1,183	...
Total Current Assets		91,632	65,614
Non-current Assets			
Property, plant and equipment	8	1,821,127	766,851
Intangible assets	8.1	1,406	456
Investment accounted for using equity method	12	221	144
Total Non-current Assets		1,822,754	767,451
Total Assets		1,914,386	833,065
LIABILITIES			
Current Liabilities			
Trade and other payables	9	18,180	14,399
Derivative financial instruments	21	1,120	...
Total Current Liabilities		19,300	14,399
Non-current Liabilities			
Trade and Other Payables	9	688	675
Provisions	10	217	...
Total Non-Current Liabilities		905	675
Total Liabilities		20,205	15,074
Net Assets		1,894,181	817,991
EQUITY			
Accumulated funds	13	243,959	215,546
Reserve	13	1,650,222	602,445
Total Equity		1,894,181	817,991

The accompanying notes form part of this financial report.

CASH FLOW STATEMENT for the year ended 30 June 2006

	NOTE	2006 \$000	2005 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Payments to suppliers and personnel service providers		(74,891)	(76,990)
Total Payments		(74,891)	(76,990)
Receipts			
Receipts from operations		45,260	43,713
Interest received		3,443	3,700
Cash flows from Government		68,279	51,646
Total Receipts		116,982	99,059
NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES	24.1	42,091	22,069
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		(17,272)	(16,915)
Increase in Joint Venture investment		(77)	(17)
Proceeds from sale of investments		...	10,466
NET CASH FLOWS FROM INVESTING ACTIVITIES		(17,349)	(6,467)
NET INCREASE IN CASH HELD		24,742	15,602
Cash at beginning of financial year		61,881	46,279
CASH AT END OF FINANCIAL YEAR	24.2	86,623	61,881

The accompanying notes form part of this financial report.

SYDNEY OPERA HOUSE TRUST NOTES TO AND FORMING PART OF THE FINANCIAL REPORT for year ended 30 June 2006

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

The Sydney Opera House Trust is constituted as a body corporate by the Sydney Opera House Trust Act, 1961. It is designated as a transitional entity by the NSW Treasury and are required to use the not for profit accounting standards.

This financial report for the year ended 30 June 2006 has been authorised for issue by the Sydney Opera House Trust on 6 October 2006.

(b) Basis of Preparation

The financial report is a general purpose financial report which has been prepared on an accruals basis and in accordance with applicable Australian Equivalent International Accounting Standards, other authoritative pronouncements of the Australian Accounting Standards Board (AASB), Urgent Issues Group (UIG), the requirements of the Public Finance and Audit Act, 1983, and the Public Finance and Audit (General) Regulation, 2000, and Treasurer's Directions.

The Trust has kept proper accounts and records in relation to all of its operations in accordance with Section 41(1) of the Public Finance and Audit Act.

The accounting policies are inconsistent to some extent, with those of the previous year and reflect the adoption of the Australian Equivalent International Accounting Standards. The differences are reconciled in an attached report.

Judgements, key assumptions and estimations management has made are disclosed in the relevant notes to the financial statements.

Figures shown in the financial report have been rounded to the nearest \$1,000 and expressed in Australian currency, except in note 4 where amounts are stated in whole dollars.

(c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards. A statement of compliance with International Financial Reporting Standards (IFRS) cannot be made due to the organisation applying the not for profit sector requirements contained in Australian Equivalents to International Financial Reporting Standards (AEIFRS).

This is the first financial report prepared based on AEIFRS and comparatives for the year ended 30 June 2005 have been restated accordingly, unless otherwise permitted.

In accordance with AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards and Treasury Directions, the date of transition to AASB 132 Financial Instruments: Disclosure and Presentation and AASB 139 Financial Instruments: Recognition and Measurement has been deferred to 1 July 2005. As a result, comparative information for these two Standards is presented under the Australian Accounting Standards which applied to the year ended 30 June 2005. The basis used to prepare the 2004/05 comparative information financial instruments under previous Australian Accounting Standards is discussed in Note (d) below.

Reconciliations of AEIFRS equity and surplus for 30 June 2005 to the balances reported in the previous AGAAP 2004/05 financial report are detailed in Note 25.

(d) Financial Instruments Accounting Policy for 2004/05 Comparative Period

Investment Income

Interest revenue is recognised as it accrues. Royalty revenue is recognised on an accrual basis in accordance with the substance of the relevant agreement

Receivables

Receivables are recognised and carried at cost, based on the original invoice amount less a provision for any uncollectible debts. An estimate for doubtful debts is made when collection of the full amount is no longer probable. Bad debts are written off as incurred.

Other Financial Assets

Other financial assets are generally recognised at cost, with the exception of TCorp Hour-Glass Facilities and Managed Fund Investments, which are measured at market value. For non-current 'other financial assets', revaluation increments and decrements are recognised in the same manner as physical non-current assets. For current 'other financial assets', revaluation increments and decrements are recognised in the Income Statement.

Payables

These amounts represent liabilities for goods and services provided to the agency and other amounts, including interest. Interest is accrued over the period it becomes due.

(e) The Financial Impact of Adopting Australian equivalents to International Financial Reporting Standards (AEIFRS)

The Sydney Opera House Trust has applied the AEIFRS for the first time in the 2005/06 financial report. The key areas where changes in accounting policies have impacted the financial report are disclosed below. Some of these impacts arise because AEIFRS requirements are different from previous AASB requirements (AGAAP). Other impacts arise from options in AEIFRS that were not available or not applied under previous AGAAP. The Sydney Opera House Trust has adopted the options mandated by NSW Treasury for all NSW public sector agencies.

The impacts of adopting AEIFRS on total equity and surplus as reported under previous AGAAP are shown at note 25. There are no material impacts on the Sydney Opera House Trust's cash flows.

(f) Derivative Financial Instruments - 1 July 2005 first time adoption impacts

Derivative financial instruments have been used to manage currency exposure for anticipated future payment transactions and are part of the risk management policy. They are measured in accordance with AASB 132 and AASB 139, introduced during 2005/06, and unrealised gains are reported in equity. There were no derivative financial instruments held during 2004/05 and therefore there is no comparative.

(g) Designation of TCorp Hour-Glass Investment Facilities

The Hour Glass Investment facilities are short term unit trust investment funds managed by NSW Treasury Corporation. The agency has been issued with a number of units in TCorp's Hour Glass Cash Facility Trust, based on the amount of the deposit and the unit value for the day. Investments in the TCorp-Hour Glass Investment facilities were designated at 'fair value through profit and loss' as at 1 July 2005, in accordance with AASB 139 and AASB 1. Under previous AGAAP they were classified as 'cash and cash equivalents', and were measured on the same basis ie at fair market value through profit or loss. There is no change to the measurement basis from 1 July 2005 to 30 June 2006.

The Hour-Glass Investment facilities were designated at 'fair value through profit or loss' using the second leg of the fair value option ie these cash equivalents are managed and their performance is evaluated on a fair value basis, in accordance with a documented risk management strategy, and information about those assets is provided internally on that basis to the Sydney Opera House key management personnel.

(h) Accounting for Goods & Services Tax (GST)

Revenues, expenses and assets are recognised net of the amount of GST, except:

- the amount of GST incurred by the Trust as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense
- receivables and payables are stated with the amount of GST included.

(i) Income Recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) Government Contributions

Government contributions (including grants and donations) are recognised as income when the Trust obtains control over the assets. Control over Government contributions is obtained upon the receipt of cash.

(ii) Sale of Goods

Revenue from the sale of goods is recognised as revenue when the Trust transfers the significant risks and rewards of ownership of the assets.

(iii) Rendering of Service

Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date).

(iv) Investment Revenue

Interest revenue and T Corp Hour Glass Returns are recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement. Rental revenue is recognised in accordance with AASB 117 Leases on a straight-line basis over the lease term. Royalty revenue is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement.

(j) Loans and Receivables

Loans and receivables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial. An allowance for impairment of receivables is established when there is objective evidence that the entity will not be able to collect all amounts due. The amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. Bad debts are written off as incurred.

(k) Personnel Services and Other Provisions

i) Personnel Services, Annual Leave, Sick Leave and On-costs

Based on the memorandum and employment agreement with the Department of the Arts, Sport and Recreation, provisions are calculated as part of the personnel services and stated as a liability to the service provider, the Department of the Arts, Sport and Recreation. Provision is made for benefits accrued for personnel services (including non-monetary benefits), and annual leave that fall due wholly within 12 months of the reporting date are recognised and measured on a nominal basis.

Unused non-vesting sick leave does not give rise to a liability as it is not considered probable that sick leave taken in the future will be greater than the benefits accrued in the future.

The outstanding amounts of payroll tax, workers' compensation insurance premiums and fringe benefits tax, which are consequential to the provision of personnel services by the Department of the Arts, Sport and Recreation, are recognised as liabilities and expenses where the personnel services to which they relate, have been recognised.

ii) Long Service Leave and Superannuation

In the financial statements of the Department of the Arts, Sport and Recreation, long service leave is calculated in accordance with AASB 119 Employee Benefits for employees with 5 or more years of service, using current rates of pay. It is measured using an actuarial assessment with reference to the government bond rate of 5.7775% to arrive at the reported value and a current liability. The Sydney Opera House Trust reports the equivalent expense and liability in its financial statements to reflect this provision of personnel services.

The superannuation expense for the financial year is determined by using the formulae specified in AASB 119. The expense for certain superannuation schemes (i.e. Basic Benefit and First State Super) is calculated as a percentage of the equivalent of employees' salary. For other superannuation schemes (i.e. State Superannuation Scheme and State Authorities Superannuation Scheme), the expense is calculated as a multiple of the equivalent of employees' superannuation contributions.

Prepaid superannuation contributions are recognised as non-current assets in the Balance Sheet of Department of the Arts, Sport and Recreation as required by AASB 119. Sydney Opera House Trust offsets the same value against the Personnel Services payable to the Department of the Arts, Sport and Recreation provided for under current liabilities.

(l) Acquisition of Assets

The cost method of accounting is used for the initial recording of all acquisitions of assets controlled by the Trust. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction or, where applicable, the amount attributed to that asset when initially recognised in accordance with the specific requirements of other Australian Accounting Standards.

Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Fair value is the amount for which an asset could be exchanged between knowledgeable, willing parties in an arm's length transaction.

Where payment for an item is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted at an asset-specific rate.

(m) Capitalisation Threshold

Property, plant and equipment costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised.

(n) Revaluation of Property, Plant and Equipment

Physical non-current assets are valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP 05-03). This policy adopts fair value in accordance with AASB 116 Property, Plant and Equipment and AASB 140 Investment Property.

Property, plant and equipment is measured on an existing use basis, where there are no feasible alternative uses in the existing natural, legal, financial and socio-political environment. However, in the limited circumstances where there are feasible alternative uses, assets are valued at their highest and best use.

Fair value of property, plant and equipment is determined based on the best available market evidence, including current market selling prices for the same or similar assets. Where there is no available market evidence, the asset's fair value is measured at its market buying price, the best indicator of which is depreciated replacement cost.

The Trust revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last revaluation was completed on 30 June 2006 and was based on an independent assessment.

Non-specialised assets with short useful lives are measured at depreciated historical cost, as a surrogate for fair value.

When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect the present condition of the assets), the gross amount and the related accumulated depreciation are separately restated.

For other assets, any balances of accumulated depreciation at the revaluation date in respect of those assets are credited to the asset accounts to which they relate. The net asset accounts are then increased or decreased by the revaluation increments or decrements.

Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an expense in the surplus / deficit, the increment is recognised immediately as revenue in the surplus / deficit.

Revaluation decrements are recognised immediately as expenses in the surplus, except that, to the extent that a credit balance exists in the asset revaluation reserve in respect of the same class of assets, they are debited directly to the asset revaluation reserve.

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation reserve in respect of that asset is transferred to accumulated funds.

(o) Impairment of Property, Plant and Equipment

As a transitional entity, reporting under the not-for-profit guidelines, the impairment testing requirements are modified under AASB 136. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are deemed immaterial.

(p) Intangible Assets

The intangible assets held by Sydney Opera House Trust comprise software for internal use and is recognised at cost.

All intangible assets were assessed for impairment as at 30 June 2006. No intangible assets were found to be impaired.

(q) Depreciation and Amortisation

Depreciation is provided on property, plant and equipment. Depreciation is calculated on a straight line basis so as to write off the net cost or other revalued amount of each asset over its expected useful life to its estimated residual value. Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is the shorter, using the straight line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period.

All material separately identifiable components of assets are depreciated over their shorter useful lives.

Software is recognised as an intangible asset having a finite useful life and amortised on a straight line basis over 5 years.

Depreciation rates are shown hereunder:

Category of Assets	Rate of Depreciation %
Building services	10.0
Computer hardware	33.3
Plant and equipment	10.0
Office machines	20.0
Photographic equipment	33.3
Communications equipment	20.0
Theatrical equipment	10.0 & 20.0
Tools and test equipment	20.0
Forklifts	10.0
Grand Organ	1.0
Amortisation of leasehold improvements	20.0 & 33.3

(r) Maintenance

The costs of day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs are capitalised and depreciated.

(s) Investments

Financial assets are initially recognised at fair value and the carrying expenses are recorded on the profit or loss, through transaction costs.

The Trust subsequently measures financial assets classified as held for trading at fair value through profit or loss. Gains or losses on these assets are recognised in the Income Statement. Assets intended to be held to maturity are subsequently measured at amortised cost using the effective interest method. Gains or losses on impairment or disposal of these assets are recognised in the Income Statement. Any residual investments that do not fall into any other category are accounted for as available for sale financial assets and measured at fair value directly in equity until disposed or impaired. All financial assets (except those measured at fair value through profit or loss) are subject to annual review for impairment.

Purchases or sales of financial assets under contract that require delivery of the asset within the timeframe established by convention or regulation are recognised on the trade date i.e. the date the entity commits itself to purchase or sell the asset.

(t) Sydney Opera House Appeal Fund

The transactions of the Sydney Opera House Appeal Fund are reported within the Trust's financial report. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts and to the production, presentation, publication, promotion, preservation or housing of, or training in the performing and other branches of the arts.

(u) Leased Assets

A distinction is made between finance leases which effectively transfer from the lessor to the lessee substantially all the risks and benefits incidental to ownership of the leased assets, and operating leases under which the lessor effectively retains all such risks and benefits.

The Trust has no finance leases.

Operating lease payments are charged to the Income Statement in the periods in which they are incurred.

Financial Statements Continued

The cost of improvement to or on leasehold property is capitalised and disclosed as leasehold improvements and amortised over the unexpired period of the lease term.

Leasehold decommissioning costs have been capitalised and expensed where the Sydney Opera House Trust are contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the directors' best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made on the basis of market value on commercially leased property. The unexpired terms of the premises lease range from 2 to 3 years.

(v) Other Assets

Other assets are recognised on a cost basis.

(w) Payables

These amounts represent liabilities for goods and services provided to the Trust and other amounts, including interest, advance ticket sales and other revenue in advance. Payables are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

(x) Joint Ventures

The Trust's interests in joint ventures are determined as joint venture entities and accounted for using the equity method. The Trust's share of revenue, expenses, liabilities and assets of the joint venture is disclosed in the notes. A joint venture entity is where entities separate from the ventures are established to undertake a joint activity.

(y) Comparative Information

Comparative figures have been restated based on AEIFRS with the exception of financial instruments information, which has been prepared under the previous AGAAP Standard (AAS 33) as permitted by AASB 1.36A. The transition to AEIFRS for financial instruments information was 1 July 2005. The impact of adopting AASB 132 / 139 is nil as there were no financial instruments as at 1 July 2005. This is further discussed in Note 25.

(z) Prior Period Errors

The introduction of the Public Employment Legislation Amendment Act 2006 has highlighted that as the Public Sector Employment and Management Act 2002(PSEM Act) only provided the Director-General of the Ministry for the Arts and (since 3 March 2006) the Director-General of the Department of Arts, Sport and Recreation with the power to employ, it was not appropriate for the Sydney Opera House to report the employee related expenses, assets and liabilities in the Annual Accounts.

Under direction from NSW Treasury, the Trust has assumed that a management agreement was in place in relation to the provision of personnel services from the employing department - the Ministry for the Arts up to 2 March 2006 and the Department of Arts, Sport and Recreation from 3 March 2006 - and has restated 'Employee related expenses' for the year ended 30 June 2005 as 'Personnel services expenses' in accordance with AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. There has been no effect on the value of the amounts previously presented as 'Employee Related expenses' on the Income Statement, nor has there been any impact on Equity.

(aa) New Accounting Standards and UIG Interpretation

Certain new accounting standards and UIG interpretations have been published that are not mandatory for 30 June 2006 reporting periods. However, the Trust has early adopted the following Accounting Standards from 1 July 2005:

- AASB 2005-04 regarding the revised AASB 139 fair value option
- AASB 7 regarding financial instruments disclosure
- UIG 9 regarding the reassessment of embedded derivatives.

Any initial impact on first time adoption of these standards is discussed in Note 25. Other amending accounting standards and UIG interpretations have not been applied and are not yet effective. The impact is not known or reasonably estimable.

2. REVENUES

	2006 \$000	2005 \$000
(a) Sales of goods and services		
Theatre services	8,326	8,085
Venue rentals	6,713	6,233
Production revenue	6,315	5,735
Guided tours	4,012	3,530
Booking fees and charges	2,897	2,663
Outsourced food and beverage	3,438	2,934
Tourism packages and events	1,575	1,716
Miscellaneous revenue	1,499	570
Outsourced Merchandising, licensing & retail	316	385
	35,091	31,851
(b) Investment revenue		
Interest-Bank	85	77
Interest-Investment	3,323	3,198
	3,408	3,275
(c) Grants and Contributions		
In-kind sponsorship	1,338	1,364
Cash sponsorship	1,539	1,551
Donations work of art	65	...
Cash Donations	18	...
In-kind donations	310	612
Grants other	89	...
	3,359	3,527
(d) Government Contributions Revenue		
Recurrent		
Annual endowment	28,713	14,091
	28,713	14,091
Capital		
Strategic Asset Maintenance	26,458	19,242
Capital-Other Major Projects	13,108	18,313
	39,566	37,555
	68,279	51,646

Government contributions revenue received in 2006 includes grants for 2005/06 and the advance receipt of \$27.2m of 2006/07 grants, as follows:

Other Activities	2006 Govt Contributions \$000	2007 Govt Contributions \$000	Total Govt Contributions \$000
Recurrent - Annual Endowment	14,294	14,419	28,713
Capital - Strategic Asset Maintenance	19,627	6,831	26,458
Capital - Other Major Projects	7,108	6,000	13,108
	41,029	27,250	68,279

3. EXPENSES

	2006 \$000	2005 \$000
(a) Personnel Services Expenses		
All of the Sydney Opera House's personnel services are provided by the Department of Arts, Sport and Recreation		
Salary, wages and allowances (including recreation leave)	26,092	24,306
Penalty rates	3,134	2,934
Superannuation-Defined Benefits	539	471
Superannuation-Defined Contribution	2,055	1,876
Superannuation-Decrease/(Increase) in Prepaid Position	293	(751)
Payroll tax and fringe benefits tax	2,011	1,765
Overtime	1,225	1,245
Workers compensation insurance	757	1,303
Redundancies	1,197	98
Other Expenses	98	102
	37,400	33,349
Less charged to maintenance	4,643	4,995
	32,757	28,354
(b) Other Expenses		
Artist fees and presentation expenses	4,386	4,092
Fees for services rendered	3,324	2,513
Publicity and advertising	3,583	3,189
Utilities and cleaning	3,219	2,866
Administration expenses	2,627	2,571
Consumables and minor equipment	1,666	1,823
Tourism packages and events	1,216	1,442
Building and general insurance	888	1,036
Bank and credit card charges	508	606
Training	645	389
Rent payments on operating leases	284	299
Gain/Loss on disposal of fixed assets	125	261
Bad and doubtful debt expense	12	32
Audit fee - audit of financial report	52	50
	22,536	21,168
(c) Maintenance		
Computer hardware maintenance	187	118
Software and network maintenance	347	174
Lease make good expense	102	...
Personnel services maintenance charge	4,643	4,995
Building and equipment repairs and maintenance	11,950	15,602
	17,228	20,889
(d) Depreciation and Amortisation		
Depreciation		
Building and building services	4,294	5,960
Plant and equipment	5,376	4,744
	9,670	10,704
Amortisation		
Leasehold improvement	128	156
	128	156
	9,798	10,860

4. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	2006
Chairman	\$2,465
Trustees	\$1,460

The rates of remuneration remain unchanged from 2005.

5. CASH AND CASH EQUIVALENTS

	2006 \$000	2005 \$000
Cash on hand	42	48
Cash at bank	357	174
Appeal fund cash	8	7
Hour-Glass cash facilities	80,266	54,669
NSW Treasury Corporation short term investments	5,700	6,740
Appeal Fund Hour-Glass cash facility	140	133
Foster Bequest short term investment	110	110
	86,623	61,881

6. TRADE AND OTHER RECEIVABLES

Trade receivables	1,737	1,578
Provision for doubtful debts	(70)	(70)
Accrued revenue	786	804
Prepayments	743	454
GST input credits	459	753
Other receivables	171	214
	3,826	3,733

7. ALLOWANCE FOR IMPAIRMENT OF RECEIVABLES

Transactions on the allowance for impairment of receivables account for the past two years were:

	2006 \$000	2005 \$000
Balance 1 July	70	42
Allowance for year	12	32
	82	74
Less debts written off	12	4
Balance 30 June	70	70

Financial Statements Continued

8. PROPERTY, PLANT AND EQUIPMENT

	2006 \$000	2005 \$000
Land		
At fair value	75,000	75,000
Land - at fair value	75,000	75,000
Building, building services		
At fair value	1,721,776	702,773
Less accumulated depreciation/amortisation	41,287	55,289
Building and building services - at fair value	1,680,489	647,484
Land and Buildings - at fair value	1,755,489	722,484
Plant and Equipment		
At fair value	75,848	64,545
Less accumulated depreciation	30,679	43,749
Plant and equipment - at fair value	45,169	20,796
Collections - works of art - at fair value	4,765	3,396
Work in progress - at fair value	15,703	20,175
Property, plant and equipment - at fair value	1,821,127	766,851

Reconciliations

Reconciliation of the fair value of Property, Plant and Equipment are set out below:

2006	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Fair value at start of year	722,484	20,796	20,175	3,396	766,851
Additions	6,778	5,158	4,037	80	16,053
Disposals	(6)	(111)	...	(8)	(125)
Reclassification	7,501	1,008	(8,509)	...	...
Revaluation	1,023,040	23,375	...	1,297	1,047,712
Make good	115	...	...	...	115
Depreciation	(4,423)	(5,057)	...	...	(9,480)
Fair value at end of year	1,755,489	45,169	15,703	4,765	1,821,127

The value of work in progress represents plant and equipment, roof lighting, security upgrade and the Venue Improvement Program capital works not completed at 30 June 2006.

The comparative reconciliation for the year ended 30 June 2005 is set out below:

2005	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Fair value at start of year	550,764	22,441	14,142	2,684	590,031
Additions	2,138	3,014	11,652	...	16,804
Disposals	...	(261)	...	...	(261)
Reclassification	4,773	134	(5,619)	712	...
Revaluation	170,925	...	...	...	170,925
Depreciation	(6,116)	(4,532)	...	...	(10,648)
Fair value at end of year	722,484	20,796	20,175	3,396	766,851

The Building was revalued in 2006 by independent valuers as was plant and equipment and works of art.

Building fabric/structure and internal fit out were revalued by Rider Hunt Pty Ltd in 2006. An independent review of this valuation was completed by the Department of Commerce. The review supported the revaluation amounts.

Plant and equipment and building services were revalued by Hugh Parlane Consulting Pty Ltd in 2006. Collections were revalued by Sue Hewitt 2006. Land was revalued in 2005 by Property Valuation Services Department of Commerce in 2005 on the existing use basis.

8.1 Intangible Assets

	2006 \$000	2005 \$000
Software		
At cost	2,520	1,946
Less accumulated amortisation	1,114	1,490
Total Intangible Assets	1,406	456
Reconciliation of the fair value of Intangibles is set out below:		
Intangibles - fair value at start of year	456	572
Additions	1,268	96
Depreciation	(318)	(212)
Intangibles - fair value at end of year	1,406	456

9. TRADE AND OTHER PAYABLES

	2006 \$000	2005 \$000
CURRENT		
Accrued personnel service cost	600	414
Advance ticket sales	5,310	4,194
Hirers' deposits	409	560
Accrued expenses and other payables	5,647	6,353
Revenue in advance	1,199	690
Owing to personnel service providers	5,015	2,188
	18,180	14,399
NON-CURRENT		
Owing to personnel service providers	688	675
	688	675
Owing to personnel service providers		
Annual leave and leave loading	2,575	2,159
Long service leave - current	3,853	3,785
Redundancy	1,495	26
Prepaid Superannuation	(2,908)	(3,782)
Current - Owing to personnel service providers	5,015	2,188
Long service leave - non current	688	675
Non - Current - Owing to personnel service providers	688	675

Prepaid Superannuation

The funding position at 30 June 2006 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

Fund	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2006 \$000	2005 \$000	2006 \$000	2005 \$000	2006 \$000	2005 \$000
SASS	7,335	5,637	7,109	5,569	226	68
SSS	48,776	43,586	46,180	39,954	2,596	3,632
SANCS	2,014	1,700	1,928	1,618	86	82
	58,125	50,923	55,217	47,141	2,908	3,782

PREPAID SUPERANNUATION DISCLOSURE ITEMS 30 JUNE 2006

All references are to the July 2004 version of AASB 119.

Accounting policy for recognising actuarial gains/losses - Paragraph 120(a)

Actuarial gains and losses are recognised in profit or loss in the year they occur.

General description of the type of plan - Paragraph 120(b)

The Pooled Fund holds in trust the investments of the closed NSW public sector superannuation schemes:

State Authorities Superannuation Scheme (SASS)

State Superannuation Scheme (SSS)

Police Superannuation Scheme (PSS)

State Authorities Non-contributory Superannuation Scheme (SANCS).

These schemes are all defined benefit schemes - at least a component of the final benefit is derived from a multiple of member salary and years of membership.

All the Schemes are closed to new members.

Reconciliation of the assets and liabilities recognised in the balance sheet - Paragraph 120(c)

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Present value of defined benefit obligations	5,550	1,335	28,261
Fair value of plan assets	(7,335)	(2,014)	(48,776)
	(1,785)	(679)	(20,516)
Surplus in excess of recovery available from schemes	1,559	593	17,919
Unrecognised past service cost	0	0	0
Net (asset)/liability to be disclosed in balance sheet	(226)	(86)	(2,596)

Assets invested in entity or in property occupied by the entity - Paragraph 120(d)

All fund assets are invested by STC at arm's length through independent fund managers.

Movement in net liability/asset recognised in balance sheet - Paragraph 120(e)

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Net (asset)/liability at start of year	(68)	(82)	(3,632)
Net expense recognised in the income statement	842	147	(115)
Contributions	(1,000)	(150)	1,150
Net (asset)/liability to be disclosed in balance sheet	(226)	(86)	(2,596)

Total expense recognised in income statement - Paragraph 120(f)

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Current service cost	246	79	205
Interest on obligation	317	71	1,702
Expected return on plan assets	(412)	(124)	(3,267)
Net actuarial losses (gains) recognised in year	(718)	(290)	(8,621)
Change in surplus in excess of recovery available from scheme	1,409	410	9,866
Past service cost	0	0	0
Losses (gains) on curtailments and settlements	0	0	0
Total included in "employee benefits expense"	842	147	(115)

Actual return on plan assets - Paragraph 120(g)

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Actual return on plan assets	881	268	6,839

Valuation method and principal actuarial assumptions at the reporting date - Paragraph 120(h)

a) Valuation Method

The Projected Unit Credit (PUC) valuation method was used to determine the present value of the defined benefit obligations and the related current service costs. This method sees each period of service as giving rise to an additional unit of benefit entitlement and measures each unit separately to build up the final obligation.

b) Economic Assumptions

	30 June 2006
Discount rate at 30 June	5.9% pa
Expected return on plan assets at 30 June	7.6%
Expected salary increases	4.0% pa to 2008; 3.5% pa thereafter
Expected rate of CPI increase	2.5% pa

Arrangements for employer contributions for funding - Paragraph AUS 121.1

The following is a summary of the 30 June 2006 financial position of the fund calculated in accordance with AAS 25 - Financial Reporting by Superannuation Plans.

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Accrued benefits	5,358	1,270	23,997
Net market value of fund assets	(7,335)	(2,014)	(48,776)
Net (surplus)/deficit	(1,977)	(744)	(24,779)
Recommended contribution rates for the entity are:	SASS	SANCS	SSS
	Multiple of member contributions	% member salary	Multiple of member contributions
	0.00	0.00	0.00

Financial Statements Continued

The method used to determine the employer contribution recommendations at the last actuarial review was the Aggregate Funding method. The method adopted affects the timing of the cost to the employer.

Under the Aggregate Funding method, the employer contribution rate is determined so that sufficient assets will be available to meet benefit payments to existing members, taking into account the current value of assets and future contributions.

The economic assumptions adopted for the current actuarial review of the Fund are:

Weighted-average assumptions

Expected rate of return on Fund assets	7.3% pa
Expected salary increase rate	4.0% pa
Expected rate of CPI increase	2.5% pa

Nature of asset/liability – Paragraph AUS 121.2

If a surplus exists in the employer's interest in the fund, the employer may be able to take advantage of it in the form of a reduction in the required contribution rate, depending on the advice of the fund's actuary.

Where a deficiency exists, the employer is responsible for any difference between the employer's share of fund assets and the defined benefit obligation.

PREPAID SUPERANNUATION DISCLOSURE ITEMS 30 JUNE 2005

All references are to the July 2004 version of AASB 119.

Accounting policy for recognising actuarial gains/losses – Paragraph 120(a)

Actuarial gains and losses are recognised in profit or loss in the year they occur.

General description of the type of plan – Paragraph 120(b)

The Pooled Fund holds in trust the investments of the closed NSW public sector superannuation schemes:

State Authorities Superannuation Scheme (SASS)

State Superannuation Scheme (SSS)

Police Superannuation Scheme (PSS)

State Authorities Non-contributory Superannuation Scheme (SANCS)

These schemes are all defined benefit schemes – at least a component of the final benefit is derived from a multiple of member salary and years of membership.

All the schemes are closed to new members.

Reconciliation of the assets and liabilities recognised in the balance sheet – Paragraph 120(c)

Financial Year to 30 June 2005	SASS 2005 \$000	SANCS 2005 \$000	SSS 2005 \$000
Present value of defined benefit obligations	5,418	1,435	31,901
Fair value of plan assets	(5,637)	(1,700)	(43,586)
	(218)	(265)	(11,685)
Surplus in excess of recovery available from schemes	151	183	8,053
Unrecognised past service cost	0	0	0
Net (asset)/liability to be disclosed in balance sheet	(68)	(82)	(3,632)

Assets invested in entity or in property occupied by the entity – Paragraph 120(d)

All fund assets are invested by STC at arm's length through independent fund managers.

Movement in net liability/asset recognised in balance sheet – Paragraph 120(e)

Financial Year to 30 June 2005	SASS 2005 \$000	SANCS 2005 \$000	SSS 2005 \$000
Net (asset)/liability at start of year	(121)	(59)	(3,408)
Net expense recognised in the income statement	53	(23)	(223)
Contributions	0	0	0
Net (asset)/liability to be disclosed in balance sheet	(68)	(82)	(3,632)

Total expense recognised in income statement – Paragraph 120(f)

Financial Year to 30 June 2005	SASS 2005 \$000	SANCS 2005 \$000	SSS 2005 \$000
Current service cost	233	77	213
Interest on obligation	290	73	1,682
Expected return on plan assets	(356)	(103)	(2,835)
Net actuarial losses (gains) recognised in year	20	(113)	729
Change in surplus in excess of recovery available from scheme	(135)	43	(12)
Past service cost	0	0	0
Losses (gains) on curtailments and settlements	0	0	0
Total included in "employee benefits expense"	53	(23)	(223)

Actual return on plan assets – Paragraph 120(g)

Financial Year to 30 June 2006	SASS 2006 \$000	SANCS 2006 \$000	SSS 2006 \$000
Actual return on plan assets	636	196	5,068

Valuation method and principal actuarial assumptions at the reporting date – Paragraph 120(h)

a) Valuation Method

The Projected Unit Credit (PUC) valuation method was used to determine the present value of the defined benefit obligations and the related current service costs. This method sees each period of service as giving rise to an additional unit of benefit entitlement and measures each unit separately to build up the final obligation.

b) Economic Assumptions

	30 June 2005
Discount rate at 30 June	5.2% pa
Expected return on plan assets at 30 June	7.3%
Expected salary increases	4.0% pa
Expected rate of CPI increase	2.5% pa

Arrangements for employer contributions for funding – Paragraph AUS 121.1

The following is a summary of the 30 June 2005 financial position of the fund calculated in accordance with AAS 25 – Financial Reporting by Superannuation Plans.

Financial Year to 30 June 2005	SASS 2005 \$000	SANCS 2005 \$000	SSS 2005 \$000
Accrued benefits	4,931	1,262	25,354
Net market value of fund assets	(5,637)	(1,700)	(43,586)
Net (surplus)/deficit	(705)	(439)	(18,232)
Recommended contribution rates for the entity are:	SASS	SANCS	SSS
	Multiple of member contributions	% member salary	Multiple of member contributions
	0.00	0.00	0.00

The method used to determine the employer contribution recommendations at the last actuarial review was the Aggregate Funding method. The method adopted affects the timing of the cost to the employer.

Under the Aggregate Funding method, the employer contribution rate is determined so that sufficient assets will be available to meet benefit payments to existing members, taking into account the current value of assets and future contributions.

The economic assumptions adopted for the last actuarial review of the Fund were:

Weighted-average assumptions

Expected rate of return on fund assets	7.0% pa
Expected salary increase rate	4.0% pa
Expected rate of CPI increase	2.5% pa

Nature of asset/liability – Paragraph AUS 121.2

If a surplus exists in the employer's interest in the fund, the employer may be able to take advantage of it in the form of a reduction in the required contribution rate, depending on the advice of the fund's actuary.

Where a deficiency exists, the employer is responsible for any difference between the employer's share of fund assets and the defined benefit obligation.

A contribution holiday was granted in respect of SASS, SSS and SANCS employer contributions during 2005/06. After adjusting for the contribution holiday, the sum of \$292,745 was charged to personnel service expenses in the Income Statement to reflect the assessment by Pillar Administration of the 2005/06 prepaid contribution amount. The 2004/05 recognition of the assessed prepayment resulted in a \$750,512 reduction to personnel service expenses in the Income Statement.

10. NON-CURRENT PROVISIONS

	2006 \$000	2005 \$000
Lease make good provisions	217	...
Total non-current provisions	217	...

11. TRUST FUNDS - FOSTER BEQUEST

The Trust Deed relating to this bequest provides that revenue derived from investment of the funds may be applied to an award for study in fields relating to the training for, and performances of, the art of opera.

Movement in Trust Fund	2006 \$000	2005 \$000
At 1 July	110	108
Interest Revenue	5	7
Distribution	(5)	(5)
At 30 June	110	110

12. INTEREST IN JOINT VENTURES

The Trust holds an interest in a joint venture. The joint venture has the principal activity of operation of souvenir merchandise shops. On 1 July 2005, the joint venture partner changed for both shops along with the ownership interest as detailed below. The 2005 results are with the prior joint venture partner and the 2006 results are with the new joint venture partner.

Name of Joint Venture	Ownership Interest	
	2006	2005
Box Office Foyer Shop	75%	65%
Lower Forecourt Shop	75%	60%
	2006 \$000	2005 \$000
Trust share of revenue	1,098	1,128
Trust share of expenses	502	472
Trust share of profit	596	656

Movement in Investment in Joint Ventures

Carrying amount of investment at beginning of the financial year	144	127
Additional investment	93	...
Previous JV movement	(16)	...
Share of Profit	612	656
Distribution from joint venture entities	(551)	(639)
Undistributed profits at year end	(61)	...
Carrying amount of investment at the end of the financial year	221	144

Share of Assets and Liabilities of Joint Venture Entities

Current Assets		
Cash	309	123
Prepayments	6	...
Receivables	6	9
Inventory	202	185
Non-current Assets	17	29
Current Liabilities	(258)	(202)
Equity	(282)	...
Cash investment	221	...
Net Assets	221	144

Inventories are stated at the lower of cost and net realisable value. The cost is calculated using the first-in-first-out basis.

Financial Statements Continued

13. CHANGES IN EQUITY - OTHER THAN TRANSACTIONS WITH OWNERS AS OWNERS

	Accumulated Funds		Asset Revaluation Reserve		Hedge Reserve		Total	
	2006 \$000	2005 \$000	2006 \$000	2005 \$000	2006 \$000	2005 \$000	2006 \$000	2005 \$000
Balance 1 July	215,546	205,862	602,445	431,520	...	...	817,991	637,382
Surplus	28,414	9,684	...	...	...	...	28,414	9,684
Hedge reserve	...	...	...	...	63	...	63	...
Increments on revaluation	...	...	1,047,713	170,925	...	...	1,047,713	170,925
Balance 30 June	243,960	215,546	1,650,158	602,445	63	...	1,894,181	817,991

The Hedge Reserve represents the unrealised gains/(losses) on forward foreign exchange contracts.

The Revaluation Reserve represents gains/(losses) arising on the revaluation of property, plant and equipment.

14. SYDNEY OPERA HOUSE APPEAL FUND

The balances of the Sydney Opera House Appeal Fund included with the Trust's financial report were:

	2006 \$000	2005 \$000
Revenue	8	10
Expenditure	0	31
Surplus/(deficit)	8	(21)
Cash	148	140
Equity	148	140

15. COMMITMENTS

15.1 Goods and Services

Goods and services contracted for at 30 June and not otherwise accounted for in the Statement of Financial Position are estimated.

	2006 \$000	2005 \$000
Payable:		
Not later than one year	10,588	12,976
Later than one year and not later than five years	...	...
Total including GST	10,588	12,976

The commitments include input tax credits of \$961,156 recoverable from the Australian Taxation Office (\$1,180,00 for 2005).

15.2 Leases

Leases contracted for at 30 June and not otherwise accounted for in the Statement of Financial Position are estimated.

	2006 \$000	2005 \$000
Payable:		
Not later than one year	423	339
- later than one year and not later than five years	491	644
Total including GST	914	983

The commitments include input tax credits of \$83,149 recoverable from the Australian Taxation Office (\$89,000 for 2005).

16. CAPITAL COMMITMENTS

Capital expenditures contracted for at 30 June and not otherwise accounted for in the Statement of Financial Position are estimated.

	2006 \$000	2005 \$000
Payable		
- not later than one year	4,374	9,678
- later than one year and not later than five years	...	1,203
Total including GST	4,374	10,881

The commitments include input tax credits of \$298,515 recoverable from the Australian Taxation Office (\$989,000 for 2005).

17. CONTINGENT LIABILITIES

A contingent liability, in the sum of \$228,238 and a claim for associated legal costs of \$200,000, exists in relation to a legal claim brought by an engineering firm, in the District Court, for consultancy fees. The Trust denies the claim and is defending the matter.

18. CONTRIBUTION OF ASSETS RECEIVED AT NO COST OR AT NOMINAL COST

All contributions have been accounted for in the financial report.

19. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2006, consultants were paid a total of \$911,363 (2005 - \$420,065).

20. FINANCIAL INSTRUMENTS

The classes of financial instruments included in the Trust's financial report are set out below along with the terms, conditions and accounting policies applicable to these instruments as at 30 June 2006.

20.1 Cash

Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 4.75% per annum (4.5% in 2005).

Hour-Glass Investment Facilities

The Trust has short term investments in (New South Wales Treasury Corporation's) TCorp's Hour-Glass investment facilities. The Trust's investments are represented by a number of units in a cash facility. The deposits have varying maturity dates. TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines

The Trust's investments are:

	2006 \$000	2005 \$000
Cash Facility	80,406	54,802

The directors consider that the carrying amount of financial assets and financial liabilities recorded in the financial statements approximates their fair values (2005: net fair value).

The fair values and net fair values of financial assets and financial liabilities are determined as follows:

- the fair value of financial assets and financial liabilities with standard terms and conditions and traded on active liquid markets are determined with reference to quoted market prices; and
- the fair value of other financial assets and financial liabilities are determined in accordance with generally accepted pricing models based on discounted cash flow analysis.
- the fair value of derivative instruments, included in hedging assets and liabilities, are calculated using quoted prices. Where such prices are not available use is made of discounted cash flow analysis using the applicable yield curve for the duration of the instruments.

Transaction costs are included in the determination of net fair value.

The return for the year was 5.69% (5.59% in 2005).

Authority Deposits

The Trust has placed funds on deposit with TCorp, which has been rated "AAA" by Standard & Poors. These deposits are similar to money market or bank deposits and are placed for fixed terms. The interest rate payable by TCorp is negotiated initially and is fixed for the term of the deposit.

	2006 Carrying Amount \$000	2006 Net Fair Value \$000	2005 Carrying Amount \$000	2005 Net Fair Value \$000
Less than one year	5,810	5,810	6,850	6,850

The deposits at balance date were earning an average interest rate of 5.74% (5.74% in 2005), while over the year the average interest rate was 5.66% (5.40% in 2005).

20.2 Receivables

All trade debtors are recognised as amounts receivable at balance date. The credit risk is the carrying amount (net of allowance for impairment). No interest is earned on trade debtors. The carrying amount approximates net fair value. Invoices are issued on 30 day terms.

20.3 Payables

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers are settled in 30 days. If payment terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

21. DERIVATIVE FINANCIAL INSTRUMENTS

In accordance with NSW Treasury's mandates, the Trust has applied the exemption provided in AASB 1 First-time Adoption of Australian Equivalents to International Financial Reporting Standards not to apply the requirements of AASB 132 Financial Instruments: Presentation and Disclosures and AASB 139 Financial Instruments: Recognition and Measurement for the 2004/05 comparative information. Therefore the comparative information for 2004/05 for financial instruments has been presented in accordance with previous AGAAP. These Standards have been applied from 1 July 2005.

21.1 Foreign Currency Risk Management

The Trust undertakes certain transactions denominated in foreign currencies, hence exposures to exchange rate fluctuations arise. Exchange rate exposures are managed within approved policy parameters utilising forward foreign exchange contracts to manage risk.

Basis adjustments are made to the carrying amounts of non-financial hedged items when the anticipated purchase transaction takes place.

The following table details the forward foreign currency hedge contracts outstanding as at reporting date:

Foreign Currency Forward Contracts	Exchange Rate AUD to Euro \$000		Forward Rate Liability \$000		Contract Value (at expiry) \$000		Fair Value (asset) \$000	
	2006	2005	2006	2005	2006	2005	2006	2005
€380,000 (Euro) Forward rate	.6192	...	614	...	604	...	...	...
€380,000 (Euro) spot rate at FY end	.5852	...	...	...	...	...	649	...
€380,000 (Euro) Forward rate	.6177	...	506	...	497	...	...	...
€380,000 (Euro) spot rate at FY end	.5852	...	...	...	...	...	534	...
					1,120	1,101	1,183	

As at reporting date the aggregate amount of unrealised gain on forward foreign exchange contracts relating to anticipated future transactions is \$63,000 (2005: nil). In the current year, these unrealised gains have been deferred in the hedging reserve to the extent the hedge is effective.

The Sydney Opera House Trust has entered into contracts for the purchase of 380,000 (expiry 30 August 2006) and 312,590 (expiry 27 September 2006). The entity has entered into forward foreign exchange contracts for a specific performance to hedge the exchange rate risk arising from this anticipated future transaction. The transaction will occur in 2006/07 and will be reflected in the Income Statement for that period.

22. RESULTS OF FUNDRAISING

The Trust received the following donations during the year.

	2006 \$000	2005 \$000
Donations - works of art	65	...
Donations - cash	18	...
	83	...

There are no expenses directly attributable to fundraising.

23. AFTER BALANCE DATE EVENTS

There are no after balance date events.

Financial Statements Continued

24. NOTES TO THE STATEMENT OF CASH FLOWS

24.1 Reconciliation of surplus from ordinary activities to net cash flows from operating activities.

	2006 \$000
Surplus from ordinary activities	28,414
Depreciation	9,798
Increase/(Decrease) in allowance - trade receivables	12
Increase/(Decrease) in payables	3,413
(Increase)/Decrease in receivables	769
Net loss on sale of plant and equipment	125
Capital- Sponsorship and in-kind donations	(440)
NET CASH FROM OPERATING ACTIVITIES	42,091

24.2 Reconciliation of cash

For the purpose of the Statement of Cash Flows, cash comprises cash on hand and at bank, NSW Treasury Corporation Hour-Glass cash facility and fixed short term investments. Cash at 30 June as shown in the Statement of Cash Flows is reconciled to the related items in the Balance Sheet (see note 5)

	2006 \$000	2005 \$000
Cash and cash equivalents	86,623	61,881

25. IMPACT OF ADOPTION OF AEIFRS

The Trust changed its accounting policies on 1 January 2005 to comply with Australian Equivalents to International Financial Reporting Standards (AEIFRS). The transition to AEIFRS is accounted for in accordance with Accounting Standard AASB 1 'First Time Adoption of Australian Equivalents to International Financial Reporting Standards', with 1 January 2004 as the date of transition, except for financial instruments, where the date of transition is 1 January 2005. An explanation of how the transition from superseded policies to AEIFRS has affected the Trust's financial position, financial performance and cash flows is set out in the following tables and the notes that accompany the tables.

The impacts of adopting AEIFRS on total equity and surplus as reported under previous AGAAP are shown below: There are no material impacts on the Trust's cash flows.

(i) Recognition of Key Aggregates

Shown below are the adjustments made to the 2005 comparative amounts in these financial statements.

Reconciliation of equity under existing Standards (AGAAP) to equity under AEIFRS:

		30 June 2005 \$000	1 July 2004 \$000
Total equity under AGAAP		833,585	649,949
Defined benefit superannuation adjustment for change in discount rate	1	(15,594)	(12,222)
Effect of discounting long-term annual leave	2	...	(345)
Total equity under AEIFRS		817,991	637,382

Reconciliation of surplus under AGAAP to surplus under AEIFRS:

Year ended 30 June 2005	NOTE	2005 \$000
Surplus under AGAAP		12,711
Defined benefit superannuation	1	(3,372)
Effect of discounting long-term annual leave	2	345
Effects of Compulsory AEIFRS Changes in Accounting Policy		(3,027)
Surplus under AEIFRS		9,684

Notes to tables above

- AASB 119 Employee Benefits requires the defined benefit superannuation obligation to be discounted using the government bond rate as at each reporting date, rather than the long-term expected rate of return on plan assets. This has increased the superannuation liability, reducing the Trust's prepayment position. During 2004-05 the long term bond rate fell by nearly one percent resulting in a significant increase in the superannuation liability.
- AASB 119 Employee Benefits requires present value measurement for all long-term employee benefits. Previous AGAAP provided that wages, salaries, annual leave and sick leave are measured at nominal value in all circumstances. The Trust has long-term annual leave benefits and accordingly measures these benefits at present value, rather than nominal value, thereby decreasing the employee benefits liability and changing the quantum of the annual leave expense.

(ii) Grant Recognition

As a transitional entity that applies not-for-profit standards, Sydney Opera House Trust has applied the requirements in AASB 1004 Contributions regarding contributions of assets (including grants) and forgiveness of liabilities. There are no differences in the recognition requirements between the new AASB 1004 and the previous AASB 1004. However, the new AASB 1004 may be amended by proposals in Exposure Draft ED 125 Financial Reporting by Local Governments and ED 147 Revenue from Non-Exchange Transactions (Including Taxes and Transfers). If the ED 125 and ED 147 approach is applied, revenue recognition may not occur until grant conditions are satisfied. ED 125 and ED 147 may therefore delay revenue recognition compared with AASB 1004, where grants are recognised when controlled. However, at this stage, the timing and dollar impact of these amendments is uncertain.

END OF AUDITED FINANCIAL REPORT

BUDGET

FIRST DETAILED BUDGET FOR THE YEAR ENDING 30 JUNE 2006

INCOME	\$000
Theatre services	9,942
Venue rentals	6,732
Production revenue	6,675
Guided tours	3,957
Booking fees & charges	3,044
Outsourced Food & Beverage	2,919
Tourism packages and events	1,877
Miscellaneous revenue	810
Outsourced Merchandising, licensing & retail	251
Investment Revenue	3,377
In-kind sponsorship	1,767
Cash sponsorship	1,564
Total from operations	42,914
Government grants	
Annual endowment	14,373
Strategic Asset Maintenance	19,627
Venue Improvement Programme	7,108
Total government grants	41,108
TOTAL	84,022

EXPENDITURE	\$000	\$000
Personnel Services	37,349	
Less charged to maintenance	5,387	
Sub total Personnel Services		31,962
Maintenance		27,995
Artist Fees and presentation expenses		7,058
Fees for services rendered		2,210
Publicity and advertising		3,280
Utilities and cleaning		3,127
Administration expenses		2,450
Consumables and minor equipment		1,633
Tourism packages and events		1,618
Building and general insurance		1,237
Bank and credit card charges		719
Training		560
Rent payments on operating leases		347
Audit fee - audit of financial report		48
TOTAL		84,245
Deficit before Depreciation		(224)
Depreciation and amortisation		11,202
Deficit after Depreciation		(11,425)
Share of net profits from joint venture		751
Deficit from Ordinary Activities		(10,674)

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2007

INCOME	\$000	
Revenue from operations		
Sale of goods and services	47,084	
Investment Revenue	3,550	
Other revenue	1,649	
Sub total (excl Joint Venture)	52,283	
Government grants		
Annual Endowment	14,419	
Strategic Asset Maintenance	19,979	
Venue Improvement Program	9,424	
Other Capital Grants	6,000	
Sub total	49,822	
TOTAL	102,105	
EXPENDITURE	\$000	\$000
Personnel Services	39,474	
Less charged to maintenance	5,181	
Sub total Personnel Services		34,294
Other Expenses		31,059
Maintenance		16,063
TOTAL		81,416
Surplus before Depreciation		20,689
Depreciation and amortisation		17,647
Surplus after Depreciation		3,042
Share of net profits from joint venture		936
Surplus from Ordinary Activities		3,978

Government Reporting

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ACCOUNT PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the four quarters of the financial year and the amounts involved are as follows:

Aged analysis at the end of each quarter

Quarter	Current (i.e. within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	14,008	868	317	182	101
December	13,298	1,032	152	76	51
March	10,658	317	100	142	144
June	11,823	271	41	83	25

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	90	14,008	15,476
December	92	91	13,298	14,609
March	92	94	10,658	11,361
June	92	97	11,823	12,243

The number of accounts paid on time this year was 93 percent (91 percent in 2004/2005). Management control procedures over the accounts payable function were strengthened during the year to improve both processing efficiency and monitoring payment procedures. Actual performance has improved to 97% in the quarter ended June 2006. There was no interest paid on creditor accounts during the 2005/2006 financial year.

CODE OF CONDUCT

The Code of Conduct contains guidelines to assist staff in the application of general principles to everyday work practices and are based on the following areas:

- Individual performance and accountability
- Commitment to our customers
- Ethical standards, including use of resources, conflict of interest, gifts and benefits and corrupt conduct
- Fair and equitable behaviour
- A safe and secure work environment
- Records and information including confidential information
- Making public comment
- Outside employment
- Acts, Regulations and procedure documents.

The Code of Conduct is provided to all staff prior to the commencement of employment with employment conditional on acceptance of the Code. It is also available to all staff through the Sydney Opera House intranet.

The Sydney Opera House Trustees also have a code of conduct which is reviewed and endorsed at the first Trust meeting of the calendar year. This is in addition to the staff Code of Conduct and covers:

- Accountability for public expenditure and decision making
- Use of public resources
- Use of official information
- Gifts and benefits
- Disclosure of interests
- Recognising and managing conflicts of interest
- Reporting suspect corrupt conduct
- Relevant legislation.

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$30,000 are listed individually. Those that involved payments of \$30,000 or less are grouped under a total figure.

- Arup Fire - Fire/Life Safety Risk Assessment Study \$100,150
- Eyoda Pty Ltd - Business Sustainability Review \$89,513
- Frost Design - Brand Development Project \$100,000
- Gavin Anderson & Company - Strategic Counsel for Opera Theatre Funding \$134,707
- Grenzebach Glier & Associates - organisational assessment for philanthropy program, development of case prospectus and annual giving program \$290,441
- Pacific Micromarketing - Provision of Data-Mart to Calculate Key Customer Characteristics \$36,000.

In addition, 11 Consultancies of \$30,000 or less cost a total of \$159,552. The nature of these projects were - Finance & Accounting/Tax (1), Management Services (3), Organisational Review (1), Environment (1), Training (4) and Other (1).

CREDIT CARD USE

No irregularities in the use of corporate credit cards have been recorded during the year. I certify that to the best of my knowledge and belief credit card use for the Sydney Opera House has been in accordance with Premier's Memoranda and Treasurer's Directions.

Norman Gillespie
Chief Executive

CUSTOMER EXPERIENCE

Improving the customer experience remains a corporate priority. Many activities have occurred over the past 12 months to demonstrate this commitment to a customer focused workplace, one where the customer is at the centre of all we do.

Sydney Opera House Priority Shuttle

We continue to operate our free Priority Shuttle Service, designed to transport less mobile and elderly patrons and visitors from Circular Quay to Sydney Opera House. In February 2006, Australia In Style Pty Ltd was awarded a three year contract for this service. A major consideration in the tender process for the selection of the service provider was an emphasis on customer service. Enhancements to the service include Sydney Opera House information available on the shuttle and uniformed drivers. Usage continues to increase and feedback from customers using this service has been positive.

Portfolio Customer Service Standards

In August 2006, all portfolios used Sydney Opera House's Commitment to Our Customers as the basis to create portfolio customer service standards. These standards not only reflect the organisation-wide commitment to service excellence, but also make the values relevant to each portfolio's specific customer needs. Many portfolios are using these standards to create handbooks for staff, which further imbued service behaviours into operational tasks associated with specific roles.

Customer Service Training

With the recent intakes of English, Mandarin, Korean and Japanese Visitor Service Officers in November and December 2005 and Front of House casual staff in March 2006, an induction program was created which was focused on customer service behaviours to ensure the delivery of our brand promise of providing inspiring experiences to our guests. This was achieved by new staff either taking a tour or attending a performance and discussing their impressions of service they received, as well as other behavioural-based training exercises. This successful program will now be adapted for other portfolios for their new intakes.

Additionally, Front of House, Visitor Service Officers and Concierge staff commenced customer service training workshops to help identify the characteristics and behaviours associated with the "iconic service" for which the organisation strives. While specific to the different needs of the customers associated with each role, focus was placed on the warm welcome and active engagement we encourage staff to provide to our customers. This program will be adapted to other areas with Box Office staff beginning a similar program next year.

Customer Research

During the year the following market research was undertaken with the assistance of Woolcott Research:

adventures in the dark May - July 2006

The new *adventures in the dark* program was launched in February 2006. With the commencement of this new and innovative program with the aim to grow new audiences, it is necessary to ensure that the positioning of the program is right, understand the profile of audiences attending and provide insights for future positioning and marketing decisions. The following outlines the key objectives and outcomes of the market research:

Research Objectives:

- Test the positioning of the program as a whole amongst identified target audience
- Assess levels of awareness and appeal of the program
- Assess purchase patterns and behaviour
- Assess customer satisfaction and levels of expectation
- Test the overall program brand identity in relation to the value proposition, brand attributes and the program events themselves
- Understand the profile of the program customer
- Assess and understand the barriers to purchase.

Proposed Research Outcomes:

- Provide inputs for the marketing and communications plan for the 2007 program
- Provide insight into customer triggers (e.g. is packaging a key driver, other options etc.).

The research methodology is a mixture of quantitative and qualitative research - at time of writing, the quantitative is under way with self-completion questionnaires being distributed at key performances. Qualitative research will follow with a range of focus groups.

Customer Service Feedback

Sydney Opera House encourages feedback from its customers, both internal and external. This is achieved through a variety of methods:

Online Customer Satisfaction Survey

In September 2005, we launched our first online customer satisfaction survey via the website, sydneyoperahouse.com. This survey was designed to measure the quality of the services that a customer experiences. During the first 10 months of implementation, over 1,600 visitors took the time to provide us with a rating of their experience.

The initial results of the survey, which are shared with all staff quarterly, show most service areas scoring 80% or better.

Online Customer Satisfaction Survey Results

	December Quarter	March Quarter	June Quarter	Overall 2005/06 (9 months)
Overall, how would you rate your most recent visit to Sydney Opera House?	82%	83%	83%	82%
How would you rate the overall cleanliness and presentation of the site?	84%	85%	85%	84%
Performance Support Services - Ushers, Program Sellers, Security and Theatre Bars staff	81%	83%	85%	83%
Car park	69%	68%	71%	68%
Dining	77%	80%	72%	77%
Tours	80%	90%	89%	86%
Ticketing	84%	82%	84%	83%

Government Reporting Continued

Overall feedback 2001 to 2006

Type of Unsolicited Feedback	05/06	04/05	03/04	02/03	01/02
Negative	362	224	153	177	70
Positive	120	90	56	17	6
Suggestions	80	29	29	13	5

Feedback by category for 2005/06

This information is broken down even further in the table below to represent the type of feedback received in each major area.

Category	Positive	Negative	Suggestion
Presentations – SOH Presents	3	47	5
Presentations – Strategic Presenting Partners	6	26	4
Presentations – Other Presenters	2	21	1
Business Partners - Food and Beverage, Retail, Parking	1	61	5
Performance Related - Box Office, Front of House, Security	37	126	13
Tourism	22	14	1
Access	4	15	8
Site and Venue Presentation	1	17	16
Other	24	35	27
Total	100	362	80

This feedback is shared with relevant departments so that a response may be provided to the customer and improvements can be made. It has also helped to shape policies and procedures in areas such as Security, Front of House, Tours and Box Office.

Presenter Satisfaction Measurement Surveys

In early 2005 Sydney Opera House implemented a presenter satisfaction survey system. The principles that underpin this system are: pursuit of excellence, respect and understanding and mutual advantage.

We aim to achieve:

- High levels of customer satisfaction
- Demonstrated improvement in service levels over a period of time
- Improved working relationships, with issues resolved efficiently and effectively
- Improved business efficiencies resulting in enhanced financial stability for both organisations.

The system comprises a survey and review meetings conducted every six months or as agreed. Feedback is sought on the event process, technical services, front of house services, building facilities, safety, catering, and other services provided by Sydney Opera House. Scoring ranks from 1 (total dissatisfaction, very inconsistent or unreliable service, vast improvement required) to 7 (total satisfaction, no room for improvement).

This year surveys were conducted with Opera Australia, The Australian Ballet, Sydney Theatre Company and Sydney Symphony. In addition, our own Producer's Unit, which produced 589 performances this year, was also surveyed.

Scoring highly in the first round were: event and stage management staff, sound and audio visual skills, recording studio, facilities operations, first aid, ticketing, marketing, signage, theatre bars, stage management, staff supervision, website, information technology services to company offices and the new public shuttle bus.

Cited as requiring improvement were: site access, concierge service, cost estimates, Green Room queues, invoicing and settlement, joint marketing opportunities, technical staff scheduling, cleaning, air conditioning and backstage catering.

Swiftly taking action to specifically understand issues of concern and then make improvements, we recorded a positive shift in the second round of surveys for many of these areas. Further improvements were deemed necessary and will be addressed in invoicing and settlement, concierge service (inconsistency), joint marketing opportunities (increases requested).

DISABILITY ACTION PLAN

A new Access Strategic Plan 2005/2008 was endorsed by the Sydney Opera House Trust in December 2005. The plan was developed following consultation with key stakeholders and disability access groups including Accessible Arts and the Human Rights and Equal Opportunity Commission. It aims to develop a range of policies and actions with the ultimate focus on customer service for all people who visit, work and perform at Sydney Opera House.

The plan which is based on the principles outlined in the NSW Government Disability Policy framework, contains 62 projects and is focused on improving the accessibility of Sydney Opera House's facilities and services, as well as providing leadership in accessibility for the performing arts industry.

It is designed to provide a strategic framework within which clear goals are set for the improvement of accessibility of Sydney Opera House facilities, services and performance product to people with disabilities and for the measurement of progress towards those goals.

Achievements

A number of projects have been completed since the Plan was endorsed in December 2005 including:

- Sydney Opera House signage manual developed that incorporates accessible signage principles
- Corporate policies reviewed to ensure accessible practices and principles are incorporated, updated and communicated to key stakeholders
- Information resources on disability access developed and communicated to staff
- Staff forms reviewed to ensure accessible language and style
- Recruitment process reviewed and adjusted to ensure people with disabilities are not disadvantaged
- Customer feedback process and information included in induction and disability access awareness training.

A major achievement has been approval for \$10 million funding from NSW Government for the Bennelong Lift, which will provide public access to the lower concourse, main arrivals concourse and Box Office levels – the first lift providing independent public access on the site. This forms part of the Western Foyers Access project which will include increased accessible toilet facilities and is due for completion in 2008.

In addition, recruitment is under way for a new role of Program Manager, Accessibility which has been created to drive the success of the projects within the Plan as well as provide advice and support on access issues.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements continued to be available daily throughout the year at a concession rate.

Sydney Opera House, working in partnership with Vision Australia and the presenting companies listed below, provided eight audio described performances this year as follows:

- *The Give and Take*, Sydney Theatre Company - Drama Theatre, one performance in September and one performance in October 2005
- *Festen*, Sydney Theatre Company - Drama Theatre, two performances in December 2005
- *Doubt*, Sydney Theatre Company - Drama Theatre, two performances in March 2006
- *Six Dance Lessons*, Ensemble Productions - Playhouse, two performances in March 2006.

Sydney Opera House celebrated International Day of People with a Disability in December 2005 by presenting *Club Wild* over two nights. *Club Wild*, hosting international guest artists, amazing performers, hip DJ's and cool visuals was a successful event with 493 people attending the dance party event in The Studio.

We sincerely thank Accessible Arts, Department of Ageing Disability and HomeCare, Vision Australia and the Human Rights and Equal Opportunity Commission for their support and assistance with the implementation of a number of the access initiatives.

Access projects planned for next year include:

- Concept designs for the Bennelong Lift project and commencement of the Western Foyers Access project works packages

- Creation of a public access guide containing information on facilities and services (also available in large text and Braille)
- Creation of a staff access guide
- Development of a Lighting Masterplan that will meet access requirements and standards
- Development of access guidelines for building works
- Participation in International Day of People with Disabilities and Seniors Week
- Accessibility awareness included in induction and customer service training.

ELECTRONIC SERVICE DELIVERY

Sydney Opera House is undertaking its electronic service delivery initiatives. A number of services are available through the website sydneyoperahouse.com including publications, information on services and access, job vacancies and tenders. The ability to purchase tickets for Sydney Opera House events and tours is also available. Creditor payments are available via electronic funds transfer.

ENERGY MANAGEMENT

Sydney Opera House remains committed to sustained energy management principles and to achieving savings in energy use.

Sydney Opera House commenced a contract with Country Energy in August 2003 for the supply of electricity. The contract includes an increase of the 'green power' component from 5% to 6% from the previous contract.

This financial year comprised two streams of activity, the first focused around the installation of a low load 24-hour chiller and the second was one of investigation and planning to enable positive gains to be made in general building services for the coming years.

With a growing need for reliable and economic 24-hour conditioning of spaces a project was undertaken to install a small high efficiency chiller. A Power-pax unit, new to the market in the last few years, was installed to accommodate this load and in turn negate the need to rely on the large central plant as has been the case over previous years. The Power-pax unit claims 30% energy efficiency over other units available on the market of the same capacity.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

Sydney Opera House's EEO Annual Report submitted to the Office of the Director of Equal Opportunity in Public Employment (ODEOPE) measures the activities of the organisation in the following key reporting areas:

- a diverse and skilled workforce
- improved employment access and participation by EEO groups
- managers and staff who are informed, trained and accountable for EEO
- needs-based programs for EEO groups
- fair policies and procedures
- EEO outcomes that are included in agency planning
- an environment where staff views are heard
- a sound information base.

The following EEO-related projects and achievements have taken place this year:

- further commitment made to Indigenous Traineeship program following the successful completion of our 1999 commitment to 10 traineeship opportunities for Indigenous people
- a further four Trainees taken on, including three targeted indigenous places
- first time offering of a Stage Management traineeship to an indigenous female
- continuation of the scope of our Registered Training Organisation to include Security and Frontline Management qualifications in addition to Entertainment enabling us to expand the delivery of nationally recognised qualifications
- the implementation of an Employee Opinion Survey to identify and monitor progress on critical organisational issues in regards to employee engagement and opportunity
- participation and leadership in a number of wider industry programs supporting EEO outcomes, such as the International Day for People With Disabilities
- a range of regular training and development programs for staff including disability awareness, customer service harassment prevention and managing alcohol and other drugs as part of Safety Week
- continuation of regular organisation-wide open forums with the Chief Executive and internal newsletter for all staff

- 43 employees gained nationally accredited qualifications in Entertainment, Security, Frontline Management and Workplace Training and Assessment.
- Behaviourally based recruitment techniques including assessment centres implemented to enhance the existing merit-based interview process.

EEO initiatives planned for 2006/07 include:

- Development of vocational and technical competency framework to clearly identify development and career path options and further improve access to these options
- Registered Training Organisation strategic review to ensure its contribution to the business is being fully realised and its offerings are able to be equitably accessed
- Workforce planning project to identify and target areas of specific EEO need
- Offering a new traineeship in the Producers Unit and Presenter Services areas
- Review of recruitment and selection approaches for traineeships
- Focus on developing the mentoring and coaching skills of those, from managers to on-the-job trainers, responsible for the training and performance of others
- Trialling a development approach to support high performing team members, particularly in EEO groups, to identify and prepare themselves for managerial roles
- Development and roll out of standard organisational wide induction training that addresses EEO and diversity needs. This project also includes development of induction training solutions for contractors who work on site.

Table A - Trends in the Representation of EEO Groups

EEO Group	% of Total Staff				
	Benchmark or Target	2006	2005	2004	2003
Women	50%	44%	37%	38%	35%
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.0%	0.4%
People whose first language was not English	20%	16%	15%	14%	15%
People with a disability	12%	5%	4%	5%	6%
People with a disability requiring work-related adjustment	7%	0.9%	0.7%	1.1%	1.8%

Table B - Trends in the Distribution of EEO Groups

EEO Group	Distribution Index				
	Benchmark or Target	2006	2005	2004	2003
Women	100	94	107	110	97
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	85	93	89	96
People with a disability	100	88	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Note: Staff numbers as at 30 June 2006. Excludes casual staff. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEOPE.

Government Reporting continued

Government Reporting continued

Government Reporting continued

ETHNIC AFFAIRS

Sydney Opera House continued its commitment to multicultural services this year providing opportunities for artists, audiences, tourists and the community.

Biennale of Sydney: Zones of Contact series included:

The Conch: Vula directed by Nina Nawalowalo, on stage in the Playhouse with water, *Vula* (Fijian for ‘moon’) combined magic and illusion with traditional song and dance to create a captivating piece of Pacific Island visual theatre.

Raeda Saadeh plus The Atlas Group presented in The Studio, Raedah Saadeh’s *Voyage to Jerusalem* explored oppressive forces both personal and cultural that are present in the lives of contemporary women. *My Neck is Thinner than a Hair*, a project by The Atlas Group in collaboration with Walid Raad, Bilal Khbeiz and Tony Chakar was part of The Atlas Group investigation into the events and experiences surrounding the use of car bombs in the Lebanese Wars 1975–1991.

Sing Sing a one-off special concert in the Concert Hall, part of the Message Sticks Indigenous Arts Festival and created by David Bridie featured over 20 performers from Papua New Guinea, mainland Australia and the Torres Strait Islands. Artists included George Telek, Not Drowning Waving, The Moab Stringband, Frank Yamma and many more.

Beirut to Bombay Nights SBS Radio in association with Sydney Opera House presented a unique evening of Eastern music, dance, arts and culture in The Studio. Artists included Lebanon’s electronic dub act *Soap Kills* and UK/Indian sitar-funk specialists *Earthtribe* who performed alongside more than 15 local artists including *Bobby Singh, Joseph Tawadros, Tarek Sawires, Claudia Chidiac* and *Cicily Ponnor*.

Yellowfeather Sydney Opera House presented this Theatre 4A Production about a girl trying to grasp her Indian-Australian identity against the backdrop of suburban Melbourne. Featuring DJ Schmidt and a unique soundtrack that ranged from Prince to Creedence Clearwater, Bollywood Breaks and Stevie Wonder.

Global Beats Sydney Opera House presented four days of music, dance and rhythm from around the world including *Ba Cissoko*, a Guinean kora master telling stories about African daily life through the ethereal sounds of the kora with Hendrix-like guitar moves; *The Show - Waiting for Guinness*, a story of fantastic realism based around a European village wedding where the audience were the guests; *Gongtronic*, a club night celebrating Indonesian Australian beats by Deva Permana and Reza Achman from Gongbaby and VJ Mark Taylor and multi-instrumentalist Efiq Zulfikar; and *Circle of Rhythm*, energetic, fast-paced drumming styles of Japan and Polynesia to the ethereal and spiritually uplifting sounds of India by rhythm trio Greg Sheehan, Bobby Singh and Ben Walsh.

Enhancing the experience for our Asian visitors, we became the first tourist venue in Australia to offer daily Asian language tours, attracting some 24,752 visitors in the first six months of operation. 20 newly-trained guides conducted tours in Korean, Japanese and Mandarin.

Information brochures are available in eight languages: Spanish, Italian, German, Portuguese, Japanese, French, Mandarin and Modern Chinese. These will be continually updated and reprinted when necessary.

FREEDOM OF INFORMATION

The impact of the FOI requirements on Sydney Opera House is minor and no major issues have arisen during the year in complying with the Freedom of Information Act, 1989. Two applications were received during the reporting year and both were withdrawn after consultation with the applicants. The information sought in each case was available in the public domain (two applications were received in the 2004/05 year and both were finalised).

New requests			
FOI Requests	Personal	Other	Total
New requests	-	2	2
Bought forward	-	-	-
Total to be processed	-	2	2
Completed	-	-	-
Transferred out	-	-	-
Withdrawn	-	2	2
Total processed	-	-	2
Unfinished (carried forward)	-	-	-

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Government Reporting continued

Government Reporting continued

Freedom of Information Statement of Affairs Functions and Structure

Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act, 1961.

The Trust is charged with:

- the administration, care, control, management and maintenance of the building and site
- the management and administration of the Sydney Opera House as a performing arts and conference centre
- the promotion of artistic taste and achievement in any branch of the musical, operatic, dramatic, terpsichorean, visual or auditory arts
- scientific research into, and the encouragement of new and improved forms of entertainment and methods of presentations.

Sydney Opera House theatres, halls, reception rooms, foyers and surrounding areas are hired out to performing companies and other organisations for a wide range of purposes, including performances, exhibitions, conventions, seminars, lectures and receptions.

In addition, the Trust undertakes a number of entrepreneurial activities to complement the conventional range of attractions presented by resident companies and other entrepreneurs.

The Sydney Opera House Trust has ten members. Trustees are appointed by the Governor on the nomination of the Minister for the Arts and their three year terms are timed to start on alternate years. If otherwise qualified, Trustees are eligible for re-appointment and may serve no more than three consecutive terms.

The Chief Executive of the Sydney Opera House Trust is the General Manager who is supported by an executive team of seven directors. More information about the structure and functions of the Sydney Opera House can be found in the Sydney Opera House Annual Report or on our website at sydneyoperahouse.com.

Public Participation in Policy Formulation

The Trustees represent the public in the management and functioning of the Sydney Opera House. For advice on access issues the Sydney Opera House also has set up an Access Advisory Committee.

Categories of Documents Held by the Sydney Opera House

Many documents are available free of charge on our website at sydneyoperahouse.com or by contacting the Coordinator, Corporate Information.

The documents available free of charge include:

- Sydney Opera House Annual Report
- Our Corporate Goals
- Our Artistic vision
- Access Strategic Plan 2005/2008
- Conservation Plan
- Utzon Design Principles
- Privacy Management Plan
- Sydney Opera House policies:
 - Artistic vision
 - Artworks management policy
 - Assistance to community and charitable organisations and events
 - Charitable collections policy
 - Commitment to our customers
 - Credit control and debtor management
 - Customer feedback
 - Giving corporate donations
 - Illumination of the sails
 - On-site recording
 - People with disabilities and older people
 - Performance buy out policy
 - Privacy policy
 - Receiving gifts and benefits
 - Sponsorship policy.

Government Reporting continued

Sydney Opera House also holds information on files and in computer systems covering the following functions:

- Events management and production
- Box Office
- Tourism
- Commercial activities
- Customer feedback
- Marketing
- Occupational health and safety
- Security
- Philanthropy and corporate partnerships
- Trust
- Industry liaison
- Government relations
- Property management and conservation
- Public relations.

Government Reporting continued

There are also administrative records concerned with the day to day management of the Sydney Opera House. These cover matters such as asset management; purchasing; travel; personnel management; financial management; information technology and telecommunications; legal matters; and planning documents.

Access

If you want access to any of the documents, apart from the free of charge documents, you will need to make a request under the FOI Act for access. Requests for access to documents held by the Trust must be made by written application accompanied by a fee of \$30 and addressed to:

Coordinator Corporate Information

Sydney Opera House

GPO Box 4274

Sydney NSW 2001

Enquiries may be directed to the Coordinator, Corporate Information, between the hours of 10am and 4pm, Monday to Friday. Contact:

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: foi@sydneyoperahouse.com

INDIGENOUS

Sydney Opera House supports both indigenous arts and indigenous employment in the performing arts and entertainment industry.

Message Sticks Indigenous Arts Festival

Presented by Sydney Opera House, Message Sticks Indigenous Arts Festival, is a celebration of indigenous culture through contemporary film, performance, music and visual arts. Featured events this year include:

Message Sticks Indigenous Film Festival 12-14 May 2006

A free program of indigenous films from Australia and the world, screened over three days in the Playhouse. Curated by indigenous film-makers, Rachel Perkins and Darren Dale, the program showcased the latest Indigenous films from Australia, Canada, the Philippines, USA, Russia, South Africa and New Zealand. Highlights included the world premiere of four Australian documentaries and award-winning director Ivan Sen’s third installment in *Shifting Shelter* 3. Presented in association with the Australian Film Commission and Indigenous Screen Australia.

gins_Leap/dubb_speak 12–28 May 2006

A multi-screen video and sound installation by Gamilaraay/Wailwan woman, r e a in the Exhibition Hall, looks into the lives of four indigenous women whose traditional country of birth, Gamilaraay in Northern NSW, covers the area where the town of Coonabarabran is located. Presented in association with *dLux Media* arts.

Ruby’s Story 16–21 May 2006

Ruby’s Story, which premiered in Message Sticks in 2004, returned to the Playhouse for a one week season. Ngarrindjeri woman Ruby Hunter and her partner in music and life, Yorta Yorta man Archie Roach, both children of the Stolen Generation, were joined by members of the Australian Art Orchestra, to present songs and stories that recounted Ruby’s extraordinary life.

Government Reporting continued

Government Reporting continued

Sing Sing 30 May 2006
A one-off special concert in the Concert Hall created by David Bridie that featured over 20 performers from Papua New Guinea, mainland Australia and the Torres Strait Islands. Artists included George Telek, Not Drowning Waving, The Moab Stringband, Frank Yamma and many more.

Indigenous Traineeship

In 1999, Sydney Opera House committed to offer 10 Traineeship opportunities for indigenous people by 2003. The Traineeships are based in the areas of Staging, Lighting, Sound/Audio Visual and Stage Management. As a Registered Training Organisation, Sydney Opera House can enable Trainees to work towards nationally recognised qualifications in Entertainment. The Traineeships enable increased participation in and accessibility to the industry for indigenous people.

Since 1999, 17 indigenous people have been offered Traineeship opportunities at Sydney Opera House; 15 have completed their 12-month Traineeships. The Trainees work towards Certificates III in Entertainment through on-the-job experience and off-the-job training, gaining the skills and experience to enter the industry.

This year two of three indigenous trainees completed the year long program and gained qualifications in the nationally recognised Entertainment Training Package at Certificate III level. A feature of the traineeship is the diversity of hands on experiences they receive from Opera and Ballet Seasons to Baby Proms to Australian Idol to working with Yothu Yindi and Warumpi Band at the Queensland Festival of the Dreaming (facilitated by Trust member Rhoda Roberts).

INSURANCE

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO. This all-inclusive scheme covers worker’s compensation, motor vehicles, property and public liability.

The property policy protects Sydney Opera House assets and the properties for which it holds long-term leases.

During the year Sydney Opera House had four property claims totalling \$481,550.

A table showing the total cost of premiums excluding GST, arriving at the cost per employee over the past five years, is set out below.

	2005/06	2004/05	2003/04	2002/03	2001/02
	\$	\$	\$	\$	\$
Motor Vehicle	0	700	0	2,110	2,252
Property	481,550	525,630	433,640	329,500	299,314
Public Liability	344,060	459,330	433,440	321,070	245,101
Workers’ Comp.	1,114,080	1,119,640	970,410	583,310	895,699
Miscellaneous	5,370	5,350	5,710	3,410	2,790
TOTAL COST	1,945,060	2,110,650	1,843,200	1,239,400	1,445,156
Total Employees	701	644	660	631	638
COST PER EMPLOYEE	2,775	3,277	2,793	1,964	2,265

INVESTMENT PERFORMANCE MEASURE

Investments are placed with NSW Treasury Corporation or banks at interest rates equivalent to or greater than the relevant benchmark Hour-Glass Investment Facility.

LAND TITLE HOLDINGS

Summary of Land Holdings

As at 30 June 2006, the Sydney Opera House Trust was the sole owner of the land site located at the northern end of Circular Quay East, Bennelong Point. The site area is 3.606 hectares and is used to house the Heritage Building, The Sydney Opera House. As at 30 June 2006 the value of the land is determined as \$75,000,000.

LEGAL

The Sydney Opera House Trust Act 1961 was amended by the Statute Law (Miscellaneous Provisions) Act 2005 to include provisions to allow Trustees to conduct meetings by telephone and to make some other administrative changes.

Government Reporting Continued

The Sydney Opera House Trust Act 1961 was also amended by the Public Sector Employment Legislation Amendment Act 2006 (assented to on 17 March 2006). This Act made amendments to the employment arrangements of the staff of the Sydney Opera House.

The Sydney Opera House By-Laws 2005 came into effect on 1 September 2005. They were approved by the Minister for the Arts and The Governor of NSW and gazetted before 1 September. The 2005 By-laws were enacted after a period of public consultation on the By-laws during which no comments were received.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

OH&S initiatives are outlined on page 32.

Workers Compensation

The year saw an 11% reduction in the number of staff incidents* from the previous year, reflective of a number of initiatives in OH&S particularly the large amount of OH&S training delivered to staff during this period. The training was extended to involve a number of business partners. As a result of a reduction in accidents and improved injury management premiums, the workers compensation insurance premium was reduced by 10%.

More recently Sydney Opera House in conjunction with Opera Australia, initiated a program reviewing specific OH&S issues related to the production of opera at Sydney Opera House. As a number of injuries arise from this activity, recommendations from this project will see a reduction in injury rate over the next few years. Sydney Opera House is committed to achieving the OH&S targets identified in the NSW Government *Working Together - Public Sector OH&S & Injury Management Strategy 2005-2008*, launched earlier this year.

Year	Number of Staff Injuries	Number of New WC cases**
2005/06	253	57
2004/05	286	69
2003/04	290	67
2002/03	265	69
2001/02	299	69

* Staff incidents refer to all incidents, including minor injuries that were reported.

** Includes all workers compensation cases including provisional liability.

OVERSEAS TRAVEL

Name/Position	Dates/Location	Purpose
Philip Rolfe Executive Producer, Producers Unit	19-29 Aug. 2005 Europe	To assess theatre, dance and music theatre productions for the 2006 and 2007 seasons at the Sydney Opera House.
	5-17 June 2006 Hong Kong, Taipei, Kuala Lumpur and Singapore	To attend AAPPAC and part of the ISPA Conference in Hong Kong and hold meetings in other cities to advance commercial strategies.
Claire Swaffield Executive Manager	15-20 Aug. 2005 USA	To attend the 2005 Tessitura Network Conference.
Jessica Bateman Sales Development Manager, Tourism and Visitor Operations	24 Oct. - 10 Nov. 2005 Korea and China	To attend the Tourism Australia Korea Travel Mission and Tourism Australia Travel Mission to China.
	24 March - 9 April 2005 UK	To obtain new business from UK wholesalers with the aim of increasing sales of Sydney Opera House tourism product from this market.
Maria Sykes Director, Tourism and Visitor Operations	25 Sep. - 4 Nov. 2005 Korea and China	To attend the Tourism Australia Korea Travel Mission and Tourism Australia Travel Mission to China.

Name/Position	Dates/Location	Purpose
Greg Clarke Producer, Producers Unit	24 March - 9 April 2006 USA	To give a presentation at the Association of Performing Arts Presenters Conference and present a Sydney Opera House jointly commissioned work to the Lincoln Centre.
	5-6 April 2006 New Zealand	To see production of <i>Black Milk</i> for consideration for a season at the Sydney Opera House.
Sarah Duthie Operations Manager, Tourism Reservations	5-9 April 2006 New Zealand	To attend the annual OzTalk New Zealand Tourism Trade Fair.
Norman Gillespie Chief Executive Officer	4-9 April 2006 USA	To attend the PACC Spring Conference.
	4-5 June 2006 Hong Kong and Taiwan	To attend the AAPACC and ISPA Conference and hold meeting in Taiwan to advance our commercial strategies.
David Claringbold Technical Director, Theatre Technical	4-6 May 2006 New Zealand	To attend OZPAC, Technical Managers Conference.
Noel Jordan Producer, Young Audiences, Producers Unit	22-28 May 2006 Canada	To attend Milk International Children's Festival of the arts.
Kerry Stublely Administration Systems Coordinator, Theatre Technical Services	28-30 May 2006 New Zealand	To attend the 2006 Asia Pacific EBMS Conference.
Jonathan Bielski Manager, Presenter Services	5-17 June 2006 Hong Kong ,Taipei Kuala Lumpur and Singapore	To attend AAPPAC and part of the ISPA Conference in Hong Kong and hold meetings in other cities to advance commercial strategies.

PRIVACY MANAGEMENT

During 2005/06 the Sydney Opera House reviewed its Privacy Management Plan. The revised Plan is available on the website sydneyoperahouse.com.

The Plan includes:

- descriptions of the key categories of personal information held by Sydney Opera House
- procedures for facilitating the public's right to access information held on them
- procedures for privacy complaints and internal reviews.

Details of how Sydney Opera House protects the privacy of its customers and visitors to its website are available at sydneyoperahouse.com. To obtain copies of Sydney Opera House's latest Customer Privacy Statement, Privacy Management Plan, Privacy Policy and/or to make enquiries about privacy issues, contact:

Coordinator, Corporate Information
Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001
Telephone: (02) 9250 7424
Fax: (02) 9247 3651
Email: privacy@sydneyoperahouse.com

PUBLICATIONS

Sydney Opera House produced this year Sydney Opera House 2005/06 Annual Report; Bi-monthly Events guide; *adventures in the dark* brochure and promotional material; *Kids at the House* brochure and promotional material; *House:Ed* brochure and promotional material; The Studio six month program brochure and promotional material; Message Sticks brochure and program; Performance brochures and flyers; corporate material (e.g. Christmas Gift Voucher flyer; Invitations to exhibitions and opening events, folders); Tourism Visitor Information Booklet in following languages: English, Chinese (Simplified), Chinese (Traditional), Japanese, Korean, French, Italian, Spanish and German; Backstage Tour passes; Talkback (internal staff newsletters – produced quarterly); Priority Shuttle - Free Bus Service flyers; and E-news flyers.

The Sydney Opera House Annual Report 2005/06 is available on CD and on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, photography, print format copies (400), multimedia CDs (500) and internet version was \$59,385.

RISK MANAGEMENT

Sydney Opera House Trust Risk Management Committee ensures that obligations are met with respect to financial reporting, internal controls and risk management, along with compliance with all laws, regulations and codes of ethics.

Audits

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems as part of the internal review program for the 2005/2006 period, including:

- Cabcharge Expenditure
- Contract Management Review.

Business process and system improvement recommendations were monitored by the Trust Risk Management Committee.

For further information on risk management refer to the Corporate Governance section at page 26.

SENIOR EXECUTIVE SERVICE

There are seven senior executive service positions at Sydney Opera House. Three positions are filled by women.

SES Level	2005/06 Positions	2004/05 Positions
2	1	1
3	5 (3 Female)	5 (3 Female)
6*	1	1

* this position is actually graded SES 5, Dr Gillespie was granted an additional grade to SES 6 on a personal basis from appointment.

As at 30 June 2006 the Chief Executive of Sydney Opera House was Norman Gillespie.

Performance Statement

Dr Norman Gillespie
Chief Executive Officer, SES Level 6

Appointment at Level 6 commenced on 19 September 2002
Total remuneration package: \$279,943

The Director-General has noted that Dr Gillespie met the performance criteria contained in his 2005/06 performance agreement. Key achievements and activities are outlined in this report.

WAGE AND SALARY MOVEMENTS

A 4% wage increase applied to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002, effective from the first pay period commencing on and after 1 July 2005.

A 3% increase applied to staff covered by the Sydney Opera House Enterprise Agreement 2004 effective from the first pay period commencing on and after 1 July 2005.

A 4% wage increase applied to Senior Executive Service staff, effective from the first pay period commencing on or after 1 October 2005.

WASTE AND RECYCLING MANAGEMENT

We presented our third report progress report on waste reduction to the NSW Environment Protection Authority. Some of the highlights of this report included:

- All on site catering companies are now required to use in-house recycling and compaction systems resulting in higher recovery rates of commingled recyclables
- Lease and take back agreements have been implemented with our partner HP and the provider of photocopiers, scanners and facsimiles
- The new cleaning contract will allow SOH to direct waste disposal to the most beneficial environmental outcome
- 21 out of the 23 tonnes of A4 and A3 paper purchased is recycled
- 195 used toner cartridges were recycled.

Over the past year Sydney Opera House has maintained its recycling and waste management strategy with all cardboard, paper, glass, plastic and metal containers, cooking oil and construction waste, using the commingle systems, which up to this year were supported by Gallaway Environmental Waste Management.

As of February 2006 Sydney Opera House has a new cleaning contractor Cleanevent Pty Ltd who manages waste for the building. Cleanevent are currently assessing all aspects of recycling.

WOMEN'S ACTION PLAN

Sydney Opera House is strongly supportive of the Government's philosophy in relation to women and the whole of Government approach to addressing women's issues and concerns. Sydney Opera House is committed to the advancement of women in all forms of cultural, artistic and work life.

Education and Training

Since becoming a Registered Training Organisation in December 1999, Sydney Opera House has awarded 32 qualifications in Entertainment, 4 qualifications in Security, 10 qualifications in Frontline Management and 24 qualifications in Assessment and Workplace Training to women within the organisation.

Women from all departments undertook specific skills development training in a range of areas including Information Technology and other technical skills, OH&S Committee training, responsible service of alcohol, financial skills, accessibility awareness, conservation management training, information security management, customer service, business writing and performance planning and review refresher training. In addition, women comprise 25% of the total Indigenous Traineeship intakes.

Safety Week also included a focus on well being including a range of approaches to dealing with the challenges of work and living.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 41% of the permanent workforce, 66% of the part-time and 55% of the casual. In total, women comprise 47% of the overall workforce. The current Executive team comprises 38% women.

Management and supervisory development programs this year included business case development skills, business writing skills and the Certificate IV in Front Line Management program. An average of 50% of participants were women.

The leadership team, consisting of middle and senior level managers, lead the organisation in realising its vision and goals. Women comprise 50% of this team.

Spokeswomen

Whilst the focus of the Spokeswomen's Programme is directed towards women in non-managerial roles, it also provides a springboard for all women wanting to advance their skills and facilitate access to information. The Spokeswomen's Programme at Sydney Opera House is committed to the advancement of women in the public sector and the performing arts. The Programme aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential. Events this year included Australia's Biggest Morning Tea/Cancer Council. The role and focus of the Spokeswomen's Programme is currently being reviewed.

Performance List

Music				
Presenter	Production	Venue	Performances	Audience
3BM	Sydney Day of Beijing Evening News - Spring Gala Concert	Concert Hall	1	2,683
3CW Chinese Radio	Season's Greetings Special concert	The Studio	1	100
Altonia Productions Pty Ltd World Projects South Pacific	16th Australian International Music Festival*	Concert Hall	2	1,668
Altonia Productions Pty Ltd World Projects South Pacific	17th Australian International Music Festival*	Concert Hall	4	2,400
Andrew McKinnon Presentations	Scotland the Brave 2005	Concert Hall	3	4,154
Andrew McManus Presents	Englebert Humperdinck	Concert Hall	1	2,217
Andrew McManus Presents	Nana Mouskouri - The Farewell Tour	Concert Hall	3	5,542
Ausfeng Group	Beijing Nights - Chinese New Year Cultural Display	Forecourt	1	1,200
Ausfeng Group	My Dream	Concert Hall	2	4,287
Australasia Melody Music	Lions Males Voice Choir Gala Concert	Concert Hall	1	1,368
Australian Chamber Orchestra	Breathhtaking Vivaldi	Concert Hall	1	2,209
Australian Chamber Orchestra	Frackophilia	Concert Hall	1	1,777
Australian Chamber Orchestra	The Players	Concert Hall	1	1,560
Australian Chamber Orchestra	The Romantics	Concert Hall	1	1,613
Australian Chamber Orchestra	The Travellers	Concert Hall	1	1,554
Australian Chinese Performing Arts Association	2005 International Children's Night*	Concert Hall	1	1,878
Australian Girls Choir	Australian Girls Choir Annual Concert*	Concert Hall	2	3,439
Australian Tours Management	Sin Yi Awards Presentation	Concert Hall	1	700
Australian-China International Exchange Center	China Tianjin Nationalities Orchestral Concert	Concert Hall	1	2,359
Australian-China International Exchange Center	Immortal Melodies Concert	Concert Hall	1	2,200
Avrob Pty Ltd	The Yorkshire Building Society Band	Concert Hall	1	1,185
Cheval Productions Pty Ltd	Soweto Gospel Choir - Voices from Heaven	Concert Hall	2	3,485
Chugg Entertainment	Judy Collins One Night Only	Concert Hall	1	1,150
Clifford Hocking Pty Ltd	Harlem Gospel Choir	Concert Hall	1	2,136
Clifford Hocking Pty Ltd	Paco Peña Flamenco Dance Company	Concert Hall	2	2,991
Cologne New Philharmonic Orchestra	Cologne New Philharmonic Orchestra	Concert Hall	1	1,708
Dainty Consolidated Entertainment Pty Ltd	Michael Buble - It's Time	Concert Hall	3	6,306
Dainty Consolidated Entertainment Pty Ltd	Michael Buble - It's Time	Forecourt	2	8,719
Dainty Consolidated Entertainment Pty Ltd	Patrizio Buanne	Concert Hall	1	2,177
Event Planners Australia Pty Ltd	18th Neurology World Congress	Concert Hall	1	800
Frontier Touring Company	John Fogerty - The Long Road Home Tour	Concert Hall	2	4,409
Grundy Television Pty Ltd	Australian Idol Grand Final	Concert Hall	1	2,000
Grundy Television Pty Ltd	Australian Idol Live Broadcast	Forecourt	1	4,500
I.C.E. (International Corporate Entertainment)	The Garda Male Voice Choir	Concert Hall	1	524
International Brain Academy	Piano Virtuosos Recital & Seminar	Utzon Room	1	221
Jack Morton Worldwide	Optus Corporate Christmas Performance	The Studio	1	300
Jon Nicholls Productions	Music of the Silk Road	Concert Hall	1	2,559
Kambala	Kambala Music Festival*	Concert Hall	1	2,500
Michael Coppel Presents	Amici Forever	Concert Hall	1	2,022
Michael Coppel Presents	Kanye West	Concert Hall	1	2,013
Michael Coppel Presents	The Finn Brothers	Concert Hall	4	8,199
Music Council of Australia	Freedman Jazz	The Studio	2	500
Nataraj Cultural Centre	Spirit of India	Drama Theatre	1	527
New Mardi Gras	Launch of New Mardi Gras 2006	Forecourt	1	3,600
Nova 969 Pty Ltd	Nova Live broadcast	Forecourt	1	900
Office of the Board of Studies - NSW Department of Education and Training	Encore*	Concert Hall	2	4,979
OzzyMac	Days of Macedonian Culture in Australia	Concert Hall	1	1,200
Pankaj Kodesia	Jagjit Singh	Concert Hall	1	2,150
Present Australia	Eric Whitacre Choral Festival	Concert Hall	1	2,508
Ryde Schools Music Festival	Ryde Schools Music Festival*	Concert Hall	1	2,100
Suzuki Talent Education Association of Australia	Suzuki Graduation Concert 2005*	Concert Hall	1	1,310
Suzuki Talent Education Association of Australia	Suzuki Graduation Recitals 2005*	The Studio	13	838

* For young audiences ♦ Includes House:Ed performances

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Presenter	Production	Venue	Performances	Audience
Sydney Festival Limited	Altan	Concert Hall	1	2,274
Sydney Festival Limited	Elvis Costello & Sydney Symphony	Concert Hall	2	4,521
Sydney Festival Limited	Mariza	Concert Hall	2	4,542
Sydney Grammar School	Sydney Grammar School Concert*	Concert Hall	1	2,004
Sydney Opera House	Amnesty Freedom concert	The Studio	1	272
Sydney Opera House	Aphids - Skin Quartet	The Studio	1	80
Sydney Opera House	Babies Proms - A Frog in my Throat*	The Studio	18	5,552
Sydney Opera House	Babies Proms - Festive Babies*	Utzon Room	30	6,454
Sydney Opera House	Babies Proms - Flip Flops*	Utzon Room	18	3,628
Sydney Opera House	Babies Proms - Music Book*	Utzon Room	24	4,874
Sydney Opera House	Babies Proms - Rat, Trap, Snap! With Coco's Lunch*	Utzon Room	18	3,848
Sydney Opera House	Beirut to Bombay Nights	The Studio	1	350
Sydney Opera House	Biennale 06 - Raeda Saadeh Plus The Atlas Group	The Studio	2	282
Sydney Opera House	Boulevard Delirium	Playhouse	14	4,777
Sydney Opera House	CODA - Music For The Eyes	The Studio	5	1,206
Sydney Opera House	Ensemble Offspring - Surreal Interlude	The Studio	1	193
Sydney Opera House	Global Beats - Ba Cissoko	The Studio	1	170
Sydney Opera House	Global Beats - Circle of Rhythm	The Studio	1	280
Sydney Opera House	Global Beats - Gongtronic	The Studio	1	221
Sydney Opera House	Global Beats - Waiting for Guinness	The Studio	2	406
Sydney Opera House	Ground Control to Frank Sinatra	The Studio	3	803
Sydney Opera House	Kiki & Herb	The Studio	14	3,969
Sydney Opera House	Message Sticks - Ruby's Story*	Playhouse	7	2,400
Sydney Opera House	Message Sticks - Sing Sing	Concert Hall	1	1,188
Sydney Opera House	The Return of The Ennio Morricone Experience	The Studio	5	1,225
Sydney Opera House	Time Machine	The Studio	1	174
Sydney Opera House/ Australian Philharmonic Orchestra	Not New Years Eve Concert	Concert Hall	2	3,954
Sydney Opera House/Club Wild	Club Wild	The Studio	2	493
Sydney Opera House/John Frost	Mandy Patinkin in Concert	Concert Hall	2	3,010
Sydney Opera House/ Lunchbox Theatrical Productions/ Qdos Productions/ Jon Nicholls Productions	Elaine Paige with the Sydney Symphony	Concert Hall	2	3,420
Sydney Opera House/ New Theatricals/ Lunchbox Theatrical Productions	David Campbell in Concert	Drama Theatre	11	4,634
Sydney Opera House/ Opera Australia	Opera Australia Christmas at the House	Concert Hall	4	7,927
Sydney Opera House/ SIMA/ Jazz Groove	Jazz Now	The Studio	4	1,220
Sydney Opera House/ Spirit Entertainment	Let It Be: The Beatles songs of Lennon & McCartney	Concert Hall	2	4,514
Sydney Opera House/ Sydney Symphony	Olivia Newton-John with the Sydney Symphony	Concert Hall	4	7,899
Sydney Opera House/ Sydney Symphony	Show Stoppers	Concert Hall	5	9,939
Sydney Opera House/ Sydney Symphony	The Manhattan Transfer with the Sydney Symphony	Concert Hall	2	4,431
Sydney Opera House/ Sydney Symphony	The Wizard of Oz with the Sydney Symphony	Concert Hall	4	7,441
Sydney Opera House/ The Bird Collective	The Bird Live & Direct	The Studio	1	331
Sydney Philharmonia Limited	El Niño	Concert Hall	1	1,705
Sydney Philharmonia Limited	Messiah (Handel)	Concert Hall	4	5,234
Sydney Philharmonia Limited	St. John Passion	Concert Hall	2	2,876
Sydney Philharmonia Limited	The Big Sing	Concert Hall	1	1,200
Sydney Regional Music Festival	Sydney Region Music Festival	Concert Hall	1	2,602
Sydney Sinfonietta	Feel the Passion	Utzon Room	2	147
Sydney Symphony	A Viennese Celebration	Concert Hall	2	3,680
Sydney Symphony	American Visions	Concert Hall	3	4,941
Sydney Symphony	Bang! Drum and Guns	Concert Hall	3	7,227
Sydney Symphony	Bohemia	Concert Hall	3	5,455
Sydney Symphony	Brahms' Noble Piano Concerto	Concert Hall	4	6,368
Sydney Symphony	Branford Marsalis - Sax Legend	Concert Hall	3	5,578
Sydney Symphony	Brightest Beethoven	Concert Hall	3	7,503

Presenter	Production	Venue	Performances	Audience
Sydney Symphony	Cinema Fantastique - A Symphony in Images	Concert Hall	2	3,498
Sydney Symphony	Dutoit's Searing Shostakovich	Concert Hall	3	5,390
Sydney Symphony	Dvorak's Cello Concerto	Concert Hall	3	6,200
Sydney Symphony	Edo de Waart conducts Mahler	Concert Hall	3	4,114
Sydney Symphony	Harold In Italy	Concert Hall	2	4,213
Sydney Symphony	Jazz Meets The Symphony	Concert Hall	3	6,710
Sydney Symphony	Lorin Maazel's Alpine Symphony	Concert Hall	3	6,153
Sydney Symphony	Maazel and Kovacevich in Mozart and Bruckner	Concert Hall	3	6,182
Sydney Symphony	Mozart's Masterpieces	Concert Hall	4	9,478
Sydney Symphony	Nigel Kennedy Plays Vivaldi	Concert Hall	4	3,859
Sydney Symphony	Ode to Joy	Concert Hall	4	9,717
Sydney Symphony	Pictures At An Exhibition	Concert Hall	4	6,708
Sydney Symphony	Rhythm and Ritual - The Shock of the New III	Concert Hall	2	3,838
Sydney Symphony	Russian Revolutionaries	Concert Hall	2	4,825
Sydney Symphony	Simone Young Returns	Concert Hall	3	7,605
Sydney Symphony	Stars and Planets	Concert Hall	3	6,956
Sydney Symphony	Symphony From the New World	Concert Hall	3	7,721
Sydney Symphony	Symphony of Angels	Concert Hall	2	4,802
Sydney Symphony	Tan Dun - The Map	Concert Hall	2	3,610
Sydney Symphony	The Colours of Ravel and Debussy	Concert Hall	3	6,207
Sydney Symphony	The Damnation of Faust	Concert Hall	3	5,549
Sydney Symphony	The Ring: An Orchestral Adventure	Concert Hall	4	8,299
Sydney Symphony	The Shock Of The New	Concert Hall	2	3,749
Sydney Symphony	Wild Musical Spirits	Concert Hall	4	7,280
TalentWorks	John Farnham with the Sydney Symphony	Concert Hall	4	8,027
The Arts Unit - NSW Department of Education and Training	Arts North Festival of Music 2006*	Concert Hall	1	1,934
The Arts Unit - NSW Department of Education and Training	Granville Schools Spectacular*	Concert Hall	1	2,683
The Arts Unit - NSW Department of Education and Training	The Acacia Concert*	Concert Hall	2	3,864
The Arts Unit - NSW Department of Education and Training	The Argyle Concert*	Concert Hall	1	1,933
The Arts Unit - NSW Department of Education and Training	The Australis Concert*	Concert Hall	1	1,930
The Arts Unit - NSW Department of Education and Training	The Banksia Concert*	Concert Hall	2	3,854
The Arts Unit - NSW Department of Education and Training	The Bennelong Concert*	Concert Hall	1	1,930
The Arts Unit - NSW Department of Education and Training	The Endeavour Concert*	Concert Hall	1	1,927
The Arts Unit - NSW Department of Education and Training	The Jacaranda Concert*	Concert Hall	1	1,927
The Arts Unit - NSW Department of Education and Training	The Waratah Concert*	Concert Hall	1	1,928
United World Concert Tours	Sydney Youth Musicale*	Concert Hall	2	3,500
Visit Australia Pty Ltd	International Music and Dance Festival	Concert Hall	1	1,130
Visit Australia Pty Ltd	Japan Night 2005	Concert Hall	1	2,400
Wayfarer Holdings Pty Ltd	Aaron McMillan Piano Recital	Concert Hall	1	1,776
XYZ Networks Pty Ltd	INXS	The Studio	1	250
XYZ Networks Pty Ltd	Moby	The Studio	1	250
	Total		431	478,752

Theatre				
Presenter	Production	Venue	Performances	Audience
A-List Entertainment	Carl Barron - The Best Bits From My Two DVD's Tour	Drama Theatre	15	8,113
dLux media arts	D>Art.06 Festival - film screening	The Studio	3	321
Duet Entertainment Pty Ltd	Billy Connolly	Concert Hall	3	6,363
Ensemble Productions Pty Ltd	End of the Rainbow	Playhouse	52	19,480
Ensemble Productions Pty Ltd	I Get The Music In You	Playhouse	1	118
Ensemble Productions Pty Ltd	Six Dance Lessons in Six Weeks	Playhouse	49	18,867
Melbourne International Comedy Festival	Cooped	The Studio	12	1,772
Newtown Theatre Pty Ltd	Short & Sweet	The Studio	8	1,092
Sydney Festival Limited	all wear bowlers	The Studio	7	1,442
Sydney Festival Limited	Chronicles - a Lamentation	Playhouse	6	1,827
Sydney Festival Limited	Chuncky Moves - I Want to Dance Better at Parties	Playhouse	4	1,367
Sydney Festival Limited	Saul Williams	The Studio	4	1,333
Sydney Festival Limited	Jo Strömgen Kompani - The Department	Playhouse	5	1,739
Sydney Festival Limited	The Tiger Lillies	The Studio	4	1,192
Sydney Opera House	A Large Attendance in the Antechamber	Playhouse	4	534
Sydney Opera House	Arborio*	Utzon Room	22	3,630
Sydney Opera House	Babies Proms - Dougal the Garbage Dump Bear*	Utzon Room	18	4,093
Sydney Opera House	Before the Lights Go Out*	The Studio	6	877
Sydney Opera House	Blowback	The Studio	5	607
Sydney Opera House	Cross Sections - 24 Hours in Kings Cross	The Studio	9	1,979
Sydney Opera House	Double Exposure	The Studio	6	979
Sydney Opera House	Eddie Perfect says, Drink Eddie, Bitch	The Studio	8	1,941
Sydney Opera House	FBI Live Radio Plays	The Studio	3	600
Sydney Opera House	Hidden Dragons*	Utzon Room	20	4,600
Sydney Opera House	Hitler's Daughter*	The Studio	11	2,323
Sydney Opera House	Hoods*	The Studio	6	843
Sydney Opera House	Kransky Sisters - Heard it on the Wireless	The Studio	13	2,855
Sydney Opera House	Little Big Shots*	The Studio	17	2,444
Sydney Opera House	Meow Meow - Beyond Glamour: The Absinthe Tour	The Studio	1	217
Sydney Opera House	Message Sticks Film Festival	Playhouse	8	3,130
Sydney Opera House	Mr McGee and the Biting Flea*	Playhouse	30	10,924
Sydney Opera House	Ruby's Last Dollar	Playhouse	21	5,336
Sydney Opera House	Space Cowboy - Mindbender	The Studio	5	617
Sydney Opera House	The Candy Butchers - A Circus Sweetmeat	The Studio	11	2,428
Sydney Opera House	The Hanging Man	Drama Theatre	29	6,303
Sydney Opera House	The Importance of Being Earnest*	Playhouse	23	6,863
Sydney Opera House	Tim Minchin - Dark Side	The Studio	6	1,571
Sydney Opera House	Wula	Playhouse	20	3,533
Sydney Opera House	Yellowfeather	The Studio	8	1,040
Sydney Opera House/Shh	Scratch Nights - Shh Theatre	The Studio	1	198
Sydney Opera House/ Sydney Theatre Company	Influence	Drama Theatre	5	2,346
Sydney Opera House/Synarcade	Scratch Nights - Emergence	The Studio	3	529
Sydney Theatre Company	Doubt	Drama Theatre	62	28,301
Sydney Theatre Company	Festen	Drama Theatre	48	22,361
Sydney Theatre Company	The Give and Take	Drama Theatre	47	22,011
Sydney Theatre Company	Two Brothers	Drama Theatre	9	3,452
The Bell Shakespeare Company	Measure for Measure	Playhouse	51	14,584
The Bell Shakespeare Company	Romeo & Juliet	Drama Theatre	27	14,386
The Drowsy Drivers	Keating!	The Studio	8	2,383
Tone Master Productions	The Other Woman	The Studio	2	637
Vibe Australia	The Deadly Awards 2005	Concert Hall	1	2,025
	Total		747	248,506

* For young audiences ♦ Includes House:Ed performances

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Opera			Performances	Audience
Presenter	Production	Venue		
Australian Opera Auditions Committee	Highlights of Opera	Opera Theatre	1	995
Opera Australia	Death In Venice	Opera Theatre	7	7,800
Opera Australia	Don Giovanni	Opera Theatre	8	11,805
Opera Australia	Falstaff	Opera Theatre	9	10,157
Opera Australia	Hansel & Gretel	Opera Theatre	8	8,934
Opera Australia	HMS Pinafore / Trial By Jury	Opera Theatre	25	32,975
Opera Australia	La bohème	Opera Theatre	25	33,374
Opera Australia	Lakmé	Opera Theatre	1	1,432
Opera Australia	Madama Butterfly	Opera Theatre	22	32,559
Opera Australia	Nabucco	Opera Theatre	11	14,964
Opera Australia	Rinaldo	Opera Theatre	7	9,633
Opera Australia	Romeo & Juliet	Opera Theatre	11	14,832
Opera Australia	The Elixir of Love	Opera Theatre	10	11,226
Opera Australia	The Magic Flute	Opera Theatre	18	26,319
Opera Australia	The Rake's Progress	Opera Theatre	7	7,336
Opera Australia	Mozart's Requiem	Concert Hall	1	2,531
Opera Australia	New Year's Eve Gala	Concert Hall	1	2,590
Opera Australia	The Classic 100 Opera	Concert Hall	1	2,430
Opera Foundation Australia	New York Study Award	Opera Theatre	1	507
Sydney Cultural Council	McDonald's Operatic Aria	Opera Theatre	1	263
Sydney Opera House	Falling Kansas	Playhouse	6	536
Sydney Opera House	Music for Minorities	Playhouse	6	1,508
Total			187	234,706

Dance			Performances	Audience
Presenter	Production	Venue		
Ausdance NSW	Australian Dance Awards	Opera Theatre	1	1,379
Bangarra Dance Theatre	Boomerang	Drama Theatre	24	12,963
Bjelke-Petersen Bros P/L	National Seniors Final 2005	Concert Hall	1	2,679
Consulate General of Argentina	Australian Regional Tango Championships	The Studio	1	284
Susan Hargrave	Australian Regional Tango Championship	The Studio	1	430
Sydney Cultural Council	McDonald's Ballet Scholarships	Concert Hall	1	1,454
Sydney Cultural Council	Primary Dance Groups*	Concert Hall	1	1,600
Sydney Cultural Council	Secondary Dance Groups*	Concert Hall	1	1,200
Sydney Dance Company	Insights by Graeme Murphy*	Opera Theatre	1	339
Sydney Dance Company	The Director's Cut	Opera Theatre	21	14,071
Sydney Festival Limited	lawn: Splinter Group	Drama Theatre	3	1,492
Sydney Opera House	Blue Love	The Studio	5	930
Sydney Opera House	Compagnie Jant-Bi - Fagaala	Drama Theatre	10	3,110
Sydney Opera House	Drill*	The Studio	1	156
Sydney Opera House	ReelDance	The Studio	6	958
Sydney Opera House	Stau	The Studio	5	486
Sydney Opera House	Sue Healey Dance - Inevitable Scenarios	The Studio	6	783
Sydney Opera House	zero visibility corp. ...it's only a rehearsal	Playhouse	10	2,486
Sydney Opera House/ Dance Exchange	Russell Dumas - In The Room - Palely Loitering	The Studio	1	220
The Australian Ballet	First Impressions - 'Dance and Dancers'*	Opera Theatre	1	700
The Australian Ballet	Gathering	Opera Theatre	24	28,779
The Australian Ballet	Giselle	Opera Theatre	21	29,334
The Australian Ballet	Introduction to the Ballet*	Opera Theatre	2	2,300
The Australian Ballet	Jiri	Opera Theatre	21	25,634
The Australian Ballet	The Sleeping Beauty	Opera Theatre	22	31,616
The McDonald College	An Evening of Classical Ballet	Opera Theatre	1	1,076
UNICEF Australia	UNIFIED	Opera Theatre	1	1,456
Total			193	167,915

The following strategic projects have been completed since the endorsement of the Strategic Plan in June 2003 and fully integrated into ongoing business operations. Date of completion appears in brackets.

GOAL 1

Be Australia's pre-eminent showcase for performing arts and culture and an international leader in the presentation and development of artists and their work.

- Young Audiences and Education Program (2004)
- The Studio Program (2004)
- Indigenous Program (2004)
- Service Level Agreements (2004)
- Strategic Partnership Agreements (2004)
- Construct and Establish Recording Studio (2004)
- Youth Education Program (2004)
- Targeted Presentations and Co-presentations (2005)
- Special Performing Arts Projects (2005)
- Risk Share, Co-presentations and Supported Events (2005)
- Artistic Vision Statement (2005)
- Presenter Satisfaction Monitoring System Established (2005)
- Review/Update Events Based Management System (2005)
- Financial Planning and Control (2005)
- Multi-Media Suite (2005)
- New Playhouse Program *adventures in the dark* (developed 2005 and implemented 2006)
- Commissions Program Established (2006)

GOAL 2

Attract and engage a broad range of customers and provide compelling experiences that inspire them to return.

- Construct and establish Exhibition Hall (2003)
- Service Charter created Commitment to Our Customers (2004)
- Tourism/Box Office Reservations Integration (2004)
- Safety Strategy and Plan (2005)
- Security Strategy and Plan (2005)
- New Foreign Language Tours in Japanese, Korean and Mandarin (2005)
- Unified Customer Support System implemented (2005)
- Strategic Tourism Review Completed (2005)
- Online Customer Feedback/Survey implemented (2005)
- Access Strategic Plan 2005/8 launched (2006)

GOAL 3

Maintain and enhance the Sydney Opera House as a cultural landmark, performing arts centre and architectural masterpiece.

- Refurbish Reception Hall - now named Utzon Room (2004)
- Develop and Implement Rolling Major Works Program (2004)
- National Heritage Listing (2005)
- Build New Colonnade (2006)
- World Heritage Nomination submitted (2006)

GOAL 4

Create a customer focused workplace where people are recognised for their contribution, realise their potential and are inspired to achieve outstanding results.

- Enterprise Agreement 2004 (2004)
- Learning and Development Programme (2004)
- Financial Literacy (2005)
- Information Technology Literacy (2004)
- Information and Records Management
- Registered Training Organisation registration (2004)
- Facilities Training (2004)
- Indigenous Traineeships Program (2004, 2005, 2006)
- Strategic Presenter Partnerships - Employee Relations
- New Uniform (2004)
- Performance Planning and Review Program (2004)
- Establish Internal Communications Framework (2004)
- Internal Communications Resources, tools and infrastructure (2005)
- Orientation Program (2006)
- Employee Opinion Survey implemented (2004 and 2005)

GOAL 5

Invest in the performing arts, cultural activities and audience development by maximising business results of the Sydney Opera House and leveraging its assets, resources and brand.

- Business Partnerships - enhancing current activities (2005)
- Sydney Opera House By-law (2005)
- Philanthropy Program Framework (2006)
- Tourism and Visitor Operations Pricing Policy (2005)
- Facilities Pricing Policy (2005)
- Performing Arts Pricing Review (2005)
- Improved Governance - Australasian Reporting Award - silver achieved (2006)

* For young audiences ♦ Includes House:Ed performances

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Note: audited financial statements appear on pages 38 to 50. Financial information elsewhere in this report is unaudited.

Definitions:

Performances

All performances open to the public (ticketed and non-ticketed), film screenings, previews, large scale rehearsals with audiences. Excludes performances by SOH touring productions.

Events

All performances as outlined in definition above and also includes functions, ceremonies, conferences, exhibitions, film shoots, lectures, presentations, small scale rehearsals with audiences, sporting events, secondary performances, speech days, workshops, launches and media calls. Excludes performances by SOH touring productions.

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COMMUNICATION

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Hours of Operation

Sydney Opera House is open daily except for Christmas Day and Good Friday.

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Bookings for performances and events can also be made online at sydneyoperahouse.com.

Car Parking

Sydney Opera House Car Park, operated by Wilson Parking, is open from 6.30am to 1.00am, seven days a week. Entry to the car park is via Sydney Opera House end of Macquarie Street.

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Web address: sydneyoperahouse.com or soh.nsw.gov.au

Guided Tours and Performance Packages

One hour 'Tour of the House' operates between 9.00am and 5.00pm daily. Tours depart from Sydney Opera House Store on the Lower Concourse. This tour is also available daily in Japanese, Korean and Mandarin at 11.00am and 2.30pm (2.30pm tour is not available on Saturdays). The Backstage Tour runs every day at 7.00am and is approximately two hours in duration, including a breakfast in the Greenroom. Tours do not run on Christmas Day and Good Friday.

A range of performance packages are also available that include dining, performance and tour options.

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