



# From Inspiration to Execution

SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2005

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## Who we are

Sydney Opera House is a global landmark and one of the busiest performing arts centres in the world. Some 2,250 events are presented each year including 1,500 live performances that span art forms and cultures, and range from the traditional to the contemporary.

We have eight primary venues: the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Forecourt, Exhibition Hall, and Utzon Room. There are five restaurants and four retail outlets on site, which cater to a variety of customer experiences.

We are one of the most popular visitor attractions in Australia, with over 4 million people visiting the site each year. Around 1.1 million people attend performances and some 240,000 take a guided tour of the place that has become the symbol of the city of Sydney and an emblem for Australia. Sydney Opera House is a State Listed Building and in July 2005 was included on the National Heritage List.

We provide support to performing arts companies, including Sydney Symphony, Opera Australia, Sydney Theatre Company, The Australian Ballet and many smaller independent companies and artists through venue and theatre services subsidies.

Sydney Opera House is consolidating its position as Australia's leading performing arts centre by significantly increasing the profile of its own programming, by nurturing the development of new artists and broadening audience reach. We are now one of the largest presenting companies at our centre, presenting some 550 performances a year and producing an eclectic mix of artistic and cultural activities in all venues, including programming of The Studio, Kids at the House and House:Ed.

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

Sir, we have the pleasure in presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2005, 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  
Chairman



Norman Gillespie  
Chief Executive



## Highlights 2004/05

Putting vision into action, we have achieved real momentum in the implementation of our Strategic Plan. Two years after the Plan was launched, 35 projects have successfully been completed, close to half, with many more well advanced in their implementation.

Providing a blueprint for our artistic future, we developed an Artistic Vision to provide guidance for the selection of productions, commissions and artists. With its major focus on artistic excellence across all genres, its aim is to enable us to deliver audiences high quality, innovative and culturally diverse arts programs.

Continuing to engage wider audiences, a total of 1,134,881 people were attracted to 1,543 performances this year. Programs ranged from traditional to the contemporary and included a wide range of art forms.

Being the first interior of Sydney Opera House to be designed by Jørn Utzon, the former Reception Hall was re-modelled, officially opened by the Premier, The Hon. Bob Carr, in September 2004 and renamed the Utzon Room in the great architect's honour. Boasting a stunning new interior, with signature features of natural timber finishes, it also displays a spectacular 14-metre tapestry designed by Jørn Utzon.

Raising the bar in the commitment to our customers, we launched a statement of service objectives for the whole organisation. Designed to embody our spirit, the *Commitment to Our Customers* articulates a promise to make every facet of Sydney Opera House an inspiring customer experience.

Raising our sound recording capability to equal the best in the world, we opened our new Recording Studio in October 2004. With fully integrated technical facilities that link all venues and broadcast points, it now provides the means to commercially record any performance.

# Chairman's Message

## Financial and Operating Performance

I am delighted in my first year as Chairman, to report another successful year for Sydney Opera House. Our financial and operating performance reflects the focused collaborative efforts of management, staff and our business partners in achieving effective engagement with the diversity of audiences and users served by the Sydney Opera House.

A positive operating result of \$2 million was achieved this year, representing a 13% increase on last year.

New audiences continue to grow, attracted in great part by the wide variety of programs offered by quality Australian and international performers and presenters, with accessible price points and the considerable number of free presentations offered annually.

A pleasing result was seen in the marginal growth of Guided Tour patronage for the second consecutive year (up to 246,953 people in the year) which follows a previous extended decline prior to 2002/03. This growth reflects one of the Trust's dedicated priority initiatives to better serve tourists with developed approaches which liberate diverse experiences at this remarkable site.

Sydney Opera House's outstanding heritage value and the vital role it plays in Australia's cultural life were officially recognised this year with National Heritage listing, a precursor we hope to eventual World Heritage listing – which would properly admit the building and its creator to the pantheon of built heritage.

The first Utzon-designed interior was completed and opened with the striking refit and presentation of the former Reception Hall, which was renamed the Utzon Room to honour the architectural creator and marking his reconciliation with the site and its creative future, as seen especially in the all important documentation of the Utzon Design Principles.

## Future Outlook

We have developed a number of initiatives to further enhance the customer experience and to provide a solid financial base for all Sydney Opera House operations.

The Artistic Vision developed this year will enable us to continue to broaden our audiences and develop the arts experience. As part of this, the Sydney Opera House will take an active role in the development of programs for the Playhouse theatre in response to declining use of the theatre by other presenters.

Following the development of a vision for the ideal visitor experience, changes will commence with the introduction of foreign language tours, with an initial focus on Asia, which represents a new energy and focus in tourism delivery.

In January 2006 we will be launching a three-year Disability Access Strategic Plan that will improve accessibility to Sydney Opera House's facilities and services.

Our building improvement program continues with plans now in place to complete the western loggia under Jørn and his son's Jan's design and supervision and ably partnered with their Australian colleague Richard Johnson. This will link the western foyer venues with the Harbour through its nine new openings and will be complemented with a splendid overall lighting solution for the western roof shells – one which will transform the experience and visual delivery from the western side of the Sydney Opera House.

## Honouring Past CEOs

During the reporting year and shortly after its end we lost two of the most vital people to the history and delivery of the Sydney Opera House – our former General Managers: Frank Barnes and Lloyd Martin AM.

Both were talented and committed individuals who were instrumental to the establishment of all that the Sydney Opera House has become. They pioneered any number of initiatives from the herculean task of the actual 1973 opening during Frank's tenure, through the exceptional period of Lloyd's nearly twenty years as General Manager when the commitment to partnership with companies and entrepreneurial endeavour was firmly founded. We honour their memory which shall be held close to the heart of all who know and care about the Sydney Opera House and its history.

On behalf of fellow Trustees, our executive team and staff, our partner companies and the countless millions of audiences who benefited from their selfless devotion to this great enterprise, I extend heartfelt sympathy to their families.

## Board Changes

On 31 December 2004 Joseph Skrzynski AM completed his term as Chairman after nine years of dedicated personal service to Sydney Opera House. Joseph was a visionary Chairman having been instrumental in a number of key initiatives, including the re-engagement of Jørn Utzon in 1999, the opening of The Studio venue, the promotion of expanded entrepreneurial programs, and the overhaul of food and beverage operations expanding the visitor amenity and almost doubling revenue.

Also completing their terms as Trustees this year were Diane Grady and Dennis Watkins, both of whom have provided significant contributions to Sydney Opera House. Their replacements, Renata Kaldor AO and Leo Schofield AM, both have extensive arts and commercial experience and will I am sure be key contributors to our future deliberations.

## Thanks

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

The Trust extends its warm acknowledgement to our presenting and commercial partners and above all to the myriad artists and their technical support teams for their collaboration 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 and guidance offered in my first few months as Chairman since January 2005.

Kim Williams  
Chairman





# CEO's Message



#### Customer Service

This year we launched a whole-of-organisation set of service objectives. *Commitment to Our Customers* is designed to engender the spirit of Sydney Opera House through the organisation and provide the means through which we will deliver on our promise of an inspiring experience at every touch-point.

#### Performing Arts

A total of 1,134,881 people were attracted to 1,543 performances this year offered by quality Australian and international presenters. Sydney Opera House continued to play a key role in the development of new artists and diverse arts forms through Sydney Opera House Presents. Expenditure on these activities was increased by \$300,000 this year to \$5.8m, resulting in a net investment of \$3.0m (\$2.9m in 2003/04).

Raising our sound recording capability to equal the best in the world, we opened our new Recording Studio in October 2004. With fully integrated technical facilities that link all venues and broadcast points, it now provides us with the means to commercially record any performance, the first of which was the opera *Madeline Lee* in October 2004. This was followed by *The Love for Three Oranges*, with the recording to be released worldwide.

#### Tourism and Visitor Experience

Guided Tour patronage rose to 246,953 people. 'Roll up' tours were the largest generator of income, representing 65% of total tour revenue. A compelling vision for the future visitor experience was developed this year, following a major tourism review. The aim is to transform the Sydney Opera House visitor experience into the "must do" for every Sydney visitor, with a reputation for excellence that is recognised by the whole tourist industry.

Food and beverage recorded another successful year. Guillaume at Bennelong has positioned itself as one of Sydney's finest dining experiences and has continued to win awards. Opera Bar has grown its customer base, which has resulted in increased sales. Retail sales continued to grow and plans are underway to revitalise the stores and to explore new retail opportunities designed to enhance the customer experience.

#### Building Program

On 16 September 2004, the Utzon Room was officially opened by the Premier, The Hon. Bob Carr. This represents a major milestone for Sydney Opera House as the first Utzon-designed interior and the first major project to be completed following the re-engagement of Jørn Utzon in 1999.

Foundations were laid and work commenced on a spectacular 45-metre colonnade also designed by the master architect. When opened next year it will link the western foyer with the Harbour, which will become the focal point for all venues, as he had originally envisaged. The loggia, with its nine new openings, will flood the foyers with natural light, giving patrons views of Sydney Harbour and the city.

#### People and Culture

To make employees an integral part of decision making and action, a survey was conducted to measure employee opinion on a broad range of issues.

Facilitating the opportunity for staff to give back to the community, in November 2004 a Workplace Giving Program was implemented, led by volunteers from all areas of the organisation.

Delivering a number of workplace benefits to the organisation, to staff and to presenting companies, a new two-year Enterprise Agreement was certified in August 2004.

Raising the bar on training and qualifications, in our 6th year as a Registered Training Organisation, we extended the scope to include Security and Frontline Management qualifications.

#### Thank You

There are a great many people and organisations who contribute to the success and ongoing development of Sydney Opera House. I offer my heartfelt thanks to our business and presenting partners for their participation in and ongoing support of our quest to provide customers with the best possible experience; to our sponsors HP, Lexus, LG, Country Energy, Euphonix and Four Seasons for their invaluable contribution to our business success; to my executive team and the Trust for their unceasing support and leadership; but most of all, I thank the entire staff for their willingness to engage with issues and their firm commitment to get things done.

Norman Gillespie  
Chief Executive

# Vision, Promise and Goals

## VISION AND PROMISE

## GOALS

**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.**

**OUR VISION IS TO EXCITE AND INSPIRE THE IMAGINATION.**

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

**OUR PROMISE IS TO TAKE PEOPLE ON A JOURNEY FROM THE ORDINARY TO THE EXTRAORDINARY INTO A WORLD**

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

**WHERE THE INSPIRATION OF THE BUILDING OUTSIDE IS REFLECTED IN ALL WE DO.**

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

**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.**

## PERFORMING ARTS

### KEY OUTCOMES 2004/05

- Young Audiences and Education Program
- The Studio Program
- Indigenous Program
- Exhibition Hall Program
- Develop Artistic Vision Statement
- Implement service level agreements
- Implement strategic partnership agreements
- New Recording Studio

### AIMS 2005/06

- New Playhouse Program
- New Commissions Fund
- New Public Program (planning stage)
- Service level agreements review
- Strategic partnership agreements review
- Implement presenter survey
- New Multi-media suite

## BROADENING THE EXPERIENCE

- *Commitment to Our Customers* statement implemented
- Customer Service Team implemented
- Improved Customer information
- Backstage Tour
- Conduct tourism review and develop strategy
- Trial Accessible bus service
- Enhance website (online emails & mini sites)
- Develop platform for Unified Customer Support System
- Implement Security Strategy and Plan
- Building Condition Indices developed and trialled
- SOH Stores Expression of Interest developed

- Specific Portfolio customer initiatives implemented
- Implement customer feedback/survey
- Implement Customer Unified Customer Support System
- Disability Access Strategic Plan launch
- Tourism team in place
- Update existing tour products
- Create new tour products
- Create a Visitor Information brochure
- Build relationships with tourism industry
- SOH Stores Joint venture partner selected

## BUILDING AND ENVIRONMENT

- Concert Hall acoustics scope
- Western Loggia Foundations
- Complete Utzon Room
- Obtain National Heritage Listing
- Develop and Implement lighting solution for northern rib shells

- Concert Hall acoustics trial
- Western Loggia complete
- World Heritage Nomination documentation
- Signage Manual developed
- Implement improved western roof shells lighting
- Achieve 80%-85% for Building Condition Indices

## PEOPLE AND CULTURE

- Enterprise Agreement 2004 certified
- Annual training calendar implemented
- Successful Safety Week program
- Registered Training organisation - Security and Front Line Management
- Workplace Giving program implemented
- Conduct Employee Opinion Survey
- Successfully complete 3 traineeships

- Enterprise Agreement 2006 negotiated
- Successful Safety Week program
- Reward and recognition program developed
- Conduct Employee Opinion Survey sample follow-up survey
- Successfully complete 4 traineeships

## GOVERNANCE

- SOH By-law 2005 ground work complete
- Business Continuity Planning - IT systems
- Key Performance Indicators\*
- Annual Report Bronze Award

- SOH By-law 2005 proclaimed
- Key Performance Indicators
- Annual Report Silver Award

## FINANCIAL OVERVIEW

- Customer Relations Pricing Policy\*
- Facilities Pricing Policy\*
- Performing Arts Pricing Review\*
- Philanthropy program framework developed\*

- Customer Relations Pricing Policy
- Facilities Pricing Policy
- Performing Arts Pricing Review
- Philanthropy program framework implemented

\* Partially achieved

# Performing Arts



La Sylphide



Norma

Our newly developed Artistic Vision is a blueprint for the future, providing ongoing guidance in the selection of productions, commissions and artists. Its aim is to enable us to deliver to audiences the best, most innovative and culturally diverse arts programs. Artistic excellence across all genres is a primary focus and aspirations for each venue have been developed to ensure a balanced program that will continue to broaden our audiences and develop the arts experience.

Once again, performances at Sydney Opera House spanned the traditional, the contemporary and a range of art forms. There were a total of 1,543 performances this year attracting a total audience of 1,134,881. The top five genres in terms of audience attendance were classical music (25%), opera (20%), plays (17%), popular/light music (10%) and classical dance (10%).

Many sell-out successes resulted from the vibrant and diverse programs offered by Sydney Opera House Presents, as well as by our major presenting partners: Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet. Details of each of the seasons and those of other presenting companies performing at Sydney Opera House are contained in the following pages.

Strengthening our relationships in the performing arts industry and providing a wide range of customer experiences, many successful collaborations were undertaken this year. These included the sell-out concerts of *Harry Connick, Jr. with the Sydney Symphony* (co-presented with the Sydney Symphony); an innovative four-day program of film as part of our second year involvement with the Sydney Film Festival; *Leunig's Carnival of the Animals* with the Australian Chamber Orchestra and *Club Wild*, a club night created by and for people with disabilities.

Continuing to broaden its reach in the presentation of contemporary and cutting-edge work, The Studio hosted 284 performances this year attracting 52,544 people. The program contained a wide range of performing arts, including new music, cabaret, film and new media, contemporary dance, physical theatre and comedy, showcasing local, national and international artists.

Attracting young people's interest and engagement inside and outside Sydney Opera House, we extended our programs for young audiences. Overall performances for young audiences this year totalled 219. Excellent results were achieved for the Kids at the House program; the ever-popular Babies Proms series again toured many towns and cities in regional New South Wales; the House:Ed program, now in its second year, offered primary and secondary school audiences 64 performances and workshops.

In our 6th Annual celebration of indigenous arts and culture, Message Sticks 05 comprised 33 activities, many of which were free, over a three-week period and attracted 10,840 people. Music, theatre and film formed an integral part of this year's program. Sydney Opera House also worked with the NSW Department of Education and Training to showcase in the Exhibition Hall the works of young students on the theme of Reconciliation.

For the 25th anniversary of the Concert Hall Grand Organ, we presented a free program of organ works, enjoyed by some 4,300 people. The program demonstrated the broad range of the Grand Organ, from the iconic Baroque classics to the Wurlitzer-style popular favourites. Construction of the organ was completed in 1979 and it is one of the world's largest mechanical action organs.

A number of popular events broadened the product offer and thrilled audiences. Amongst the most successful this year were *Julio Iglesias - The Love Songs Tour* (Dainty Consolidated Entertainment and Sydney Opera House), *Australian Idol Grand Final* (Grundy TV and Network 10) and *Brian Wilson's Smile* (Michael Coppel Presents).

Raising our sound recording capability to equal the best in the world, we opened our new Recording Studio in October 2004. With fully integrated technical facilities that link all venues and broadcast points, it now provides us with the means to commercially record any performance, the first of which was the opera *Madeline Lee* in October 2004 followed by *The Love for Three Oranges*, with the recording to be released worldwide.



The Burlesque Hour

BOX OFFICE SALES			
Year	Tickets	Turnover	Online
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%

\* June 2005 - most tickets sold (60,578) and most online tickets sold in any calendar month (17,461)

PERFORMANCE BY VENUE 2004/05		
Venues	Performances	Audience
Concert Hall	233	457,646
Opera Theatre	293	359,421
Drama Theatre	306	139,431
Playhouse	308	88,705
The Studio	284	52,544
Ultron Room	98	18,710
Other Internal	18	3,925
Outdoor	3	14,500

10 YEAR PERFORMANCE TRENDS			
Year	Performances	Audience	Average capacity
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%
95/96	1,253	1,218,809	77%
<b>10 Year Average</b>	<b>1,459</b>	<b>1,178,678</b>	<b>80%</b>

# Music

Presentations	158
Total performances	381
Total audiences	478,248

Music this year showcased a multitude of genres: classical and contemporary, acoustic and amplified, Australian and a range of world music that spanned symphonic, chamber, choral, jazz, rock, popular, rap and hip hop.



Lalo Schifrin - Jazz Meets the Symphony

## KEY OUTCOMES 2004/05

### Sydney Symphony

Presentations	34
Total performances	92
Total audiences	194,041

A highlight of the season was a masterly recreation of the famous Beethoven concert in Vienna of 1808, which formed the Symphony's Opening Gala. *Beethoven's World*, a four-hour Beethoven spectacular was conducted by Chief Conductor and Artistic Director, Maestro Gianluigi Gelmetti and thrilled some 4,625 people.

One of the milestones in the history of the Sydney Symphony was created with *The Sibelius Cycle*, featuring the conducting debut of Maestro Vladimir Ashkenazy with the orchestra. The renowned Sibelius interpreter conducted all the symphonies and some of the other major works in a cycle of concerts which elicited the highest critical and audience acclaim. Eight performances attracted an audience of 18,197.

A complete contrast in genres encompassed another conducting debut by a jazz composing and conducting legend. Lalo Schifrin made his debut with the Sydney Symphony in *Jazz Meets the Symphony*. Featuring Australian jazz trumpeter James Morrison and the Grammy award-winning bass player Christian McBride, three performances attracted an audience of 7,461.

The Sydney Symphony's ongoing commitment to the development of Australian contemporary music was demonstrated with six new works presented for the first time at Sydney Opera House. They included Carl Vine's Cello Concerto performed by Steven Isserlis to an audience of 5,842 as part of the *Symphonic Czech Scenesto* and Barry Conyngham's world premiere of *Fix*, part of the innovative program in the Morgan Stanley Music Series.

Successful co-presentations and popular music concerts this year reached new audiences and achieved outstanding results. As well as undertaking several co-presentations with Sydney Opera House, the Sydney Symphony also featured in concerts such as *k.d. lang with the Sydney Symphony* (Dainty Consolidated Entertainment). These popular performances form an important part of the Orchestra's work, catering to the widest variety of musical experiences.

### Sydney Opera House

Presentations	38
Total performances	155
Total audiences	79,167

In a world premiere Philip Glass & Godfrey Reggio QATSI TRILOGY was a ground-breaking artistic event. The series featured the world premiere of *Naqoyqatsi*, the score of which Glass says "represents my first synthesis of my own music style and the traditions of world music". The hauntingly melodic scores of all three films were played live by the composer and the trilogy was enjoyed by 6,298 people.

The world music program Global Beats reached new audiences. *Raga Bliss* was a unique collaboration between the newest stars of the Indian music scene, Kala Ramnath (violin), Purbayan Chatterjee (sitar) and Ashis Paul (tabla); *Drum Drum* blended Melanesian and Polynesian drumming and dance in one of the most exciting acts to emerge out of northern Australia; *Les Yeux Noirs* weaved musical magic with its brilliant interpretations of French, Yiddish and gypsy music; *Adel Salameh Trio* celebrated Arabic heritage in exquisite music and song; *Urban Brazil* featured the grooves and rhythms of contemporary Brazil; *The Art of Rhythm - Bobby Singh* featured one of Australia's most dynamic percussionists and musical collaborators.

An inaugural boutique jazz festival at Sydney Opera House provided a forum for brilliant musicianship and the exploration of new musical horizons. *Jazz:Now* presented bands with an acoustic flavour creating exciting contemporary music that ranged from dance rhythms to ambient sound.

Our successful program of co-presentations with the Sydney Symphony continues to enchant with new audiences flocking to *Harry Connick, Jr. with the Sydney Symphony* and to a return season of the delightful *Bugs Bunny on Broadway*.

Joining forces to ensure that Sydney sees the best, Sydney Opera House also co-presented events ranging from *Julio Iglesias - The Love Songs Tour* (Dainty Consolidated Entertainment) to *The Magic of The Music* with Lesley Garret and Anthony Warlow. A return season of the Australian Chamber Orchestra performed *Leunig's Carnival of the Animals* attracted an audience of 3,798.

Helping to make life easier for visiting artists and performers, accommodation was again provided by our preferred hotel, the Four Seasons Hotel.

### Australian Chamber Orchestra

Presentations	8
Total performances	8
Total audiences	14,303

A ground-breaking collaboration transformed the Concert Hall with powerful sound and images. *Luminous* combined work by acclaimed Australian photographer Bill Henson, the unique voice of Paul Capsis, the sound sculptures of Paul Healy and the music of the Australian Chamber Orchestra. Directed by Richard Tognetti, *Luminous* attracted an audience of 1,960.

The heart of the ACO, its strings and its sophisticated timing and energy were all showcased in *Baroque Masters*, a full evening of baroque music from Handel, Vivaldi, Purcell, Correlli and JS Bach. The key to the performances was the characteristic attention to detail, from brief harpsichord cadenzas, scraping effects of bow on string, register and texture changes and sudden switches from solo to full ensemble. Featuring Richard Tognetti and Helena Rathbone on violin, the performances attracted an audience of 2,212.

### Sydney Festival

Presentations	3
Total performances	10
Total audiences	7,978

A unique concert, was a joyous celebration of a legendary poet and singer-songwriter. *Came So Far for Beauty* was an evening of Leonard Cohen songs, with Nick Cave heading an eclectic all-star line-up of 22 singers and musicians performing the best 31 songs from Cohen's canon.

Never before performed in Australia, Sydney Festival premiered the beautiful and contemplative *Memory Of Colour* at Sydney Opera House. A contemporary musical response to the shimmering sculptural installation, *Surface of the Lake*, by textile artist Teruyoshi Yoshida, this 20-year-old modern art classic has been installed all over the world, often in sacred spaces, but never before in Australia. The piece, scored for flute, clarinet, violin, cello, harp, percussion and tape was performed by the Seymour Group alongside the installation in The Studio.

### Other Special Presentations

Once again fulfilling its role as the living heart of Sydney, Sydney Opera House became the nation's focal point with the Tsunami Benefit Concert, *Australia Unites - Reach Out To Asia*. The concert, featuring an all-star bill, was a true collaboration between Sydney Opera House, national television networks 7, 9 and 10, the people of Australia and the world. Still a concept on 3 January, on 7 January it was broadcast live to 51 countries, reaching an audience of some 8 million and raising over \$20 million for the relief fund. Staging the show was a huge achievement, realised through the mighty efforts of staff, many of whom cut short their holidays to contribute. 6,000 people attended the live performance on the Forecourt.

The Forecourt provided the national setting for the second *Australian Idol Grand Final* (Grundy Television). The live broadcast was watched by 3.8 million viewers nationally, together with a packed Concert Hall and thousands more fans on the Forecourt.

Sydney Opera House hosted some of the world's finest young pianists for the final of the *Sydney International Piano Competition*. Showcasing 36 young pianists, the final six competitors performed five concerts with the Australian Chamber Orchestra and the Sydney Symphony. First prize of \$25,000 was awarded to John Chen of New Zealand.



Bugs Bunny On Broadway



# Theatre

Presentations	54
Total performances	721
Total audiences	241,040

This year Theatre presented at Sydney Opera House was rich in diversity; a number of new Australian works were showcased; box office records were broken by a new David Williamson play and much media debate followed the premiere of a Hannie Rayson work; presentations spanned classics by Molière and Shakespeare to new works that looked at subjects as diverse as post-apartheid South Africa and the plight of refugees in Australia.

## KEY OUTCOMES 2004/05

### Sydney Theatre Company

Presentations	4
Total performances	219
Total audiences	102,502

One of three Australian works presented in the Drama Theatre this year was *Scenes from a Separation* which was co-written by Hannie Rayson and Andrew Bovell in 1995. The play was directed by Robyn Nevin and featured Nicolas Eadie and Georgie Parker. 55 performances attracted an audience of 24,074.

Premiering at Sydney Opera House and breaking box office records for the Drama Theatre, David Williamson's new (potentially final) play, *Influence*, proved he was still Australia's favourite playwright. Some 34,000 people attended its extended nine-week season, with a return season planned for August 2005.

Much media debate on the identity of the protagonists followed the premiere of Hannie Rayson's new political thriller, *Two Brothers* featuring Garry McDonald, Nicolas Eadie, John Walters and Zoe Carides. 50 performances attracted an audience of 22,347.

A new Australian adaptation of a Molière classic by Tim Gooding resulted in a sparkling theatrical production of *The Miser by Molière*. Directed by Jean-Pierre Mignon, making a welcome return to the theatre, the play starred John Gaden. 46 performances attracted an audience of 22,008.



The Miser by Molière

### Sydney Opera House

Presentations	30
Total performances	294
Total audiences	75,828

A Tony-award winner hailed by critics internationally, John Kani's *Nothing but the Truth* was presented following highly successful seasons in Johannesburg, New York, Boston and Los Angeles. An engaging drama set in post-Apartheid South Africa, the play also starred the writer, John Kani, whose career has spanned over 40 years. Kani's plays, performances and collaborations with the great playwright Athol Fugard have made South African theatre history. Its 22 performances attracted an audience of 6,792.

Following critical and audience acclaim around the world, Sydney Opera House presented the show that brought performance art, cabaret and burlesque into the 21st century. *The Burlesque Hour* encompassed an edgy program of razor-sharp acts, hosted by Queen of Cabaret Bizarre, Moira Finucane, with guest artists including the legendary Toni Lamond. 10 performances attracted an audience of 2,346.

Brilliant banter, slapstick anarchy and amazing physical comedy were the hallmarks of Lano & Woodley's most theatrically ambitious and hilarious show, *The Island*. It was co-presented by Sydney Opera House following sell-out seasons in Melbourne, Adelaide, Perth and Brisbane. Its six-week season in the Drama Theatre attracted an audience of 11,800.



Scenes From a Separation

Casting the spotlight on an uncomfortable reality in contemporary Australia, *Through The Wire* told true tales of repression and exile, dangerous escapes, resilience, powerful friendships and survival inside an Australian detention centre. Presented by Sydney Opera House in association with Performing Lines and Ros Horin Productions, its 11 performances in The Studio attracted an audience of 1,990.

A black-humoured twist and a comedic highlight was the new Max Gillies show, *The Big Con* (Malthouse Theatre & Arts Centre, Melbourne). Starring Max Gillies and Eddie Perfect, the 28 performances attracted an audience of 8,207.

### Bell Shakespeare

Presentations	2
Total performances	97
Total audiences	29,832

Once again, Sydney Opera House patrons enjoyed a rich program of Shakespeare by this prestigious Company. *Wars of the Roses*, John Bell's adaptation of Shakespeare's *Henry VI Trilogy*, was distilled into one evening of two remarkable parts: *Harry The Sixth and Edward 4*. Presented by an extraordinary Bell ensemble of 16 actors, this theatrical tour-de-force attracted an audience of 12,479. *Twelfth Night*, one of Shakespeare's best-loved comedies, was directed by acclaimed English-born director David Freeman, who returned to Australia to direct for Bell Shakespeare for the first time.

Featuring Bille Brown as the unpleasant and overwhelming upstart Malvolio and an outstanding ensemble cast, the production featured sleek design by Dan Potra, imaginative lighting by Nigel Levings and an evocative score composed by Australian rock icon, James Reyne. 52 performances attracted an audience of 17,353.

### Other Special Presentations

A volatile new play from a daring and provocative Australian playwright, *Three Furies: Scenes from the Life of Francis Bacon* (Sydney Festival in association with Griffin Theatre and Sydney Opera House) combined acting and music that ranged from cabaret to the blues to Greek tragedy incantations. Stephen Sewell's poetic and memorable play attracted an audience of 5,799 over 17 performances.

For the first time special 'Babes in Arms' performances especially for mothers and their babies were offered at Sydney Opera House. *Mum's the Word* (Picture This! Productions and Sydney Opera House) combined hilarity, outrageousness and heartbreak in its depiction of the everyday dramas and taboos of motherhood. 24 performances attracted an audience of 5,118.

Beautifully crafted by Bernard Farrell, the winner of the Rooney Prize for Irish Literature, *Lovers At Versailles* (Ensemble Theatre) weaved a story of laughter and longing, attracting an audience of 12,561 over 44 performances.



Lano & Woodley in The Island

# Opera

Presentations	20
Total performances	179
Total audiences	225,498

Opera this year at Sydney Opera House showcased over four centuries of work, from baroque to contemporary, European and Australian. The Opera Theatre was also the venue for an important international Award for Young Artists.



## KEY OUTCOMES 2004/05

### Opera Australia

Presentations	16
Total performances	172
Total audiences	222,199

Supporting its aim of presenting opera at the highest level to as broad an audience as possible, this year Opera Australia performed 15 operas at Sydney Opera House, spanning four centuries of work and five countries.

To welcome its new Music Director, Richard Hickox, and to support victims of the Boxing Day Tsunami, Opera Australia presented a star-studded New Year's Eve concert and a performance of Verdi's *Requiem*, from which all proceeds were donated to UNICEF.

A new 'bel canto' production of *Norma* premiered at Sydney Opera House with eight performances this year attracting an audience of 10,549. Directed by George Ogilvie and conducted by Richard Bonyngne, it featured thrilling duets by Elizabeth Connell and Fiona Janes.

Performed for the first time in the Company's history, a stunning new production of Prokofiev's comic opera, *The Love for Three Oranges*, debuted at Sydney Opera House - with a CD to be released worldwide recorded in the new Recording Studio. Directed by Francesca Zambello, the nine performances attracted an audience of 11,989.

Outstanding critical acclaim greeted *Baroque Masterworks*, an unusual double-bill of Purcell's masterpiece, *Dido and Aeneas*, and Monteverdi's *Il Combattimento di Tancredi e Clorinda*. Conducted by Richard Gill and directed by Patrick Nolan, this was a contemporary staging of two ravishing pieces of Baroque music theatre.

An exquisite new production showcased the Australian debut of a superb Russian soprano. Elvira Fathkoyva sang the title role in Stuart Maunder's new production of Massenet's beautiful opera, *Manon*. With lavish costumes and colourful stage settings by Tony Award-winning designer, Roger Kirk, its performances attracted an audience of 12,553.

A new production of a Verdi masterpiece and a powerful vocal cast combined to make an unforgettable season for *Il Trovatore*. Directed by Elke Neidhart and performed by Dennis O'Neill, Margaret Medlyn, Bernadette Cullen and Michael Lewis, the 10 performances attracted an audience of 12,869.

A new Australian work was realised and premiered at Sydney Opera House. *Madeline Lee*, composed by John Haddock and directed by Michael Campbell, featured a life-sized WWII B-17 Fighter Bomber on stage, built by Opera Australia's craftsmen at the Surry Hills workshop. The six performances attracted an audience of 5,808.

Supporting its rare position as one of the few ensemble opera companies in the world, this year Opera Australia performed revivals of *The Marriage of Figaro*, *The Barber of Seville*, *Der Rosenkavalier*, *The Mikado*, *Così Fan Tutti*, *Carmen*, *Tosca* and *Fledermaus*.

### Other Special Presentations

Providing ongoing support to Australia's future opera stars, Sydney Opera House hosted the finals for the 2004 *Metropolitan Opera Young Artist Study Award*, (Opera Foundation Australia). Six finalists competed for the prestigious Award. The winner, Brisbane Soprano Amy Wilkinson, was offered a place as an adjunct member of the Metropolitan Opera's Lindemann Young Artist Development Program.

For the first time, The Studio was the venue for a new Australian chamber opera. *The Eternity Man* was presented by Sydney Festival and OZOPERA, in association with Sydney Opera House. Its subject was the man whose footpath inscription was immortalised in lights on the Sydney Harbour Bridge for the city's Millennium celebrations. Four performances attracted an audience of 992.



Dido and Aeneas



Manon

# Dance

Presentations	36
Total performances	218
Total audiences	182,233

Dance this year encompassed works from Australia and around the world, attracting new audiences with some appealing entry level pricing and a special focus on people with disabilities. There were reprisals of some of the best loved works of The Australian Ballet, which also presented some exciting new Australian works. The year included sell-out seasons for Bangarra Dance Theatre and great critical and audience success for Graeme Murphy's latest work for Sydney Dance Company.

## KEY OUTCOMES 2004/05



Graeme Murphy's GRAND



### The Australian Ballet

Presentations	7
Total performances	95
Total audiences	113,081

Celebrating its 42nd year, the Company devoted seasons to two masters of choreography. August Bournonville's timeless ballets, *La Sylphide*, *La Conservatoire* and *Flower Festival in Genzano* were contrasted with *La Fille Mal Gardée*, the work of Sir Frederick Ashton, the man who shaped British ballet and who had a profound presence on the early repertoire of The Australian Ballet. 45 performances attracted an audience of 55,878.

New works by acclaimed young choreographers were presented by the Company this year. Part of the Red Hot and New program Adrian Burnett's *Aesthetic Arrest*, Christopher Wheeldon's *Continuum* and Nicolo Fonte's *Almost Tango* attracted an audience of 25,120 over 21 performances.

Three centuries of 'white ballet' were celebrated to mark the end of the Company's 42nd year. *White* encompassed works from the 19th, 20th and 21st centuries: Act IV of *La Bayadère* by the great Marius Petipa and the French confection *Suite en Blanc*. These featured two of the company's most loved tutu ballets, followed by the World Premiere of Adrian Burnett's *Relic*. 22 performances attracted an audience of 26,493.

### Sydney Opera House

Presentations	15
Total performances	60
Total audiences	16,670

Performances sold out when East met West in a unique dance fusion of classical Indian Kathak and western contemporary dance. *ma* (Akram Khan Company) was performed at Sydney Opera House following sell-out seasons in Europe and Asia. The company of seven extraordinary dancers performed to Riccardo Nova's score and a text by Hanif Kureishi. Sufi-style vocalist Faheem Mazhar performed live, accompanied by UK cellist Natalie Rozario and South Indian percussionist B.C. Manjunath. The five performances attracted an audience of 2,570.

Affording the audience a groundbreaking experience of bodies in motion, the Australian Dance Theatre's *HELD* combined the explosive choreography of Gary Stewart with in-the-moment photography. As the dancers propelled themselves through space, acclaimed American photographer Lois Greenfield joined them on stage, capturing their movements with images that appeared on two large video screens. 11 performances attracted an audience of 3,509.

Creating an unusual and atmospheric set that included a floor of peat and a mist of sensuous rain, Sydney Opera House presented *When Love Comes Calling*, a new work from acclaimed New Zealand choreographer and dancer, Raewyn Hill. Four performances attracted an audience of 790.

A double bill from Denmark's leading modern dance company delighted both classical and contemporary dance fans. *Graffiti* and *Shadowland* featured a company of 10 extraordinary dancers, starting video projections and Tim Rushton's award-winning choreography. Five performances attracted an audience of 1,650.

A sell-out funky evening of dance supported and celebrated the creative expression of people with disabilities. *Club Wild* was a 'Dance Tracks' style club night created for and by people with a disability. Music, video and performance were used to champion equal participation in society in seriously funky style. This sell-out success will be repeated in December 2005.

### Sydney Festival

Presentations	1
Total performances	6
Total audiences	7,031

Three breathtaking works showcased a glorious fusion of art forms, presented in association with Sydney Opera House following great success in New York and Europe. *Shen Wei Dance Arts* made its Australian debut for Sydney Festival with the landmark double bill *Rite of Spring* and *Folding*. These breathtaking works illustrated choreographer/dancer, painter and designer Shen Wei's genius for creating an evocative otherworld of dance, theatre, Chinese opera, painting and sculpture. There were also special question and answer sessions with Shen Wei post-performance, as part of the Talking Culture series. Six performances attracted an audience of 7,031.

A world premiere of a new dance theatre work co-commissioned with Sydney Opera House, Kate Champion's Force Majeure's *Already Elsewhere* explored the repercussions of accidents and sudden events on our lives. Kate Champion first performed at Sydney Opera House in 2002 and has recently been given seed funding to go towards the development of her Force Majeure Company as a second-tier dance company. Nine performances attracted an audience of 3,616.

### Other Special Presentations

In a new work that received great audience and critical acclaim, Graeme Murphy's *Grand*, for Sydney Dance Company, explored his passion for the piano through a journey into the heart of this remarkable instrument. With design by artist Gerard Manion, lighting by Damien Cooper and costumes by renowned fashion designer Akira Isogawa, this beautiful work was an ongoing dialogue between instrument and dancer. 21 performances attracted an audience of 21,000.

It was a sell-out season for Australia's leading indigenous performing arts company when Bangarra Dance Theatre presented a new double bill at Sydney Opera House. *Clan* featured Bangarra's exciting blend of physical artistry and breathtaking visuals. Frances Rings' *Unaipon* was a high energy dance work, 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.

Red Hot and New - Almost Tango



# Exploration

Supporting our objectives to present arts programs and events that are artistically challenging, innovative and culturally diverse, this year we presented a smorgasbord of contemporary filmic, musical and dramatic experiences, some small, some epic and many of them participatory.

## KEY OUTCOMES 2004/05



**Audience participation and an opportunity for young sound artists and producers to shine** were the objectives of a lively program developed in a collaboration between Sydney Opera House and FBI 94.5FM. Three live-to-air radio plays were presented using actors, musicians and DJs. *The Odyssey of 2937* by Sam Haft; *With This Ring I Thee Dead* by Iain Triffitt & Brett Danalake; *The Strange Case of the Parrot and The Missing Sydney Opera House* by Benito Di Fronzo. The plays attracted a total audience of 544.

**A feast of new visual approaches** was seen in the Sydney Film Festival's second collaboration with The Studio. A combination of live events and screenings included the journey of a film score (*Behind the music of 'Master and Commander'*) and a range of contemporary digital and audio-visual presentations: *An evening with Lisa Gerrard*; *Behind the Scenes at the House of the Flying Daggers*; *Oz Digital shorts program 1 and 2*; *Jaimie Leonarder's Audio Visual Slam Dunk*; and the four touring programs of London-based 'onedotzero'.

**The world premiere of four indigenous short dramas**, commissioned by the Australian Film Commission and SBS Independent, opened this year's three-day Indigenous Film Festival. Part of the annual Message Sticks celebration of indigenous culture, the Film Festival showcased themes that ranged from friendship and cultural responsibility (*The Djarn Djarns*) to aspects of the spirit world (*Green Bush*), the remoteness of a mining camp (*Plains Empty*) to the unexpected consequences of a racial slur (*Sa Black Thing*).

**Blurring the line between real life and screen plot**, *Audio-Noir*, from Sydney production house Groovescooter, transported the audience to the set of a David Lynch film. With a cast of characters crashing the set and singer/director Inga Liljestrom, the evening was filled with surreal sight and sound.

**Audiences were provided a total sensory experience** when, over two nights, The Studio was transformed into the ultimate urban village night club. *Dance Track: Pasifika Seams Fashion Club Night* featured a musical cocktail mixed with movement and the best of phat fashion from New Zealand's premier fashion awards and local Sydney designers.

**Three programs provided a diverse range of ground-breaking and thought-provoking cinematic experiences.** Resfest showcased new work from around the world, *Cinematic Electronica* explored the world of music video and at the *Branded Entertainment Forum*, Resfest filmmakers and guests debated the merits and pitfalls of cinematic work that is commissioned and underwritten by large corporations.

**Transcending the conventions of music video and pop concert**, punk 'godfather' Ed Kuepper joined forces with an international cast for a fusion of live music, video projection and minimalist set design in *Ed Kuepper's mLL (music for Len Lye)*. Specially commissioned large-scale video projections by 12 artists were meshed with sonically explosive live-music composed and performed by Kuepper.

**500 families and 120 artists contributed to create a raw cinematic performance piece.** *kNOT @ Home* united its theme of the loss and the re-building of home. Kerry Armstrong was a special guest in this epic film/theatre production about young outsiders around the world.

**Audience involvement in the development of new work continued this year** with two more works-in-progress being presented, then discussed and assessed in an open forum between audience and the artists (*Scratch Nights: Billie and Unfinished Business: X Marks the Spot*). One of our previous Scratch Night projects *BPM beatsperminute* also returned to Sydney Opera House for a full season this year. Produced in association with Blackbird Productions, this energetic and contemporary live music and dance experience fused music vocals, rap and tap to create an audience favourite.



# Young Audiences and Education

This year, programs for young audiences aimed to delight, inspire, thrill and enhance learning. Presentations ranged from interactive, innovative programs for babies and toddlers through to percussion rap and tap combinations for teens. They also included a range of performing opportunities for young people as artists.

## KEY OUTCOMES 2004/05



BPM beatsperminute

### House:Ed

Supporting our aim to provide excellence in performing arts education to students of all ages, the second year of our House:Ed program offered primary and secondary school audiences 64 performances and workshops linked to school curricula and educational goals. Teacher's notes accompanied each production and professional development workshops for teachers were also provided as part of this multi-faceted offering, which received positive feedback from students and teachers alike.

A highly theatrical and visually spectacular production explored why 500,000 children, from convict times onwards, were placed into institutional care. *Children of the Black Skirt* graphically represented many of the findings of the 2004 Committee Inquiry into Children in Institutional Care Committee and highlighted how society's treatment of its young people, particularly indigenous children, reflects our fears and anxieties as a nation. Six performances for secondary students attracted an audience of 676.

High school students were encouraged to broaden their involvement with the arts through special schools performances within The Studio program. These included the energetic and invigorating tap and rap of *BPM beatsperminute*, the hip and street-wise *The New Breed* which showcased the exceptional acrobatic and aerial skills of the final-year students from the National Institute of Circus Arts, and the unique cyber-corroboree of *Stereotype* from Morganics and Wire MC, a lyrical and physical boundary-pushing combination of hip hop, theatre and stand-up comedy.

A hands-on opportunity to explore play making and the interconnectedness of fact and fiction was offered through a series of play-building workshops. A collaboration between Sydney Opera House, Monkey Baa Theatre for Young People and Sydney Writers Festival, the workshops were based on Jackie French's best-selling novel, *Hitler's Daughter*. A rich and in-depth program working in conjunction with writers, dramatists and actors ranged from exploration of ideas on adapting the novel for the stage, through to creative development of the script.

### Kids At The House

Encouraging young people's interest and engagement with the performing arts, our ever-popular Kids at the House program offered a diverse range of stimulating presentations for children and their families in a total of 145 performances.

Gently nurturing young imaginations, the Patch Theatre production of *Pigs, Bears and Billy Goats Gruff* brought fresh adaptations of children's classics to Sydney Opera House, after performing to 10,000 people across Australia. Using a delightful combination of traditional tale-telling with the imaginative use of household implements to intrigue and stimulate young minds, 10 performances attracted an audience of 3,949.

Coming to term with our differences was the theme of *Show*, a program about two radically different children forced by circumstances to play together. Presenting a show within a show, using just each other and the music and objects in the room, nine performances attracted an audience of 1,254.

Smart, progressive theatre for three to eight year olds, *Sharon Keep Ya Hair On!*, performed by the Patch Theatre Company, was a humorous snapshot of modern life that focused on keeping cool in times of change. Inspired by the upbeat, funny trilogy of story-poems by acclaimed children's writer Gillian Rubinstein and illustrator David Mackintosh, the production was packed with live music, witty visuals, wondrous gadgetry and lots of audience participation. 24 performances attracted an audience of 6,735.

Acclaimed for its warmth, originality and clever combination of comedy, song, movement, sampling, projection and audience participation, *Fluff* was a highly imaginative work. Delving into the secret lives of toys and the way children endow toys with personalities, 10 performances attracted an audience of 2,392.

Our perennially popular Babies Proms series for two to five year olds this year encompassed a broad-ranging and culturally diverse program that also toured 18 towns and cities in Northern and Central Western New South Wales, courtesy of the generous support of our Touring Partner, Country Energy. This year's offerings included *Toybox*, a musical exploration of toys, *Ukulele Mekulele*, humorous, old-style vaudeville music theatre, *Jig-A-Jig-Jig*, toe-tapping, knee-slapping contemporary Canadian folk music and *Quack*, which brought alive the sounds of farmyard animals. 98 performances attracted a total audience of 20,154.

### Other Special Performances

Three informative programs for young ballet lovers were offered this year by our Presenting Partner, The Australian Ballet. *Dance and Dancers* presented highlights of the company's 2004 repertoire over three performances which attracted an audience of 2,695. *Introduction to the Ballet* showcased the art and the technique of ballet, from coaching to rehearsal to performance, in two sessions that attracted an audience of 2,559. *Saturdays at Five* was a new series of informative talks for ballet lovers, each relating to the program currently being performed.



Pigs, Bears and Billy Goats Gruff



Babies Proms - Ukulele Mekulele

# Broadening the Experience

This year, we created a set of whole-of-organisation customer service objectives, building into them the means for implementation and ongoing improvement; we expanded our guided tours and increased patronage; our food and beverage offerings continued their success; importantly, we developed a vision for the ideal visitor experience.

## KEY OUTCOMES 2004/05



Backstage Tour

**Committing ourselves to walking the talk**, a whole-of-organisation set of service objectives, launched in December 2004, was followed by the setting of more detailed standards and the means by which they will be measured. The new *Commitment to Our Customers* is designed to engender the spirit of Sydney Opera House and our promise to deliver customers the best possible experience. A Customer Service Team, led by the Executive Team, will review implementation and assist with continuing to find new ways to continually improve customer service.

**More people experienced the magic inside the building this year**, with Guided Tour patronage rising to 246,953 people (up by 2,000 on last year). 'Roll up' tours are the largest generator of income, representing 65% of total tour revenue. 'Booked tours' accounted for 50,000 visitors and are forecast to increase in 2005/06, following sales development activity. Main Hall Tours are geared towards visitors with tight itineraries, with Mandarin now representing the language of over 90% of Main Hall Tours customers. The new exclusive Backstage Tour for eight people proved a popular addition, exceeding initial expectations with take up of 105 tours by 840 customers.

**A complete dining, education and performance experience provided 70% of package revenue this year.** The Starry Nights package, including the choice of dining at Guillaume at Bennelong or Aria Restaurant, provided visitors with a magical and comprehensive experience of Sydney Opera House. 9,000 performance packages were taken up this year, with over 50% of patrons coming from the USA, followed by visitors from the UK and mainland Europe.

**A compelling vision for the future visitor experience was developed**, following a major tourism review. The vision will see an overhaul of the complete visitor experience over the next few years, with the aim of transforming it into the "must do" for every Sydney visitor, with a reputation for excellence that is recognised by the tourist industry. The vision encompasses every facet of the experience including the welcoming feel of the site; the creation of defined journeys and hubs of activity; top quality visitor information in key locations, developing a compelling suite of continually adapting tour products and packages for business and leisure sectors; developing broader and stronger relationships with the tourism industry; adopting industry best practice. 2005/06 will focus on developing a team of experienced tourism professionals in the areas of research, marketing, product development and sales and on the introduction of foreign language tours, with an initial focus on Asia.

**Providing transport assistance to the site for our less mobile patrons**, a new free priority passenger shuttle service commenced in February 2005. Running between Circular Quay and Sydney Opera House, before and after most performances, the shuttle is a 22-seater, wheelchair accessible minibus. Following positive feedback from customers, the service will be continued.

**Adding greater value to the whole Sydney Opera House experience**, food and beverage recorded yet another successful year. *Guillaume at Bennelong* has positioned itself as one of Sydney's finest dining experiences and continued to win awards, including Restaurant of the Year 2004 (*The Australian Gourmet Pages*). *Opera Bar* both increased its sales and its customer base, this year featuring a highly successful seven-days-a-week live music program of jazz, funk and soul. *Theatre Bars* increased its focus on service delivery, including a more streamlined approach to sales during high-traffic short interval periods.

**Generating valuable revenues to support performing arts activities**, retail sales continued to grow, with postcards, music CDs, Sydney Opera House memorabilia and books being the most popular items. In addition to providing funds, the retail program also supports and extends Sydney Opera House brand. Plans have been developed to revitalise the stores next year and to explore new opportunities to further extend the brand.

**Continuing to capture more of the experience online**, the second phase of our website design and content upgrade was launched. Search functionality and navigation were improved and three mini-sites were created, for House:Ed, Kids at the House and The Studio.

**Visitor information was substantially enriched** this year through a number of LG plasma screens positioned around the site, relaying enhanced video performance clips and performance details.

**Designed to revolutionise the way we sell tickets, manage our relationships with customers and conduct fund-raising activity**, implementation of our new Unified Customer Support System commenced. Hewlett Packard has been working with us to design and provide the enabling hardware platform, with software from Tessitura Arts Enterprise. Sydney Opera House is leading this major project in a consortium business model that currently includes Opera Australia, the Australian Chamber Orchestra and the Seymour Centre. The current ticketing system will be totally replaced over time, with all ticket sales from January 2006 sold from the new system.

**Lexus, our Principal Sponsor, continued to deliver on our longest standing business relationship.** This is a benchmark sponsorship now and one that we see becoming increasingly important as we strive to further enhance the customer experience.



Opera Bar

EXHIBITION HALL 2004/05	
EXHIBITION (FREE)	PEOPLE
Object - Import/Export	16,196
Object - Vast Terrain	6,506
Message Sticks - TogetheReconciliation	3,734
Country Energy Landscape Exhibition	1,685
<b>TOTAL</b>	<b>28,121</b>

5 YEAR GUIDED TOURS TRENDS	
YEAR	PEOPLE
<b>2004/05</b>	<b>246,953</b>
2003/04	244,890
2002/03	229,100
2001/02	260,857
2000/01	261,257

# Building and Environment

This year revealed the first Utzon-designed interior and saw commencement of work on a spectacular Utzon-designed modification to the exterior; broadcast facilities became world-class and acoustics and lighting improvements were a major focus; plans for venue and asset management excellence were developed; national heritage listing this year we hope is the precursor to world heritage listing; improved security, once again, was a whole-of-organisation priority.

## KEY OUTCOMES 2004/05

**The first Utzon-designed interior was completed, opened and named in his honour on 16 September 2004.** The versatile new Utzon Room features quality acoustics, Utzon's signature natural timber finishes and his dramatic creation, a 14-metre floor-to-ceiling tapestry.

**Actioning another contemporary design, this time for the exterior,** work commenced on a spectacular 45-metre colonnade. When opened in 2006 it will link the western foyer interior with the Harbour, which becomes the focal point for all venues, as originally envisaged. The loggia, with its nine new openings, will flood the foyers with natural light, giving patrons views of Sydney Harbour and the city.

**Enabling Sydney Opera House live performances to be captured and broadcast,** the new Recording Studio, featuring ground-breaking technology and links to all venues and broadcast points, was opened in October 2004. With digital audio technology designed by audio specialist Euphonix, in collaboration with our sound specialists, the new Recording Studio enables world-class recording of any Sydney Opera House performance, including those on the Forecourt. Not only can it produce DVD and CD recordings of the highest quality, the new Recording Studio will also facilitate superb sound for simulcast and webcast performances.

**Continuing to action improvements on venue acoustics,** this year trials with the Sydney Symphony using segments of horseshoe-shaped tiered stage risers in the Concert Hall were undertaken. Following the success of these trials, full-scale prototype testing of the proposed new orchestra geometry will be undertaken early in 2006.

**Meeting our commitment to raise our visual profile through better lighting,** we completed one major lighting project and developed two others. In time for Christmas 2004 the six north-facing roof shells were illuminated with 24 new spotlights, making the profile of Sydney Opera House shells visible from the city's north for the first time. An improved overall lighting solution for the western roof shells, which will enhance their curvature and remove horizontal shadow lines was also successfully developed. Implementation will be completed by December 2005. New optics were also designed for exterior broadwalk lighting, which will increase coverage of exterior pavements and further improve safety and security. These will be installed by October 2005.

**Making building care and presentation a priority,** a range of Building Condition Indices were introduced. The Building Fabric Index measures the condition of the building, the Cleanliness and Tidiness indices measure how well we present Sydney Opera House. With 100% representing "as new", a target score of 90% was established. During the trial this year, scores achieved an average of 80% which is reasonable given the available resources.

**Enabling us to compare our facilities management with those of other iconic buildings,** a two-year collaboration with the Cooperative Research Centre for Construction Innovation commenced. Three areas of research and planning are being undertaken. The first will investigate how to establish comparative benchmarks for unique buildings; the second will look at how to align maintenance procurement strategies with business functions to help select contractors with the right cultural fit. The third will establish documentation standards that will enable the building of an interactive model of the venue that is linked to technical and maintenance imperatives.

**Sydney Opera House's outstanding heritage value and the vital role it plays in Australia's cultural life was officially recognised** this year with National Heritage listing. State and Federal Governments are now working together for World Heritage listing of the site.

**Providing better performance and a solid foundation for all business systems,** the backbone of the IT network was upgraded by increasing bandwidth and replacing equipment that is no longer supported.

**A dramatic increase in overall speed and more efficient processing of supplier and customer accounts** were achieved after a major upgrade of the SUN financial system. A disaster provision was also implemented with the addition of a new, off-site server to house the accounting system.

**In our continued focus on security, three new security initiatives were implemented.** Following completion of security program upgrade last year a new lock and single key access system was installed this year, with 1400 door locking cylinders replaced. The security control room video recorders were converted from analog to digital format and the number of interior and exterior surveillance cameras was increased. The security reporting and communication was improved through the introduction of a new security incident reporting system.

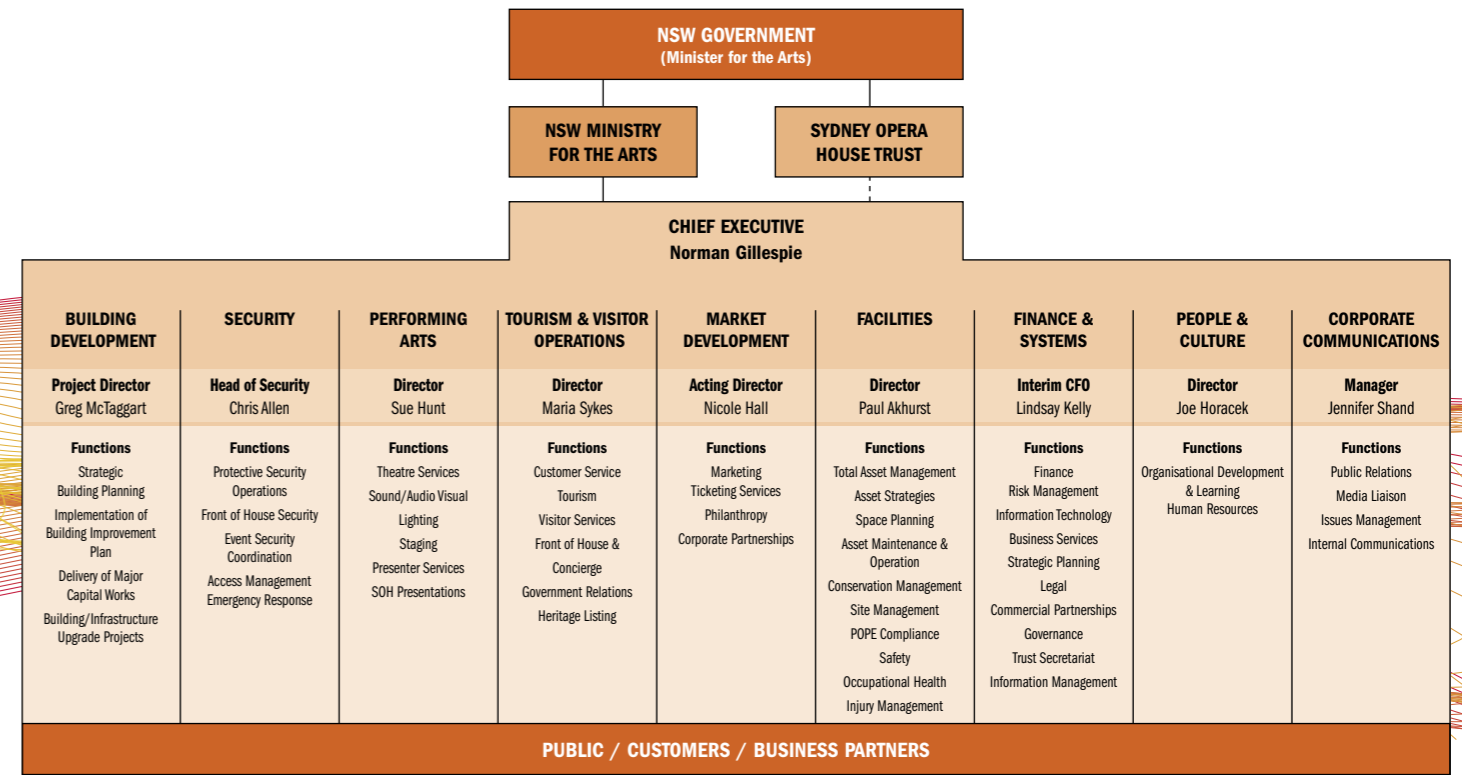
**A revised Energy Management Plan** identified the major energy consuming operations as mechanical services (44%), generally lighting and power (21%) and chillers (20%). From September 2005, we will progressively implement a new metering, control and operation strategy to better understand and manage our energy consumption in the areas of mechanical services, lighting and power, which currently account for 85% of the energy consumption.

**Our waste recycling program has been maintained** in accordance with Government guidelines. Recycled waste consists of cardboard, paper, glass, plastic and metal containers, cooking oil and scrap metal, using a commingle system supported by Gallaway Environmental Waste Management. In the past 12 months, we have also successfully implemented construction material separation. Our last two waste audits have shown good recycling levels and our 2005 Waste Reduction and Purchasing Policy Report will highlight weaknesses and deficiencies and provide us with additional opportunities for recycling.



New lighting

# Corporate Governance



Guillaume at Bennelong



## Sydney Opera House Trust

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 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 2004/05 Year

### Trust Committees, memberships, attendances

On 1 January 2005 Mr Kim Williams replaced Mr Joseph Skrzynski AM who completed his full term as Chair of the Trust. Ms Renata Kaldor AO and Mr Leo Schofield AM replaced Ms Diane Grady and Mr Dennis Watkins as Trustees. On the request of the Trust Mr Dennis Watkins continued as Chair of the Conservation Council, which is an advisory committee to the Trust.

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.

### 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, Security, Unified Customer Support System, Artistic Vision and Tourism Review.

**Attendance at Trust meetings** (includes Trust Planning Session): Kim Williams - Chair from 1 January 2005 to present 5 (5), Joseph Skrzynski - Chair up to 31 December 2004 3 (3), John Ballard 6 (8), Gail Burke 5 (8), Renata Kaldor 4 (5), Diane Grady 3 (3), Jacqueline Kott 8 (8), Robert Leece 6 (8), Tim McFarlane 6 (8), Rhoda Roberts 3 (8), Leo Schofield 3 (5), Barbara Ward 6 (8), Dennis Watkins 3 (3).

**A whole of Trust Planning Session** was held in March 2005 attended by Trustees and the Executive Team. The focus of the session was on trends, marketplace and aspirations and included a briefing by the Ministry of the Arts on Government Boards and Trusts, the legislative framework of the Sydney Opera House Trust and the key Government relationships and reporting requirements; Strategic Plan Annual Review, including new strategic projects and strategic change issues; and audience development.

**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.

Eight meetings were held this year with key agenda items including review of business performance and the following internal audit reports: Online Ticketing Web Page Security, Windows 2000 Desktop Environment, Occupational Health and Safety and Internet and Email Integrity. The Committee also reviewed the outcomes of a house-wide Business Risk Assessment undertaken by Deloitte Touche Tohmatsu, financial investment into entrepreneurial programs, Information Management & Technology Strategic Plan Annual Review, variances to contracts, International Financial Reporting Standards, international visits and recreation leave accrual.

**Attendance at Risk Management Committee meetings:** Trustees: Tim McFarlane - Chair 6 (8), Kim Williams 1 (3), Joseph Skrzynski 4 (5), Gail Burke 4 (8), Barbara Ward 6 (8).

**The Building Committee** provides guidance to the Trust on the implementation of the Venue Improvement Plan and other key infrastructure projects, to ensure that all design and construction is consistent with the Utzon Design Principles and the Conservation Plan. It also ensures that proper controls are in place during all stages of project development and execution.

Seven meetings were held this year, with key agenda items including Opera Theatre, Reception Hall/Utzon Room, Western Loggia, external lighting and other key infrastructure projects including Strategic Asset Management Plan, Main Switchboard Upgrade, Concert Hall Acoustics and CCTV Security Surveillance System.

**Attendance at Building Committee meetings:** Trustees: Robert Leece - Chair 7 (7), Kim Williams 1 (3), Joseph Skrzynski 3 (4), Leo Schofield 3 (3), Dennis Watkins 3 (4); Management: Norman Gillespie 7 (7), Vicki Gillespie 5 (6), Lindsay Kelly 1 (1), Greg McTaggart 4 (4), Paul Akhurst 2 (2), John McWhinney 1 (1).

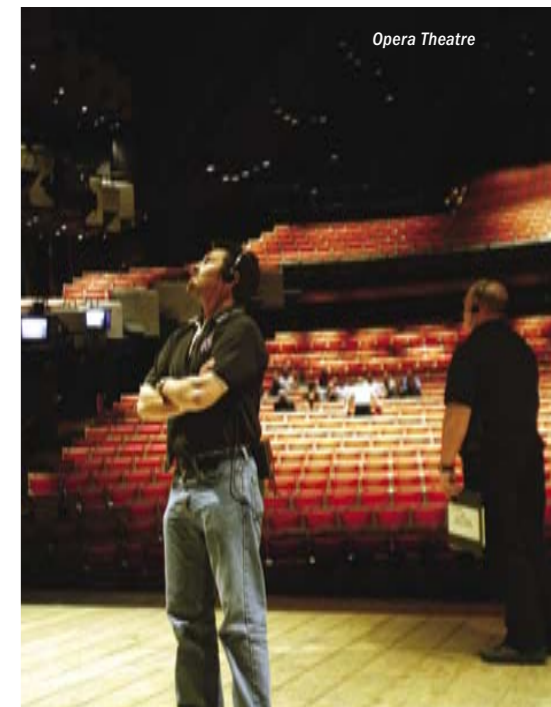
**The Conservation Council** provides recommendations to the Trust on the preservation, conservation and development of the building and site. Three meetings were held this year, with key agenda items including the formal development of a Conservation Plan and issues relating to State Heritage Listing, which was achieved this year. On the request of the Trust, Mr Dennis Watkins continued as Chair of the Conservation Council following the completion of his term as Trustee on 31 December 2004 due to his high level of expertise relating to conservation matters at Sydney Opera House.

**Attendance at Conservation Council Meetings:** Trustees: Dennis Watkins - Chair 1 (1), Renata Kaldor 2 (2), Jacqueline Kott 3 (3); Management: Norman Gillespie 1 (3), Maria Sykes 1 (1), Paul Akhurst 3 (3); External Specialists: Dennis Watkins - Chair 2 (2), Joan Domicelj 3 (3), Chris Johnson 3 (3), Edward Trueman 2 (3), John Tansey 3 (3)

**The Sydney Opera House Appeal Fund**, with membership identical to the Trust met twice.

All absences were formally noted and Trustees were excused from attending the specific meetings.

Opera Theatre





# The Trust



**KIM WILLIAMS, CHAIRMAN, B.Mus (Univ Syd)**, appointed 2005, is Chief Executive of FOXTEL and a Director of Sydney Theatre. 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 Sydney Opera House Trust and a member of the Risk Management Committee and Building Committee. He brings to Sydney Opera House diverse management, board and committee experience in the commercial and public sectors.



**JOSEPH SKRZYNSKI, AM, BEc (Hons)**, Chairman 1996-2004 (completed his term as Chairman 31 December 2004), is Managing Director of the investment funds manager Castle Harlan Australian Mezzanine Partners. His past positions include President of the Australian Venture Capital Association Limited, Deputy Chairman of the Major Organisations Fund of the Australia Council, Chairman of the Australian Film & Television School, and member of the Boards of Sydney Dance Company, Belvoir Street Theatre and Aboriginal Arts and Crafts. Joseph was the Chair of the Performance Review Committee and a member of the Risk Management Committee and Building Committee.



**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. A former Director of Woolworths Limited, CSR Limited and Chairman of Wattyl Limited, John also previously held several managing director roles, and worked in Europe and Asia for many years. He has a MBA from Columbia University in New York with a major in Marketing and International Business. John has recently retired from Southcorp.



**GAIL BURKE**, appointed 2000, is Managing Director and Head of BNP Paribas Securities Services Australasia, a leader in international investment operations and outsourcing. She is a non-executive director of Harvey World Travel. 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 is providing support regarding e-environment initiatives and IT infrastructure and is a member of the Risk Management Committee.



**DIANE J GRADY, BA (Hons), MA, MBA, FAIM, FAICD**, Trustee 1996-2004 (completed her term as Trustee on 31 December 2004), is a Director of Woolworths Ltd, Bluescope Steel Ltd, and Wattyl Ltd and chairs the personnel and remuneration committees for each of these Boards. Diane was formerly a partner with McKinsey & Co. where she led the global organisation and change management practice and the firm's consumer goods, retailing and marketing practice in Australia. She recently retired as President of Chief Executive Women (CEW), and as a Director of AIM NSW and remains a Governor of Ascham School. Diane was a member of the Performance Review Committee.



**RENATA KALDOR, AO**, 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. 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.



**JACQUELINE KOTT, BA WA, Hon Fellow Syd, Hon DUniv UNSW**, appointed 2002, has a long and illustrious involvement 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. She has a lifetime of involvement with the performing arts, as a performer and audience member. Jacqueline 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, a Director of Transport Infrastructure Development Corporation 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. He is the Chair of the Building Committee.



**TIM MCFARLANE, BEc ASA**, appointed in 1997, 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 Councils of Musica Viva and the Adelaide Festival, is a Councillor of the Sydney Theatre Company Foundation and is a Business Ambassador for South Australia. Tim is 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. 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 Rugby World Cup 2003 Opening Ceremony Earth Segment. She is the Creative Advisor for the Indigenous Program Japan World Expo 2005 and Artistic Director Garrabarra Dance Company, a journalist for ABC Radio National AWAYE program and the national weekly music program *Deadly Sounds*. Rhoda directly supports Message Sticks Indigenous Festival.



**LEO SCHOFIELD, AM**, appointed 2005, brings outstanding artistic, entrepreneurial and commercial expertise to the Trust. He is a former Director of Sydney Festival (1998-2001), Artistic Director of the 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.



**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 a member of the Risk Management Committee.



**DENNIS WATKINS**, appointed 1996-2004 (completed his term as Trustee on 31 December 2004) is a writer, producer and director. He has worked at the Sydney Opera House in various roles since 1974, including work for Opera Australia, Sydney Symphony, Sydney Theatre Company, ABC Radio and the Trust itself. He has directed the annual Helpmann Awards for the last five years. A former Mardi Gras Festival Director, Commissioning Editor of ABC TV Comedy and Creative Consultant to Fox Studios Backlot, Dennis also wrote the libretto for the widely acclaimed opera about the Sydney Opera House, *The Eighth Wander*. Dennis is dedicated to promoting the contemporary performing arts in Australia and on the request of the Trust continues as Chair of the Conservation Council.

# The Executive Team



**NORMAN GILLESPIE, PhD, BA (Hons)**, appointed to Sydney Opera House 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 Australian Business Arts Foundation (Abaf), Deputy Chairman of Abaf NSW, Deputy Chairman of the Australian Brandenburg Orchestra and a Director of the Sydney Convention and Visitors Bureau. Norman is a member of the Building Committee and Conservation Council.



**JOE HORACEK, BA (Hons), MAHRI**, appointed to Sydney Opera House in 1992 and to the position of 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 the Secretary-General of the Association of Asia Pacific Performing Arts Centres.



**SUE HUNT, BA, MAICD**, appointed to Sydney Opera House in September 2003 as Director, Performing Arts. Sue is responsible for all aspects of producing and presenting performing arts events, venue management and theatre technical services. 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 and is a board member of Australian Theatre for Young People.



**MARIA SYKES, BA (Hons)**, appointed to Sydney Opera House in 2002 and as Director of Tourism & Visitor Operations in June 2005. Maria is responsible for all aspects of tourism and customer relations, as well as managing Government relations and Heritage projects. Maria began her career working in the hospitality and service industry in England. She has held various policy positions in public defence and international affairs agencies in the UK. Maria moved to Sydney in 1995, and became a Multimedia Producer before joining the NSW Cabinet Office in various roles, including arts and tourism policy and heading up the Cabinet Secretariat. Maria was a French Announcer for the 2000 and 2004 Olympic Games and she is a member of the Conservation Council.



**VICKI GILLESPIE, BEc, FAICD, FAIM**, appointed to Sydney Opera House in October 2002 as Director, Finance and Systems and resigned 22 June 2005 to undertake a role in the private sector. Vicki was responsible for the finance, IT, commercial operations, legal, business services, and corporate planning and governance functions. She was a member of the Building Committee, and was responsible for the Secretariat to the Trust and its sub-committees. Vicki brought with her over 18 years of international corporate experience as a senior finance and operations executive in the IT&T industry. Born and raised in the US, she relocated to Australia in 1992 and became a citizen in 2001. She has a Bachelor of Economics degree from Cornell University and has completed post-graduate work in accounting and business law.



**NICOLE HALL, BBus, AMAMI**, appointed to Sydney Opera House in June 2003 as Marketing Manager and as Acting Director, Market Development since February 2005. Nicole is responsible for the marketing of Sydney Opera House performances and the precinct, brand management and development, marketing communications, corporate partnerships, philanthropy, ticketing services and the website. Nicole has worked in the field of marketing for 12 years and her experience has largely been gained in the private sector, both in Australia and the United Kingdom, and includes four years at David Jones. Nicole is an associate member of the Australian Marketing Institute.



**PAUL AKHURST, BSc (Hons), MSt (Cantab), MCIOB, MAIB**, appointed to Sydney Opera House in 2000 as Planning & Program Officer, Manager, Facilities Operations and Maintenance in 2003 and as Acting Director, Facilities since 2004 and was appointed to this role in August 2005. He is responsible for facilities planning and development, maintenance, site management and occupational health and safety. Paul has 23 years of experience in construction and facilities management, working on a wide range of projects the UK and, since 1999, in Australia. Paul is a member of the Conservation Council.

# Our People and Culture

This year a more collaborative approach to future growth was undertaken. A Workplace Giving Program was introduced and a new Enterprise Agreement was certified. There was increased focus on training, creating a safer workplace, taking better care of employees and on improving internal communications and service delivery.

## KEY OUTCOMES 2004/05

**Achieving a diverse and skilled workforce, improving access to employment and participation and creating a workplace culture that encompasses fair practices and behaviours** are all key priorities for the organisation. To that end, a number of equal employment opportunity (EEO) initiatives were implemented this year and are reported on both in this section and in various others within this Report. To ensure our continued focus and measurement of our activity, we also submit a separate EEO Annual Report to the Office of the Director of Equal Opportunity in Public Employment.

**Making employees an integral part of decision making and action**, the beginnings of a collaborative approach to our future growth as an organisation was implemented. A survey measured employee opinion on a broad range of issues which included: job clarity, satisfaction, and remuneration; development and career growth; productivity and resources; leadership and management; work relationships and communications. Over 200 staff participated in workshops to analyse their own work group results and plan their own improvements, as well as making whole-of-organisation recommendations to the Executive Team. Common themes for organisational improvement included: systems, project planning and resourcing; executive leadership approach; recognition and remuneration; working together and sharing of information; understanding and recognition of each other's contribution; and physical work environment.

**Facilitating the opportunity for staff to give back to the community** in November 2004 a Workplace Giving Program commenced, led by volunteers from all areas of the organisation. Staff are now able to donate to various charities, before tax, direct from their pay packets. In the seven months that the program has been running, some 86 staff members have donated \$11,000 to Boys Town, Redkite (previously named Malcolm Sargent Cancer Fund), OzGreen and The Benevolent Society.

**Delivering a number of workplace benefits to the organisation, to staff and to presenting companies**, a new two-year Enterprise Agreement was certified in August 2004. Key components of the Agreement included: an industry-aligned Recording and Broadcast Allowance to facilitate more on-site recording; removal of restrictive rostering practices; expansion of employment types to include both permanent and temporary part-time; increase of shift lengths for casual workers from 8 to 10 hours. In recognition of these and other initiatives a 3% pay increase for staff in July 2004, with a further 3% in July 2005 was agreed complying with the NSW Government Wages Policy.

**Designed to build on existing relationships and help create a safer workplace**, Safety Week 2005 launched the performing arts-based Occupational Health & Safety Training Calendar 2005, with all Safety Week sessions open to all staff and key users of Sydney Opera House. Workshops in this year's calendar included: Risk Management, First Aid, Manual Handling, Living with Shiftwork, OH&S Awareness and Inspections, Protective Equipment. A range of healthy living initiatives included classes in Diet and Nutrition, Yoga, Pilates, Tai Chi and Meditation and the formation of Walking Groups. A new 'Drive to Survive' workshop was introduced in response to an increase both in journey-based workers compensation claims and the number of staff driving vehicles during work hours.

**Continuing to offer technical theatre traineeships**, this year two indigenous traineeships in lighting and staging and a third trainee from regional New South Wales in sound/audio visual commenced. Since 2000 13 traineeships have been provided to indigenous people, 10 of whom have now completed their training. All trainees are employed in arts-related industries, seven of them in technical departments of Sydney Opera House. This successful program was recognised this year with a Silver Award in the Cultural Diversity category of the Premier's Public Sector Awards.

**Raising the bar on training and qualifications**, in our 6th year as a Registered Training Organisation (RTO), we awarded a total of 74 nationally recognised training qualifications, an increase of 50 from 2003/04. This year we extended the scope of our RTO to include Security and Front Line Management qualifications. Some 40 front line managers and supervisors commenced an on-and-off-the-job 12 month training and assessment program to gain Certificate IV in Business (Front Line Management). Since accreditation as an RTO in 2000, Sydney Opera House has awarded a total of 225 qualifications.

**Further improving organisational communication and service delivery**, we continued to broaden the scope of the intranet service. A number of portfolio mini-sites were set up to facilitate up-to-date information for specific departments, in addition to the introduction of back-end database consolidation and online self management tools. A function to enable Expressions of Interest to be received online was developed and an online Presenter Survey is currently under development. Sydney Opera House intranet recorded an average 630 visits per day, versus a total of 500 per day in 2003/04.

**Focusing on better care of employees and performers**, a number of refinements to the Green Room menu were made. Food and beverage operator Dolce Vita improved the overall quality and breadth of the menu as well as introducing a number of healthy options.



Workplace Giving Program - Staff and Charity Representatives



Traineeship Program - Lindsay Williams, Tim Shoard and Kurtis Saunders

FOUR YEAR COMPARISON OF STAFF AS AT 30 JUNE				
	2005	2004	2003	2002
Total Permanent Staff	294	304	246	226
Equivalent Full-Time				
Permanent Staff	275.41	288.06	237	218
Total Non-Permanent Staff	333	334	388	412
Equivalent Full-Time				
Non-Permanent Staff	121.88	111.54	141	125
<b>Total Full-Time Equivalent</b>	<b>397.3</b>	<b>399.6*</b>	<b>378</b>	<b>343</b>

\* In 2004 additional security positions were established.

# Financials

## Operating Result

Overall 2004/05 was successful for Sydney Opera House with a positive operating result achieved for the year. The operating profit before depreciation and maintenance activities was \$2m, representing a 13% increase on last year.

Operating revenues grew by 8%, an increase of more than \$3m. Food and beverage increased revenues by 33%, following the restructuring and renegotiation of catering arrangements and the redevelopment of food and beverage offerings. Fundraising revenue increased by 25% boosted by newly negotiated contracts. Production revenue consolidated on last year's results with a range of successful co-productions between Sydney Opera House and the Sydney Symphony and Opera Australia, along with a range of other successful commercial performances.

A marketing campaign implemented in the second half of the year contributed to total tourism attendances of 246,953, a 1% increase on last year. Price point movement contributed to an overall 10% increase in tourism revenue.

	2005 \$000	2004 \$000
<b>Operating Activities</b>		
<i>Revenues</i>		
Operating revenues	41,533	38,496
Government endowment (inc security)	14,091	15,247
	55,624	53,743
<i>Expenses</i>		
Operating expenses	53,573	51,923
Depreciation	10,860	11,506
<b>Net profit/(loss) including depreciation</b>	(8,809)	(9,686)
<b>Other Activities</b>		
<i>Revenues</i>		
Strategic asset management grants	19,242	19,448
Other capital grants	18,313	18,511
Asset-related revenues & adjustments	1,112	939
Increase in prepaid superannuation	4,123	3,702
Appeal fund	10	36
	42,800	42,636
<i>Expenses</i>		
Building refurbishment & maintenance expenses	21,280	16,987
<b>Surplus/(Deficit) from ordinary activities</b>	12,711	15,963

## Supporting the Development of Artists and their Work

Sydney Opera House continued to play a key role supporting and participating in the development of new artists and diverse art forms through the Producers Unit and through support for a wide range of events. Expenditure on these activities was increased to \$5.8m, resulting in an investment of \$3m, net of related production income. Over 550 performances were presented to a total audience of more than 179,000.

## Building Management

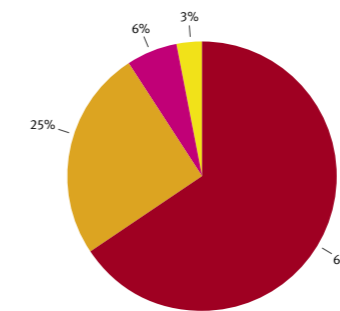
The overall surplus from ordinary activities, of \$12.7m resulted primarily from the recognition of \$19.2m of Strategic Asset Management grants received in 2004/05 and \$18.3m for the Venue Improvement Programme. The assessment of the funding position on defined benefit superannuation schemes also boosted the surplus by a further \$4.1m.

The \$18.3m Venue Improvement Programme capital funding in 2004/05 is part of a \$69m package of funding approved by NSW Government in 2001/02. VIP Project achievements for 2004/05 included:

- completion of the Utzon Room (previously known as the Reception Hall) and its official opening by the Premier, The Hon. Bob Carr in September 2004
- completion of the foundations for the Western Loggia and commencement of the construction of the main contract for the loggia and openings
- significant progress on the concept design for the proposed future Opera Theatre Renewal project
- tested a new orchestra layout, in collaboration with the Sydney Symphony to provide acoustic improvements in the Concert Hall.

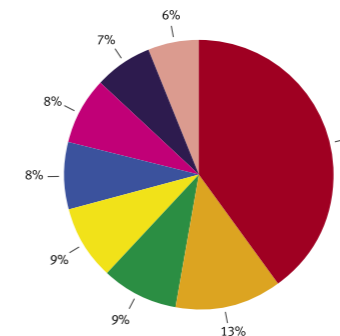
Strategic Asset Management grants of \$19.2m in 2004/05 funded the majority of ongoing building maintenance requirements. For 2004/05 maintenance expenditure totalled \$23.6m, with \$19.9m expensed and a further \$3.7m capitalised. Maintenance works were undertaken on all major systems including air conditioning, electrical services, theatre systems, building structure, roadways and paving.

## Sources of Funding for Operating Activities



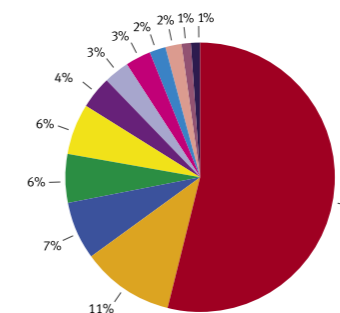
	\$000
Self-generated commercial & recoveries	36,053
Endowment	14,091
Self-generated fundraising	3,578
Interest	1,901

## Commercial Revenue Sources



	\$000
Venue rental & recoveries	15,061
Tourism services	5,038
Fundraising	3,578
Food & beverage	3,226
Box office	3,159
Programming	2,888
Business Development & Retail	2,604
Front of house	2,135

## Operating Expenses



	\$000
Salaries & related	28,974
Presentations	6,078
Administration	3,960
Facility	3,391
Marketing	3,320
Fees for service	1,894
Merchandising (incl. joint ventures)	1,526
Tourism	1,442
Consumables & minor equipment	1,101
Other	964
Repairs & maintenance	538
Training	386

**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 2005, 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 2000 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  
CHAIRMAN



TIM MCFARLANE  
TRUSTEE

SYDNEY  
12 OCTOBER 2005



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:

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

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

**The Trustees' Role**

The financial report is the responsibility of the Trustees of the Sydney Opera House Trust. It consists of the statement of financial position, the statement of financial performance, the statement of cash flows and the accompanying notes.

**The Auditor's Role and the Audit Scope**

As required by the Act, I carried out an independent audit to enable me 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 and Assurance Standards and statutory requirements, and I:

- evaluated the accounting policies and significant accounting estimates used by the Trustees in preparing the financial report, and
- examined a sample of the evidence that supports the amounts and other 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 the 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.



P Carr FCPA  
Director, Financial Audit Services

SYDNEY  
14 October 2005

**BEGINNING OF AUDITED FINANCIAL REPORT**

**STATEMENT OF FINANCIAL PERFORMANCE  
for the year ended 30 June 2005**

	NOTE	2005 \$000	2004 \$000
<b>Revenues from ordinary activities</b>			
Sale of goods and services	2(a)	33,934	31,724
Share of net profits for joint ventures accounted for using the equity method	13	656	639
Investment revenue	2(b)	3,275	2,767
Other revenue	2(c)	3,527	2,834
Superannuation-increase in prepaid position	11.2	4,123	3,702
Government Contributions	2(d)	51,646	53,206
<b>Total revenues from ordinary activities</b>		<b>97,161</b>	<b>94,872</b>
<b>Expenses from ordinary activities</b>			
Employee benefits	3(a)	29,540	27,069
Other	3(b)	23,251	24,165
Maintenance		20,889	16,170
Depreciation and amortisation	3(c)	10,860	11,505
<b>Total expenses from ordinary activities</b>		<b>84,450</b>	<b>78,909</b>
<b>SURPLUS FROM ORDINARY ACTIVITIES</b>			
	14	<b>12,711</b>	<b>15,963</b>
Net increase in asset revaluation reserve	14	170,925	...
<b>TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY</b>	14	<b>170,925</b>	...
<b>TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS</b>	14	<b>183,636</b>	<b>15,963</b>

The accompanying notes form part of this financial report.

**STATEMENT OF FINANCIAL POSITION  
as at 30 June 2005**

	NOTE	2005 \$000	2004 \$000
<b>CURRENT ASSETS</b>			
Cash	5	61,881	46,279
Receivables	6	3,733	3,823
Other financial assets	8	...	10,466
<b>TOTAL CURRENT ASSETS</b>		<b>65,614</b>	<b>60,568</b>
<b>NON-CURRENT ASSETS</b>			
Property, plant and equipment	9	767,307	590,603
Other	11.2	19,376	15,810
Investment accounted for using equity method	13	144	127
<b>TOTAL NON-CURRENT ASSETS</b>		<b>786,827</b>	<b>606,540</b>
<b>TOTAL ASSETS</b>		<b>852,441</b>	<b>667,108</b>
<b>CURRENT LIABILITIES</b>			
Payables	10	12,211	11,460
Provisions	11.1	2,385	2,478
<b>TOTAL CURRENT LIABILITIES</b>		<b>14,596</b>	<b>13,938</b>
<b>NON-CURRENT LIABILITIES</b>			
Provisions	11.1	4,260	3,221
<b>TOTAL NON-CURRENT LIABILITIES</b>		<b>4,260</b>	<b>3,221</b>
<b>TOTAL LIABILITIES</b>		<b>18,856</b>	<b>17,159</b>
<b>NET ASSETS</b>		<b>833,585</b>	<b>649,949</b>
<b>EQUITY</b>			
Accumulated funds	14	231,140	218,429
Reserve	14	602,445	431,520
<b>TOTAL EQUITY</b>		<b>833,585</b>	<b>649,949</b>

The accompanying notes form part of this financial report.

**STATEMENT OF CASH FLOWS  
for the year ended 30 June 2005**

	NOTE	2005 \$000	2004 \$000
<b>CASH FLOWS FROM OPERATING ACTIVITIES</b>			
<b>Payments</b>			
Payments to suppliers and employees		(76,990)	(68,862)
<b>Total Payments</b>		(76,990)	(68,862)
<b>Receipts</b>			
Receipts from operations		43,713	39,724
Interest received		3,700	2,916
Cash flows from Government		51,646	53,206
<b>Total Receipts</b>		99,059	95,846
NET CASH FLOWS PROVIDED BY OPERATING ACTIVITIES	23.1	22,069	26,984
<b>CASH FLOWS FROM INVESTING ACTIVITIES</b>			
Payments for property, plant and equipment		(16,915)	(16,587)
Increase in Joint Venture investment		(17)	(17)
Payment for investments		...	(466)
Proceeds from sale of investments		10,466	...
NET CASH FLOWS FROM INVESTING ACTIVITIES		(6,467)	(17,070)
<b>NET INCREASE IN CASH HELD</b>		15,602	9,914
Cash at beginning of financial year		46,279	36,365
CASH AT END OF FINANCIAL YEAR	23.2	61,881	46,279

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 2005**

**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.

**(b) Basis of Accounting**

The financial report is a general purpose financial report which has been prepared on an accruals basis and in accordance with (i) applicable Australian Accounting Standards, (ii) other authoritative pronouncements of the Australian Accounting Standards Board (AASB), (iii) Urgent Issues Group (UIG) Consensus Views, (iv) the requirements of the Public Finance and Audit Act, 1983, and the Public Finance and Audit Regulation, 2000.

Except for the revalued Land, Buildings, Plant and Equipment and Works of Art, the financial report has been prepared on the basis of historical cost and, unless otherwise stated, does not take into account changing money values or current valuation of non-current assets.

Unless otherwise specified the accounting policies are consistent with those of the previous year.

Figures shown in the financial report have been rounded to the nearest \$1,000 and are expressed in Australian currency.

**(c) 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.

**(d) Receivables**

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

**(e) Employee benefits and other provisions**

**i) Salaries and Wages, Annual Leave, Sick Leave and On-costs**

Liabilities for salaries and wages (including non-monetary benefits) and annual leave are recognised and measured in respect of employees' services up to the reporting date at nominal amounts based on the amounts expected to be paid when the liabilities are settled.

Sick leave accrued by Trust employees is all non-vesting. 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, fringe benefits tax and superannuation which are consequential to employment are recognised as liabilities and expenses where the employee benefits to which they relate have been recognised.

**ii) Long Service Leave and Superannuation**

Long service leave is measured using the present value method. This method uses expected remuneration rates adjusted by factors (Treasury determined) to calculate long service leave benefits of employees with more than five years of service.

Superannuation liability in respect of the three defined benefits superannuation schemes is administered by Pillar Administration on behalf of SAS Trustee Corporation. The liability for employees' retirement benefits is based on actuarial assessment.

Prepaid superannuation contributions are recognised as non-current assets in the Statement of Financial Position as required by Treasury policy.

**(f) Inventories**

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

**(g) Other Financial Assets**

Other financial assets are generally recognised at cost with the exception of TCorp Hour-Glass investment facilities and managed fund investments, which are measured at market value. For current other financial assets, revaluation increments and decrements are recognised in the Statement of Financial Performance.

**(h) 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 determined as the fair value of the assets given as consideration plus the costs incidental to the acquisition.

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

Fair value means the amount for which an asset could be exchanged between a knowledgeable, willing buyer and a knowledgeable willing seller in an arm's length transaction.

**(i) Plant and Equipment**

Plant and equipment costing \$5,000 and above are capitalised as are individual items costing less than \$5,000 that form part of an asset network costing over \$5,000 in aggregate.

**(j) Revaluation of Physical Non-Current Assets**

Physical non-current assets are valued in accordance with Treasury policy "Guidelines for Valuation of Physical Non-Current Assets at Fair Value". This policy adopts fair value in accordance with AASB 1041 - Revaluation of Non-Current Assets.

Where available, fair value is determined having regard to the highest and best use of the asset on the basis of current market selling prices for the same or similar assets. Where market selling price is not available, the asset's fair value is measured as its market buying price i.e. the replacement cost of the asset's remaining future economic benefits.

Each class of physical non-current assets is revalued no more than every five years and 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.

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 is separately restated.

Otherwise, any balances of accumulated depreciation existing 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/deficit, 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.

Revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise.

**(k) Depreciation**

Depreciation is provided on a straight line basis for all depreciable assets in order to write off the carrying amounts of property, plant and equipment assets over their expected useful life to the Trust.

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	20.0
Tools and test equipment	20.0
Computer software	20.0
Forklifts	10.0
Grand Organ	1.0
Amortisation of leasehold improvements	20 & 33.3

As the Sydney Opera House building is considered to be a very long-lived asset, depreciation has not been charged on the building fabric.

Depreciation for collection assets, comprising artwork, cannot be reliably measured because their useful life cannot be determined. In view of this depreciation is not recognised. The decision not to recognise depreciation is reviewed annually.

**(l) Maintenance and Repairs**

The cost of maintenance and repairs are charged as expenses as incurred, except where they relate to a major upgrade of an asset or the replacement of a significant component of an asset, in which case the costs are capitalised and depreciated.

**(m) Insurance**

The Trust's insurance activities are conducted through the New South Wales Treasury Managed Fund. The expense (premium) is determined by the fund manager based on past claims experience.

**(n) Revenue Recognition**

**i) Government contributions and contributions from other bodies**

Government contributions and contributions from other bodies are recognised as revenues when the Trust obtains control over the assets comprising the contributions. Control over contributions is normally obtained upon the receipt of cash.

**ii) Sale of goods and services**

Revenue from sale of goods and services is recognised when the Trust obtains control of the assets that result from them.

**iii) Investment Revenue**

Interest revenue is recognised as it accrues.

**iv) Shop and catering space revenue**

Rent revenue is recognised on a basis representative of the pattern of service rendered through the provision of leased assets.

**v) Sponsorship Revenue**

Sponsorship revenue, including in-kind sponsorship, is recognised when the Trust obtains control of the assets that result from the sponsorship.

**vi) Contributions of assets received at no cost**

Contributions of assets received at no cost are recognised when the Trust gains control of the assets with economic benefits and the amount of the contribution can be measured reliably.

## Financial Statements Continued

### (o) 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.

### (p) 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 the 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 Statement of Financial Performance in the periods in which they are incurred.

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.

### (q) Payables

These amounts represent liabilities for goods and services received by the Trust. Advance ticket sales and revenues received in advance are also reported as payables.

### (r) 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 ventures are disclosed in the notes. A joint venture entity is where entities separate from the ventures are established to undertake a joint activity.

### (s) AASB 1047 Disclosure – Impact of Adopting Australian Equivalents to IFRS

The Trust will apply the Australian Equivalents to International Financial Reporting Standards (AEIFRS) from the reporting period beginning 1 July 2005.

The Trust has managed the transition to the new standards by identifying key areas regarding risk, policies, procedures, systems and financial impacts affected by the transition.

As a result, the Trust took the following steps to manage the transition to the new standards:

- attendance at relevant training and briefing sessions by key staff
- establishing key milestones for the implementation of AEIFRS
- identifying those standards that will impact on Trust operations, accounting and reporting.

The Trust's Risk Management Committee has overseen the transition.

The Trust has determined the key areas where changes in accounting policies are likely to impact the financial report. Some of these impacts arise because AEIFRS requirements are different from existing AASB requirements (AGAAP). Other impacts are likely to arise from options in AEIFRS. To ensure consistency at the whole of government level, NSW Treasury has advised options it is likely to mandate for the NSW Public Sector. The impacts disclosed below reflect Treasury's likely mandates (referred to as "indicative mandates").

Shown below are management's best estimates as at the date of preparing the 30 June 2005 financial report of the estimated financial impacts of AEIFRS on the Trust's equity and surplus. The Trust does not anticipate any material impacts on its cash flows. The actual effects of the transition may differ from the estimated figures below because of pending changes to AEIFRS, including UIG interpretations and/or emerging accepted practice in their interpretation and application.

The Trust's accounting policies may also be affected by a proposed standard to harmonise accounting standards with Government Finance Statistics (GFS). However, the impact is currently uncertain, as it is dependant on when the standard is finalised and whether it can be adopted in 2005/06.

### i) Reconciliation of key aggregates

	Note	30 June 2005 \$000	1 July 2004 \$000
<b>Total equity under AGAAP</b>		833,585	649,949
<b>Adjustments to accumulated funds</b>			
Defined benefit superannuation adjustment for change in discount rate	1	(15,594)	(12,222)
Effect of discounting long-term annual leave	2	...	(345)
<b>Total equity under AEIFRS</b>		<u>817,991</u>	<u>637,382</u>
<b>Reconciliation of surplus under AGAAP to surplus under AEIFRS:</b>			
Year ended 30 June 2005	Note	\$000	
<b>Surplus under AGAAP</b>		183,636	
Defined Benefit Superannuation	1	(3,372)	
Effect of discounting long-term annual leave	2	345	
<b>Surplus under AEIFRS</b>		<u>180,609</u>	

Notes to tables above

1. 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. Where the superannuation obligation is not assumed by the Crown, this will decrease the defined benefit superannuation asset and change the quantum of the superannuation expense/revenue.

2. AASB 119 *Employee Benefits* requires present value measurement for all long-term employee benefits. Current AGAAP provides 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 will measure 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) Financial Instruments

In accordance with NSW Treasury's indicative mandates, the Trust will apply 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: Disclosure and Presentation* and AASB 139 *Financial Instruments: Recognition and Measurement* for the financial year ended 30 June 2005. These Standards will apply from 1 July 2005. None of the information provided above includes any impacts for financial instruments. However, when these Standards are applied, they are likely to impact on equity (on first adoption) and the amount and volatility of surplus/deficit. Further, the impact of these Standards will in part depend on whether the fair value option can or will be mandated consistent with Government Finance Statistics.

### iii) Grant recognition for not-for profit entities

The Trust will apply the requirements in AASB 1004 *Contributions* regarding contributions of assets (including grants) and forgiveness of liabilities. There is no difference in the recognition requirements between the new AASB 1004 and the current AASB 1004. However, the new AASB 1004 may be amended by proposals in Exposure Draft (ED) 125 *Financial Reporting by Local Governments*. If the ED 125 approach is applied, revenue and/or expense recognition will not occur until either the Trust supplies related goods or services (where grants are in-substance agreements for the provision of goods and services) or until conditions are satisfied. ED 125 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.

## 2. REVENUES

	2005 \$000	2004 \$000
<b>(a) Sales of goods and services</b>		
Theatre services	9,591	9,564
Venue rentals	6,687	6,359
Production revenue	5,735	5,182
Guided tours	3,530	2,939
Booking fees & charges	2,786	2,756
Outsourced Food and Beverage	2,394	2,194
Tourism packages and events	1,716	1,642
Miscellaneous revenue	570	591
Outsourced Merchandising, licensing & retail	385	375
Doubtful Debts recovered	...	122
	<u>33,934</u>	<u>31,724</u>
<b>(b) Investment revenue</b>		
Interest-Bank	77	77
Interest-Investment	3,198	2,690
	<u>3,275</u>	<u>2,767</u>
<b>(c) Other revenue</b>		
In-kind sponsorship	1,976	1,655
Cash sponsorship	1,551	1,179
	<u>3,527</u>	<u>2,834</u>
<b>(d) Government contributions</b>		
<b>Recurrent</b>		
Statutory endowment	10,620	15,247
Security grant	3,471	6,448
	<u>14,091</u>	<u>21,695</u>
<b>Capital</b>		
Strategic asset maintenance	19,242	13,000
Venue Improvement Program grant	18,313	9,780
Security capital	...	8,731
	<u>37,555</u>	<u>31,511</u>

There are no conditions on the above contributions. Unspent amounts are carried forward to the next year.

## 3. EXPENSES

	2005 \$000	2004 \$000
<b>(a) Employee related expenses</b>		
Salary, wages and allowances (including recreation leave)	24,651	22,241
Penalty rates	2,934	2,489
Superannuation	2,347	2,157
Payroll tax and fringe benefits tax	1,765	1,752
Overtime	1,245	1,087
Workers compensation insurance	1,303	1,065
Redundancies	98	810
Other Expenses	102	86
	<u>34,445</u>	<u>31,687</u>
Less charged to maintenance	4,995	4,618
	<u>29,450</u>	<u>27,069</u>
<b>(b) Other operating expenses</b>		
Artist fees & presentation expenses	6,078	5,671
Fees for services rendered	2,513	4,610
Publicity and advertising	3,189	2,932
Utilities & cleaning	2,866	2,745
Administration expenses	2,585	2,486
Consumables & minor equipment	1,905	1,791
Tourism packages and events	1,442	1,473
Building & general insurance	1,036	880
Bank & credit card charges	606	574
Training	389	493
Rent payments on operating leases	299	288
Carrying amount of assets disposed of	261	148
Bad and doubtful debt expense	32	30
Audit fee – audit of financial report	50	44
	<u>23,251</u>	<u>24,165</u>
<b>(c) Depreciation and amortisation</b>		
<b>Depreciation</b>		
Building and building services	5,960	6,042
Plant and equipment	4,744	5,307
	<u>10,704</u>	<u>11,349</u>
<b>Amortisation</b>		
Leasehold improvement	156	156
	<u>156</u>	<u>156</u>
	<u>10,860</u>	<u>11,505</u>

## Financial Statements Continued

### 4. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	2005	
Chairman	\$2,465	
Trustees	\$1,460	

The rates of remuneration remain unchanged from 2004.

### 5. CASH

	2005 \$000	2004 \$000
Cash on hand	48	48
Cash at bank	174	441
Appeal Fund cash	7	36
Hour-Glass cash facilities	54,669	34,526
NSW Treasury Corporation short term investments	6,740	10,994
Appeal Fund Hour-Glass cash facility	133	126
Foster Bequest short term investment	110	108
	61,881	46,279

### 6. RECEIVABLES

Trade debtors	1,578	1,466
Provision for doubtful debts	(70)	(42)
Accrued revenue	804	1,241
Prepayments	454	249
GST input credits	753	706
Other receivables	214	203
	3,733	3,823

### 7. PROVISION FOR DOUBTFUL DEBTS

Transactions on the Provision for Doubtful Debts account for the past two years were:

	2005 \$000	2004 \$000
Balance 1 July	42	142
Provision for year	32	30
	74	172
Less bad debts recovered	...	122
Less debts written off	4	8
Balance 30 June	70	42

### 8. OTHER FINANCIAL ASSETS

Fixed term deposit	...	10,466
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### 9. PROPERTY, PLANT AND EQUIPMENT

	2005 \$000	2004 \$000
Land - at fair value	75,000	68,000
Building, building services	702,773	531,937
Less accumulated depreciation/amortisation	55,289	49,173
At fair value	647,484	482,764
Total - Land and Buildings	722,484	550,764
Plant and equipment	66,491	65,188
Less accumulated depreciation	45,239	42,175
At fair value	21,252	23,013
Collections - works of art - at fair value	3,396	2,684
Work in progress - at fair value	20,175	14,142
Total	767,307	590,603

#### Reconciliations

Reconciliation of carrying amounts of Property, Plant and Equipment are set out below:

2005	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Carrying amount at start of year	550,764	23,013	14,142	2,684	590,603
Additions	2,138	3,110	11,652	...	16,900
Disposals	...	(261)	...	...	(261)
Reclassification	4,773	134	(6,619)	712	...
Revaluation	170,925	...	...	...	170,925
Depreciation	(6,116)	(4,744)	...	...	(10,860)
Carrying amount at end of year	722,484	21,252	20,175	3,396	767,307

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 2005.

Building, plant and equipment and works of art were revalued in 2001 by independent valuers.

Land was re-valued from \$68,000,000 to \$75,000,000 in 2005 by Property Valuation Services Department of Commerce on the existing use basis. Building fabric/structure and internal fit out were revalued by Hugh Parlane, FAIQS, of HP Consultants Pty Ltd, from \$475,831,315 to \$639,756,700 in 2005.

### 10. PAYABLES

	NOTE	2005 \$000	2004 \$000
Accrued salaries, wages and on-costs		414	1,540
Advance ticket sales		4,194	2,599
Hirers' deposits		560	349
Accrued expenses and other payables		6,353	6,457
Revenue in advance		690	515
		12,211	11,460

### 11. CURRENT / NON-CURRENT LIABILITIES - PROVISIONS

#### 11.1 Provisions

Annual leave and leave loading	2,159	1,770
Long service leave	4,460	3,471
Redundancy	26	458
	6,645	5,699
Leave Provisions - current	2,385	2,478
Leave Provisions - non-current	4,260	3,221
	6,645	5,699

#### 11.2 Superannuation

The funding position at 30 June 2005 in respect of the three defined benefits schemes, 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	
	2005 \$000	2004 \$000	2005 \$000	2004 \$000	2005 \$000	2004 \$000
SASS	3,654	3,372	2,949	2,702	705	670
SSS	40,320	36,210	22,088	21,362	18,232	14,848
SANCS	1,700	1,487	1,261	1,195	439	292
	45,674	41,069	26,298	25,259	19,376	15,810

The financial assumptions that have been applied for the calculations are:

Discount rate	7%
Rate of salary increase	4%
Rate of increase in CPI	2.5%

Assumptions with regards to rates of mortality, resignation, retirement and other demographics are those that were used for the 2003 triennial valuation.

The assessment is based on membership data as at 31 March 2005.

The Trust was granted a contribution holiday in respect of SASS, SSS and SANCS employer contributions during 2004/05. After adjusting for the contribution holiday, the sum of \$4,123,132 was credited to revenue in the Statement of Financial Performance to reflect the assessment by Pillar Administration of the 2004/05 prepaid contribution amount. The 2003/04 recognition of the assessed prepayment resulted in credit to revenue of \$3,702,074 in the Statement of Financial Performance.

### 12. 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	2005 \$000	2004 \$000
At 1 July	108	108
Interest Revenue	7	5
Distribution	(5)	(5)
At 30 June	110	108

### 13. INTEREST IN JOINT VENTURES

The Trust holds an interest in two joint ventures. Each joint venture has the principal activity of operation of a souvenir merchandise shop.

Name of Joint Venture	Ownership Interest
Box Office Foyer Shop	65%
Lower Forecourt Shop	60%

	2005 \$000	2004 \$000
Trust share of revenue	2,179	2,294
Trust share of expenses	1,523	1,655
Trust share of profit	656	639

#### Movement in Investment in Joint Ventures

Carrying amount of investment at beginning of the financial year	127	110
Share of Profit	656	640
Distribution from joint venture entities	(639)	(623)
Carrying amount of investment at the end of the financial year	144	127

#### Share of Assets and Liabilities of Joint Venture Entities

Current Assets		
Cash	123	60
Receivables	9	3
Inventory	185	248
Non-current Assets	29	39
Current Liabilities	(202)	(223)
Net Assets	144	127



**14. CHANGES IN EQUITY - OTHER THAN TRANSACTIONS WITH OWNERS AS OWNERS**

	Accumulated Funds		Asset Revaluation Reserve		Total	
	2005 \$000	2004 \$000	2005 \$000	2004 \$000	2005 \$000	2004 \$000
Balance 1 July	218,429	202,466	431,520	431,520	649,949	633,986
Surplus	12,711	15,963	...	...	12,711	15,963
Increments on revaluation	...	...	170,925	...	170,925	...
Balance 30 June	231,140	218,429	602,445	431,520	833,585	649,949

**15. SYDNEY OPERA HOUSE APPEAL FUND**

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

	2005 \$000	2004 \$000
Revenue	10	37
Expenditure	31	...
Surplus/(deficit)	(21)	37
Cash	140	162
Equity	140	162

**16. COMMITMENTS**

**16.1 Goods and Services**

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

Payable:	2005 \$000	2004 \$000
- not later than one year	12,976	8,989
- later than one year and not later than five years	...	1,390
Total including GST	12,976	10,379

The commitments include input tax credits of \$1,180,000 recoverable from the Australian Taxation Office (\$944,000 for 2004).

**16.2 Leases**

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

Payable:	2005 \$000	2004 \$000
- not later than one year	339	412
- later than one year and not later than five years	644	429
Total including GST	983	841

The commitments include input tax credits of \$89,000 recoverable from the Australian Taxation Office (\$76,000 for 2004).

**17. CAPITAL COMMITMENTS**

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

	2005 \$000	2004 \$000
Payable		
- not later than one year	9,678	9,265
- later than one year and not later than five years	1,203	...
Total including GST	10,881	9,265

The commitments include input tax credits of \$989,000 recoverable from the Australian Taxation Office (\$842,000 for 2004).

**18. CONTINGENT LIABILITIES**

A contingent liability in the sum of \$356,666 exists in relation to a claim by the NSW Department of Commerce (previously known as the NSW Department of Public Works and Services). The sum claimed represents legal costs related to settlement of the edge tile contract legal action. The NSW Department of Commerce is the former Project Manager of the Sydney Opera House Upgrade Program, under which the edge tile contract took place. The Trust does not accept the claim and the matter was referred to the Crown Solicitor for advice. Negotiations between the Trust and NSW Department of Commerce are currently taking place. A Goods and Services Tax input credit of \$32,424 would be available to the Trust should payment of the sum of \$356,666 eventuate.

A further contingent liability, in the sum of \$228,238, 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.

**19. CONTRIBUTION OF ASSETS RECEIVED AT NO COST OR AT NOMINAL COST**

All contributions have been accounted for in the financial report.

**20. PAYMENTS TO CONSULTANTS**

In the year ending 30 June 2005, consultants were paid a total of \$420,065 (2004 - \$333,885).

**21. FINANCIAL INSTRUMENTS**

The classes of instruments included in the Trust's financial report is set out below along with the terms, conditions and accounting policies applicable to these instruments as at 30 June 2005.

**21.1 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 4.5% per annum (4.25% in 2004).

**Hour-Glass Investment Facilities**

The Trust has investments in TCorp's Hour-Glass investment facilities. The Trust's investments are represented by a number of units in managed investments within the facilities. Each facility has different investment horizons and comprises a mix of asset classes appropriate to that investment horizon. TCorp appoints and monitors fund managers and establishes and monitors the application of appropriate investment guidelines.

The Trust's investments are:

	2005 \$000	2004 \$000
Cash Facility	54,802	34,652

These Cash Facility investments are able to be redeemed on an at-call basis. The value of the investments held can decrease as well as increase depending upon market conditions. The value that best represents the maximum credit risk exposure is the net fair value. The value of the above investments represents the Trust's share of the value of the underlying assets of the facility and is stated at net fair value.

The return for the year was 5.59% (5.11% in 2004).

**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.

	2005 Carrying Amount \$000	2005 Net Fair Value \$000	2004 Carrying Amount \$000	2004 Net Fair Value \$000
Less than one year	6,850	6,850	11,102	11,102

The deposits at balance date were earning an average interest rate of 5.74% (5.44% in 2003/04), while over the year the average interest rate was 5.40% (5.08% in 2004).

**21.2 Receivables**

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

**21.3 Other Financial Assets**

This comprised a one year fixed term investment with a commercial bank at a fixed rate of 5.06% in 2004. The investment was held to maturity at carrying amount.

	2005 Carrying Amount \$000	2004 Carrying Amount \$000
Less than one year	...	10,466

**21.4 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 thirty 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.

**22. AFTER BALANCE DATE EVENTS**

Effective 1 July, 2005 a new joint venture partner, replacing the former joint venture partner, entered into a joint venture contractual agreement with the Trust in respect of the lower concourse shop and box office foyer shop. The transactions relating to the dissolution of the prior joint venture will be reflected in the 2006 financial statements.

**23. NOTES TO THE STATEMENT OF CASH FLOWS**

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

	2005 \$000	2004 \$000
Surplus from ordinary activities	12,711	15,963
Depreciation	10,860	11,505
Increase in provision - leave	946	1,208
Increase/(Decrease) in provision - doubtful debts	32	(92)
Increase/(Decrease) in payables	1,399	2,593
(Increase)/Decrease in receivables	(3,508)	(3,899)
Net loss on sale of plant and equipment	261	148
Capital in-kind sponsorship	(632)	(442)
NET CASH FROM OPERATING ACTIVITIES	22,069	26,984

**23.2 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 Statement of Financial Position (see note 5)

Cash and cash equivalents	61,881	46,279
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END OF AUDITED FINANCIAL REPORT

**SYDNEY OPERA HOUSE APPEAL FUND**

**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 Appeal Fund, we being members of the Fund, 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 Appeal Fund as at 30 June 2005, 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, 2000, 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  
MEMBER



TIM MCFARLANE  
MEMBER

SYDNEY  
12 OCTOBER 2005



GPO BOX 12  
SYDNEY NSW 2001

**INDEPENDENT AUDIT REPORT  
SYDNEY OPERA APPEAL FUND**

To Members of the New South Wales Parliament

**Audit Opinion**

In my opinion, the financial report of the Sydney Opera House Appeal Fund:

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

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

**The Members' Role**

The financial report is the responsibility of the members of the Sydney Opera House Appeal Fund. It consists of the statement of financial position, the statement of financial performance, the statement of cash flows and the accompanying notes.

**The Auditor's Role and the Audit Scope**

As required by the Act, I carried out an independent audit to enable me 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 and Assurance Standards and statutory requirements, and I:

- evaluated the accounting policies and significant accounting estimates used by the Fund in preparing the financial report, and
- examined a sample of the evidence that supports the amounts and other 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 members had not fulfilled their reporting obligations.

My opinion does *not* provide assurance:

- about the future viability of the Fund,
- 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.



P Carr FCPA  
Director, Financial Audit Services

SYDNEY  
14 October 2005

**BEGINNING OF AUDITED FINANCIAL REPORT  
SYDNEY OPERA HOUSE APPEAL FUND**

**STATEMENT OF FINANCIAL PERFORMANCE  
for year ended 30 June 2005**

	2005 \$	2004 \$
<b>Revenues from ordinary activities</b>		
Donations	1,381	30,000
Interest	8,194	6,950
	9,575	36,950
<b>Less:</b>		
<b>Expenses from ordinary activities</b>		
Donation	31,000	...
Bank charges	71	64
	31,071	64
<b>Surplus/(Deficit) from ordinary activities</b>	(21,496)	36,886
<b>Total changes in equity other than those resulting from transactions with owners as owners</b>	(21,496)	36,886

**STATEMENT OF FINANCIAL POSITION as at 30 June 2005**

	NOTE	2005 \$	2004 \$
<b>Current Assets</b>			
Cash	5	140,313	161,715
Receivables		27	121
<b>Total Current Assets</b>		140,340	161,836
<b>Equity</b>			
Accumulated Funds	7	140,340	161,836
<b>Total Equity</b>		140,340	161,836

**STATEMENT OF CASH FLOWS for the year ended 30 June 2005**

	2005 \$	2004 \$
<b>Cash flows from operating activities</b>		
Payment to suppliers and grants	(31,071)	(64)
interest received	8,288	6,861
Donations	1,381	30,000
<b>Net cash used in operating activities</b>	(21,402)	36,797
Cash at beginning of year	161,715	124,918
Cash at end of year	140,313	161,715
<b>Reconciliation of net cash used in operating activities to operating result:</b>		
Operating surplus	...	36,886
Operating deficit	(21,496)	...
Increase in receivables	...	(89)
Decrease in receivables	94	...
<b>Net cash used in operating activities</b>	(21,402)	36,797

The accompanying notes form part of this financial report.

**NOTES TO AND FORMING PART OF THE FINANCIAL REPORT  
for year ended 30 June 2005**

**1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES**

**(a) Reporting Entity**

The Sydney Opera House Appeal fund objectives, operations and activities 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 performing and other branches of the arts.

The Fund is managed by the Sydney Opera House Trust and, as such, the financial operations of the Fund are included in the financial report of the Sydney Opera House Trust.

**(b) Basis of Accounting**

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

The financial report has been prepared on the basis of historical cost and, unless otherwise stated, does not take into account changing money values or current valuation of non-current assets.

Unless otherwise specified the accounting policies are consistent with those of the previous year.

**(c) Revenue Recognition**

Contributions are recognised as revenues when the Fund obtains control over the assets comprising the contributions. Control over contributions is normally obtained upon the receipt of cash.

Revenue is recognised when goods are sold and services rendered for cash. Interest is recognised as it accrues.

**(d) AASB 1047 Disclosure - Impact of Adopting Australian Equivalents to IFRS.**

The Australian Equivalents to International Financial Reporting Standards (AEIFRS) will be applied to the Fund from the reporting period beginning 1 July 2005. The Fund is a 'transitional entity' and is therefore required to apply the not for profit accounting standards to its financial reports.

The Fund has managed the transition to the new standards by identifying key areas regarding risk, policies, procedures, systems and financial impacts affected by the transition.

As a result of this, the Fund has taken the following steps to manage the transition to the new standards:

- attendance at relevant training and briefing sessions by key staff
- establishing key milestones for the implementation of AEIFRS
- identifying those standards that will impact on Fund operations, accounting and reporting.

The adoption of AEIFRS is not expected to impact the Fund's equity, surplus/deficit and cash flows to any material extent.

## Financial Statements Continued

### 2. CASH

Cash at bank is stated at nominal value, whilst NSW Treasury Corporation Hour-Glass cash facility is shown at market value.

### 3. COMMITMENTS FOR GOODS AND SERVICES

There were no outstanding commitments as at 30 June 2005 (nil in 2004).

### 4. CONTINGENT LIABILITIES

There are no known contingent assets or liabilities (nil in 2004).

### 5. FINANCIAL INSTRUMENTS

The financial assets of the Appeal Fund at 30 June 2005 were:

	2005 \$	2004 \$
<b>Cash</b>		
Cash at Bank	7,453	35,865
Hour-Glass cash facility	132,860	125,850
	140,313	161,715
Receivables	27	121

Hour-Glass cash facility return was 5.59% per annum (4.7% in 2003/04). Cash at Bank return was 4.46% per annum (4.25% in 2003/04).

### 6. ACCOUNTING FOR THE GOODS AND SERVICES TAX (GST)

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

### 7. CHANGES IN EQUITY

	Accumulated Funds		Regina Ridge Fund		Total	
	2005 \$	2004 \$	2005 \$	2004 \$	2005 \$	2004 \$
Balance 1 July	147,993	111,438	13,843	13,512	161,836	124,950
Surplus/ (Deficit)	(22,268)	36,555	772	331	(21,496)	36,886
Balance 30 June	125,725	147,993	14,615	13,843	140,340	161,836

### 8. AFTER BALANCE DATE EVENTS

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material or unusual nature likely to significantly affect the operations of the Fund, the results of those operations or the state of affairs of the Fund in future financial years.

END OF AUDITED FINANCIAL REPORT

## BUDGET

### FIRST DETAILED BUDGET FOR THE YEAR ENDING 30 JUNE 2005

INCOME	\$000
Theatre services	9,324
Venue rentals	6,306
Production Income	4,689
Guided tours	3,299
Booking fees & charges	2,715
Food & Beverage	2,607
Tourism packages and events	1,616
Miscellaneous revenue	326
Merchandising, licensing & retail	381
Investment Revenue	2,776
In-kind sponsorship	1,770
Cash sponsorship	1,215
<b>Total from operations</b>	<b>37,023</b>
<b>Government grants</b>	
Endowment	10,647
Total Asset Management - recurrent/capital	19,242
Security recurrent grant	3,471
Venue Improvement Programme - capital	18,313
<b>Total government grants</b>	<b>51,673</b>
<b>TOTAL INCOME</b>	<b>88,696</b>

EXPENDITURE	\$000	\$000
Employee related	34,399	
Less charged to maintenance	5,276	
Sub total Employee Related		29,122
Artist Fees & presentation expenses		5,224
Fees for services rendered		2,389
Publicity and advertising		3,146
Utilities & cleaning		2,952
Administration expenses		2,887
Maintenance		27,792
Consumables & minor equipment		1,420
Tourism packages and events		1,417
Building & General insurance		1,193
Bank & credit card charges		474
Training		553
Rent payments on operating leases		375
Audit fee - audit of financial report		48
<b>TOTAL</b>		<b>78,990</b>
<b>Surplus/(Deficit) before depreciation</b>		<b>9,706</b>
Depreciation and amortisation		11,537
<b>Surplus/(Deficit) after depreciation</b>		<b>(1,831)</b>
Share of net profits from joint venture		1,040
<b>Deficit from ordinary activities</b>		<b>(791)</b>

### OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2006

INCOME	\$000
<b>Revenue from operations</b>	
Sale of goods and services	36,257
Investment Revenue	3,447
Other revenue	3,331
Sub total (excl Joint Venture)	43,035
<b>Government grants</b>	
Government Grants	
Endowment	10,902
Security	3,471
Total Asset Management Grants	19,627
Venue Improvement Programme - capital	7,108
Sub total	41,108
<b>TOTAL</b>	<b>84,143</b>

EXPENDITURE	\$000	\$000
Employee related	37,358	
Less charged to maintenance	5,387	
Sub total employee related		31,971
Other operating expenses		24,350
Maintenance		27,995
<b>TOTAL</b>		<b>84,316</b>
<b>Surplus/(Deficit) before depreciation</b>		<b>(173)</b>
Depreciation and amortisation		11,202
<b>Surplus/(Deficit) after depreciation</b>		<b>(11,375)</b>
Share of net profits from joint venture		701
<b>Surplus/(Deficit) from ordinary activities</b>		<b>(10,674)</b>

# Government Reporting

## 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	14,579	401	109	76	85
December	12,131	901	86	22	28
March	11,714	1,755	575	223	171
June	13,559	1,173	342	56	211

### Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	96	14,579	15,250
December	92	92	12,131	13,168
March	92	81	11,714	14,439
June	92	88	13,559	15,341

The number of accounts paid on time this year was 89% (93% in 2003/04).

Sydney Opera House is in the process of strengthening its management control procedures over the accounts payable function to improve processing efficiency and monitoring payment procedures.

There was no interest paid on creditor accounts during the 2004/2005 financial year.

## CODE OF CONDUCT

The Code of Conduct contains guidelines to assist staff in the application of general principles to everyday work practices, 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 is provided to all staff prior to the commencement of employment and employment is conditional on acceptance of the Code of Conduct. It is also accessible to all staff through the Sydney Opera House intranet.

## 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.

- Access Economics - Quantitative Analysis of the Economic Contribution of the SOH to NSW \$63,291.
- Insight & Strategy Pty Ltd - Tourism Review \$97,355.
- Nicholas Clark & Associates - Sydney Opera House Opera Theatre Renewal Economic Appraisal \$62,387.

- Philanthropy Squared - Preparation of Sydney Opera House to enter philanthropic market \$34,367.
  - Price Waterhouse Coopers - Analysis of GST treatment of Roll Up tours \$51,150.
- In addition, eight Consultancies of \$30,000 or less cost a total of \$111,515.

The nature of these projects were: one Legal \$17,500, one Information Technology \$30,000, four Management Services \$43,665 and two Other \$20,350.

## 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. In December 2004, Sydney Opera House's commitment to customer service was reinforced by the endorsement of a house-wide *Commitment to Our Customers*. The Commitment encompasses a six-point framework for Sydney Opera House to become a more customer-focused workplace. They are as follows:

- Our reputation** Service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here
- Our customers** Everyone who comes into contact with us is a customer and everyone who works here is a customer. We understand and embrace the idea that our customers are critical to our success and will be at the heart of all of our effort, energy and creativity. We are proud of the diversity of our customers, which is reflected in our programs, products and services. We will display the same behaviours in all our interactions, whether to customers, colleagues, contractors or suppliers
- Our style** We will make customers feel warmly welcomed and we will strive to ensure that visiting the Sydney Opera House is a positive, memorable experience. We will offer a courteous, helpful, informed and personalised response to our customers. We will seek our customers' feedback and will support each other in responding to it to meet their needs
- Our spirit** Sydney Opera House is an exciting place to visit, and it is a workplace to be proud of. We will convey a sense of passion for Sydney Opera House in all our interactions with our customers and with one another
- Our profile** We are more than employees of Sydney Opera House - we are all its ambassadors and are part of its personality. We will acknowledge this identity by always taking pride in our presentation, our services, our attitudes and our behaviour. We will make sure Sydney Opera House is a clean, safe and enjoyable precinct
- Our team** We will work together, support each other and take personal responsibility to ensure that each customer's experience is seamless and consistently excellent. We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome. Service at Sydney Opera House means everyone, everywhere, every time making our customers feel special.

## Customer Research

As part of the commitment to improve services, facilities and the overall customer experience, Sydney Opera House undertakes periodic customer research. During the year, the following research was undertaken with the assistance of Woolcott Research:

### Tourism Research - June to November 2004

A mixture of qualitative and quantitative research was undertaken to assess the levels of satisfaction with the current range of guided tour products, understand the barriers that exist and explore opportunities for new product ideas. A total of 928 respondents were questioned, encompassing both domestic visitors and international tourists.

In response to the findings, improved signage onsite and new tourism brochures in eight languages to enhance the experience of foreign language visitors were implemented. A Visitor Information Booklet in nine languages to provide information regarding Sydney Opera House and activities on site was also developed. Tours in Mandarin, Japanese and Korean will be introduced.

### Organ Concert Questionnaire - October 2004

A small scale quantitative research project was undertaken this year to gain a better understanding of the audience attending the free Organ concerts and the types of performances they would like to see. It was identified that whilst Organ music was the key reason for attendance, there were a range of other genres that this audience was interested in, classical music scoring the highest interest.

### SOH Priority Shuttle Service

Two trial programs were undertaken of Sydney Opera House's Priority Shuttle Service, which assists Sydney Opera House's less mobile and elderly visitors with free transportation between Circular Quay and Sydney Opera House. The second trial using a smaller bus with access within the site proved successful and resulted in higher usage and positive feedback from users. Sydney Opera House will continue the service.

## Customer Feedback Systems

During the year, 343 customers contacted us with comments, concerns and suggestions about a range of issues about their experiences. Beginning July 2004, a centralised system was created in order to more accurately catalogue, take action and respond to feedback. As a result, there has been an increase of 44% in all tracked unsolicited feedback over the previous year, with a growth of over 60% in positive comments. An additional benefit of centralising this process has resulted in a better understanding of issues.

With the rollout of the house-wide *Commitment to Our Customers* in all portfolios, we anticipate continued growth in unsolicited feedback, as staff will be encouraged to engage our customers about their experience.

### Overall feedback 2000 to 2005

Type of Unsolicited Feedback	04/05	03/04	02/03	01/02	00/01
Negative	224	153	177	70	106
Positive	90	56	17	6	34
Suggestions	29	29	13	5	6

### Feedback by category for 2004/05

Category	Positive	Negative	Suggestion
Presentations - Other Presenters	2 (2%)	14 (6%)	-
Presentations - SOH Presents	7 (8%)	19 (8%)	1 (3%)
Customer Service - Business Partners	-	5 (2%)	-
Customer Service - Patrons/Public	42 (47%)	73 (33%)	10 (34%)
Customer Service - Presenters	1 (1%)	2 (1%)	-
Access	12 (13%)	41 (18%)	6 (21%)
Quality and Value - Overall Experience	5 (6%)	12 (5%)	1 (3%)
Quality and Value - Service and Products	10 (11%)	28 (13%)	2 (7%)
Site and Venue Presentation	2 (2%)	12 (5%)	7 (24%)
Other	9 (10%)	18 (8%)	2 (7%)
Total	90 (100%)	224 (100%)	29 (100%)

### Development of a new Online Customer Satisfaction Survey

To date, Sydney Opera House has relied upon unsolicited feedback as the primary method by which to gauge the customer experience. While this information has been helpful in resolving individual concerns, it is considered reactive and does not provide a higher level view of general satisfaction rates. To better achieve this, an online survey has been developed. The survey has been designed to provide customers with the opportunity to rate their most recent visit experience. Some of the key service elements to be measured include the overall experience of the visit, site presentation and the quality of the tour experience. These findings will be supplemented with focus groups to provide greater meaning to the data. The survey will be live on the website, sydneyoperahouse.com from September 2005.

## DISABILITY ACTION PLAN

The purpose of our Access Strategic Plan 1998-2007 is to ensure that Sydney Opera House is recognised as a leader and innovator in providing barrier-free access to the building, to the site and to services. We are also committed to providing productive employment and career development opportunities for people with disabilities.

The Plan aims to develop a range of policies and actions with the ultimate focus on customer service for all people who use, work and perform at Sydney Opera House. It provides 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

To celebrate International Day of People with Disabilities 2004, Sydney Opera House, with the assistance of Accessible Arts and the Sydney Institute of Technology, hosted a one-day workshop on disability access awareness as it relates to the performing arts. 23 people from Sydney Opera House and the wider arts industry attended the workshop.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements were available daily throughout this period at a further reduced rate.

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

- Lovers at Versailles*, Playhouse, Ensemble Theatre, two performances in August 2004
- Scenes from a Separation*, Drama Theatre, Sydney Theatre Company, two performances in December 2004
- Influence*, Drama Theatre, Sydney Theatre Company, two performances in April 2004
- Two Brothers*, Drama Theatre, Sydney Theatre Company, one performance in June 2005 and one performance in July 2005.

A new ticketing policy was implemented for wheelchair users that includes concession tickets in recognition of the access challenges of the venues and a companion seating policy. A free 22-seater, wheelchair-accessible mini bus was introduced to transport elderly and less mobile customers between Circular Quay and Sydney Opera House. 400 people attended Sydney's first disability friendly nightclub event *Club Wild* in The Studio. Lift access to the Utzon Room was completed providing a fully accessible venue.

We sincerely thank Accessible Arts, Royal Blind Society, Human Rights and Equal Opportunity Commission and Australian Quadriplegic Association for their support and assistance with the implementation of a number of these initiatives.

The Access Strategic Plan is currently being reviewed with the intention of adding further initiatives as well as to align the format with NSW Government Disability Framework and Guidelines. A revised Plan will be launched in early 2006.

## 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 is also available. Creditor payments are available via electronic funds transfer.

## ENERGY MANAGEMENT

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

A revised Energy Management Strategy will be available from September 2005. The major energy consuming operations have been identified as mechanical services (44%), generally lighting and power (21%) and chillers (20%). Funding permitting it is intended to progressively implement a new metering, controls and operation strategy to better understand and manage energy consumption in these areas. In the meantime we look forward to the first summer since the introduction of secondary pumping that will improve the effectiveness and efficiency of our air conditioning system.

## Government Reporting Continued

### 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:

- implementation of a program to convert casual employment in Front of House to permanent part-time
- a further commitment to the Indigenous Traineeship Program, following last year's successful completion of our 1999 commitment to 10 traineeship opportunities for indigenous people
- another three Trainees accepted, including for two targeted indigenous places
- successful completion of the first non-indigenous traineeship in theatre technical services
- extension 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 beyond the Entertainment Training Package
- implementation of a formal performance appraisal system for all staff, enabling individual career discussion and development
- 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 programs for staff embedded into the regular training and development calendar, such as Spokeswomen's Program, training in harassment prevention and managing alcohol and other drugs
- continuation of regular organisation-wide open forums with the CEO and an internal newsletter for all staff
- nationally accredited qualifications in Entertainment for 18 employees; in Security for 25 employees and in Workplace Assessment and Training for 19 employees.

**Table A - Trends in the Representation of EEO Groups**

EEO Group	Benchmark or Target	% of Total Staff				
		2005	2004	2003	2002	
Women	50%	37%	38%	35%	36%	
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.4%	0.4%	
People whose first language was not English	20%	15%	14%	15%	15%	
People with a disability	12%	4%	5%	6%	6%	
People with a disability requiring work-related adjustment	7%	0.7%	1.1%	1.8%	2.4%	

**Table B - Trends in the Distribution of EEO Groups**

EEO Group	Benchmark or Target	Distribution Index				
		2005	2004	2003	2002	
Women	100	107	110	97	96	
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a	
People whose first language was not English	100	93	89	96	96	
People with a disability	100	n/a	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 2005. 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. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20, n/a is recorded in this instance.

### ETHNIC AFFAIRS

The commitment to multicultural programming continued this year. Programs included:

- *Dance Expression* - four solo works in contemporary dance by India's pioneer in modern dance, Astad Deboo (Anandavalli)
- *ORIENTATION* - celebrating Asian Arts (Sydney Opera House in association with Australian Institute of Eastern Music)
- *Global Beats* - world music (Sydney Opera House in association with Australian Institute of Eastern Music and Theatre 4A)
- Thala-Ran Tharu Reyak - over 40 performers specialising in traditional and modern Sri Lankan dance (Yasiru Multimedia Pty Ltd in association with Cinetra)
- *Manjari Kathak Dances* - popular Indian classical dance (Nataraj Centre - Spirit Of India)
- *Dance Tracks : Pasifika Seams Fashion Club Night* - blend of the latest in music, dance and fashion inspired by Pacific roots (Sydney Opera House)
- *The PLA Song & Dance Ensemble* - over 60 dancers, pop singing superstars and Erhu players from the People's Liberation Army of China and the Song & Dance Ensemble of China performed a concert combining popular modern dance, song and folk instrumental programs including many Chinese contemporary and classical works
- *Through the Wire* - a play about three ordinary Australians, four refugees and the extraordinary life-changing relationships that have developed between them (Sydney Opera House in association with Performing Lines and Ros Horin Productions).

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

### FREEDOM OF INFORMATION

The impact of FOI requirements on Sydney Opera House is minor and no major issues have arisen during the year regarding our compliance with the Freedom of Information Act, 1989. Two applications were received during the reporting year and both have been finalised.

#### New requests

FOI Requests	Personal	Other	Total
New requests	1	1	2
Bought forward	-	-	-
Total to be processed	1	1	2
Completed	1	1	2
Transferred out	-	-	-
Withdrawn	-	-	-
Total processed	1	1	2
Unfinished (carried forward)	-	-	-

#### What happened to completed requests

Result of FOI Requests	Other	Total
Granted in full	1	1
Granted in part	-	1
Refused	-	-
Deferred	-	-
Completed	1	1

#### Ministerial Certificates

Ministerial Certificates issued	-
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Formal Consultations	Issued	Total
Number of requests requiring formal consultation/s	-	-

#### Amendment of Personal Records

Result of Amendment request	Total
Result of Amendment - agreed	-
Result of Amendment - refused	-
Total	-

#### Notation of Personal Records

Number of requests for notation	-
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#### FOI requests granted in part or refused

	Personal	Total
Section 19 (application incomplete, wrongly directed)	-	-
Section 22 (deposit not paid)	-	-
Section 25 (1) (a1) (diversion of resources)	-	-
Section 25 (1) (a) (exempt)	-	-
Section 25 (1) (b), (c), (d) (otherwise available)	-	-
Section 28 (1) (b) documents not held	-	1
Section 24 (2) - deemed refused, over 21 days	-	-
Section 31 (4) (released to Medical Practitioner)	-	-
Totals	-	1

#### Costs and fees of requests processed during the period

	Assessed costs	FOI fees received
All completed requests		\$60.00

#### Discounts allowed

Type of discount allowed	Personal	Other
Public interest	-	-
Financial hardship - Pensioner/Child	-	-
Financial hardship - non profit organisation	-	-
Totals	-	-
Significant correction of personal records	-	-

#### Days to process

Elapsed time	Personal	Other
0 - 21 days	1	1
22 - 35 days	-	-
Over 35 days	-	-
Totals	1	1

#### Processing time

Processing hours	Personal	Other
0-10 hrs	1	1
11 - 20 hours	-	-
21 - 40 hours	-	-
Over 40 hours	-	-
Totals	1	1

#### Reviews and appeals

Number of internal appeals finalised	-
Number of Ombudsman reviews finalised	-
Number of District Court appeals finalised	-

#### Details of Internal Review Results

Bases of Internal Review	Personal		Other	
Grounds on which internal review requested	Upheld	Varied	Upheld	Varied
Access refused	-	-	-	-
Deferred	-	-	-	-
Exempt matter	-	-	-	-
Unreasonable charges	-	-	-	-
Charge unreasonably incurred	-	-	-	-
Amendment refused	-	-	-	-
Totals	-	-	-	-

#### 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.

## Government Reporting Continued

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 six. Staff working for Sydney Opera House Trust are subject to the regulations and policies of the NSW Public Service concerning industrial relations and personnel.

### Public Participation in Policy Formulation

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

### Access

Requests under the Freedom of Information Act 1989 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](mailto:foi@sydneyoperahouse.com)

Policy documents held by the Trust include:

- Annual Report
- Strategic Plan
- Artistic Vision
- Equal Employment Opportunity Management Plan
- Code of Conduct
- Guarantee of Service
- Ethnic Affairs Priorities Statement
- Corporate Policy Manual
- Privacy Management Plan
- Agendas and Minutes of Trust and other Committee meetings, administrative memoranda, minutes, correspondence, reports and working papers relating to the carrying out of the functions of the Trust.

### GRANTS

A \$51,000 donation was made from the Sydney Opera House Appeal Fund (\$31,000) and Sydney Opera House (\$20,000) to the Utzon Center, Aalborg University for the purpose of contributing to the publication of the Utzon Library. This is an extensive series of books covering various aspects and themes within Utzon's work, including a major volume of *The Complete Works* that will include all unrealised and previously unpublished projects. Approximately one third of the material relates to the Sydney Opera House. Sydney Opera House, other donors and Australian academic institutions will have access to the material.

### INDIGENOUS OVERVIEW

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

#### Message Sticks

This year's Message Sticks Indigenous Arts Festival was held over three weeks in the Exhibition Hall, Playhouse, and The Studio from 24 May to 12 June 2005.

Presented by Sydney Opera House, this unique event, now in its sixth year, celebrates contemporary indigenous theatre, film, music and visual arts.

This year's Festival featured:

- Christine Anu's cabaret show, *Intimate and Deadly*, that played five sold-out performances in The Studio

- David Page's one-man play *Page 8*, which thrilled audiences in a two-week season in the Playhouse. The production was performed by David Page, written by David Page and Louis Nowra and directed by Stephen Page
- Message Sticks Indigenous Film Festival, a free three day program of Indigenous films from Australia and the world, screened over three days in the Playhouse. The program opened with the world premiere of four Australian Indigenous short films: *The Darn Darns* by Wayne Blair, *Green Bush* by Warwick Thornton, *Plains Empty* by Beck Cole and *Sa Black Thing* by Rima Tumor. Created by indigenous filmmakers Darren Dale & Rachel Perkins, the festival also featured premieres of six Australian documentaries, two shorts from NZ, and from the USA, the documentary *Trudell* by Native American filmmaker Heather Rae. This year's festival was the most successful yet, with the majority of sessions on both Saturday and Sunday at full capacity
- Mary G, the alter-ego of Broome comedian Mark Bin Baker, brought her cabaret show, *The Mary G Show*, to The Studio. The show featured local guest performers Vic Simms, Stiff Gins, Wire MC & James Henry
- NSW school students used the theme of reconciliation to inspire paintings, sculptures, photographs, stories and short films in the exhibition *Rec X Showcase - Together Reconciliation* in the Exhibition Hall. Presented in association with the Aboriginal Education & Training Directorate of the NSW Department of Education and Training, it was supported financially by The Keir Foundation. Timed to coincide with Reconciliation Week 2005, the exhibition was a great success, with some 6,000 people visiting the exhibition over the three-week Festival.

#### Indigenous Traineeships

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 and Sound/Audio Visual. 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, 13 indigenous people have been offered Traineeship opportunities at Sydney Opera House; ten have completed their 12-month Traineeships and one is currently working towards completion. The Trainees work towards Certificates II and III in Entertainment through on-the-job experience and off-the-job training, gaining the skills and experience to enter the industry.

This year Sydney Opera House was awarded a Silver Award for the Indigenous Traineeship program in the Premier's NSW Public Sector Awards under the category of Cultural Diversity.

### INSURANCE

Adequate insurance is held by Sydney Opera House for all identified risks. Sydney Opera House is a member of the NSW Treasury Managed Fund under a managed fund scheme administered by GIO Australia Ltd.

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.

	2004/05 \$	2003/04 \$	2002/03 \$	2001/02 \$	2000/01 \$
Motor Vehicle	700	0	2,110	2,252	1,546
Property	525,630	433,640	329,500	299,314	299,000
Public Liability	459,330	433,440	321,070	245,101	188,450
Workers' Comp.	1,119,640	970,410	583,310	895,699	586,459
Miscellaneous	5,350	5,710	3,410	2,790	3,103
<b>TOTAL COST</b>	<b>2,110,650</b>	<b>1,843,200</b>	<b>1,239,400</b>	<b>1,445,156</b>	<b>1,078,558</b>
Total Employees	644	660	631	638	616
<b>COST PER EMPLOYEE</b>	<b>3,277</b>	<b>2,793</b>	<b>1,964</b>	<b>2,265</b>	<b>1,751</b>

### INVESTMENT PERFORMANCE MEASURE

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

### LEGAL

The *Sydney Opera House Act 1961* was amended by the *Statute Law (Miscellaneous Provisions) Act 2005* (assented to on 1 July 2005). The amendments updated references to redundant legislation such as the *Public Sector Management Act 1988* and the *Stamp Duties Act 1920*, repealed redundant annual report and financial year provisions to better reflect current practice and requirements, minor renumbering and rewording and including provisions to permit the Sydney Opera House Trust to conduct its business outside of meetings or by telephone.

The *Sydney Opera House By-law 1998* was amended in December 2004 to include new provisions dealing with security measures and some other minor changes. The By-law is also in the process of being repealed and remade in accordance with the *Subordinate Legislation Act 1989*. A draft of the proposed *Sydney Opera House By-law 2005* was released for public comment, along with a Regulatory Impact Statement on 17 June 2005. The objectives of the By-law are to protect the fabric of Sydney Opera House and its contents; protect the image of Sydney Opera House as a 'national icon', maintain physical access to the site and the building; preserve revenues generated by Sydney Opera House and Presenters/Hirers; assist in maintaining the safety of persons on Sydney Opera House premises; assist in maintaining the security of persons on Sydney Opera House premises and facilitate the effective management of Sydney Opera House and its staff. No comments were received on the proposed new By-law and accordingly it is expected that the By-law will be made on 1 September 2005 in accordance with the draft released for public consultation.

The Sydney Opera House registered some additional trade marks during the year including the marks 'Kids at the House', 'House:Ed', 'Message Sticks' and the combined mark of 'The Studio' with the Sydney Opera House sails logo.

### OCCUPATIONAL HEALTH AND SAFETY (OH&S)

Sydney Opera House is committed to a safe and healthy work environment. It considers the health and safety of staff and visitors the utmost importance and has a prime objective of the minimisation of risk to employees, customers and business partners.

In the second half of the financial year, Sydney Opera House developed and commenced delivery of an extensive 12-month OH&S training program. The program is designed for our staff and those of our business partners and encompasses a broad range of OH&S issues.

In July 2004, we participated in Project HeartStart Australia, a public program run by St John's Ambulance (NSW) with the support of NRMA Insurance, its goal to make semi-automatic defibrillators available in public places. With the receipt of our second defibrillator, we are better prepared to provide a fully responsive service, particularly at times of large community celebrations, such as New Year's Eve and Australia Day.

This year Sydney Opera House OH&S Committee conducted its third Safety Week with an emphasis on safety issues across the performing arts industry. This was strongly supported by Sydney Opera House staff as well as staff from our business partners and the Media Entertainment and Arts Alliance. Further information is at page 35.

The number of injuries recorded for this financial year was reasonably consistent with previous years. A large percentage of these injuries are musco-skeletal type injuries associated with theatre production activities. To address this Sydney Opera House is planning to deliver a number of innovative preventative programs in the next 12 months.

Year	Number of Staff Injuries
<b>2004/05</b>	<b>286</b>
2003/04	290
2002/03	265
2001/02	299
2000/01	296

### OVERSEAS TRAVEL

Name/Position	Dates/Location	Purpose
Virginia Hyam Executive Producer - The Studio, Producers Unit	27 July-4 Aug. 2004 Japan	Attended Osaka Performing Arts Market as a guest speaker and met with local arts organisations.
	12-22 May 2005 UK and USA	Attended key organisations and producers specialising in contemporary performance for presentation in The Studio program.
Craig Cooper Assistant Producer - The Studio, Producers Unit	1-5 Sept. 2004 New Zealand	Attended STYLE PASIFIKA and selected items to be used in The Studio's production PASIFIKA SEAMS.
Greta Thomas Director, Development and Marketing	11-15 Oct. 2004 The Netherlands	Attended the International Fundraising Congress.
Philip Rolfe Executive Producer, Producers Unit	14-20 Oct. 2004 China	Attended the Association of Asia Performing Arts Centres' Programming meeting, Shanghai Performing Arts Fair and the Shanghai International Performing Arts Festival.
	9-12 March 2005 New Zealand	Attended the biannual meetings of programmers from major performing arts centres of the region.
Sue Hunt Director, Performing Arts	16-31 Oct. 2004 Japan	Attended performances and meetings and inspected venues at invitation of the Japan Foundation.
	2-9 June 2005 Singapore	Attended Asian Arts Market, annual conference of Association of Asia Pacific Performing Arts Centres and Singapore Festival performances.
Norman Gillespie Chief Executive Officer	19 Oct. -3 Nov. 2004 Denmark and United Kingdom	Attended meetings with the Crown Prince and Princess of Denmark and Jørn Utzon and the Performing Arts Centres Consortium Autumn Conference in London.
	16-24 April 2005 USA and Canada	Attended the Performing Arts Centers Consortium Spring Conference and met with Metropolitan Opera in New York.
David Claringbold Technical Operations Manager, Sound and Audio Visual	24-31 October 2004 USA	Attended the international Audio Engineering Conference and presented a paper on Surround Sound Live.
Ken McSwain Unified Customer, Support System, Project Manager	10-16 January 2005 USA	Attended the International Ticketing Association annual conference.
Noel Jordan Producer-Young Audiences, Producers Unit	14-23 March 2005 Finland	Attended 2005 Hurraa Festival (International Festival of Performing Arts for Young People).

## Government Reporting Continued

Name/Position	Dates/Location	Purpose
Jessica Bateman Manager, Sales Development	31 March-5 April 2005 New Zealand	Attended annual OzTalk New Zealand Tourism Trade Fair and carried out sales visits amongst wholesale operators.
	17-23 April 2005 Japan	Attended Tourism New South Wales Mission to Japan.
Elizabeth Opolski Venue Hiring Manager, Presenter Services	18-22 May 2005 New Zealand	Attended Performing Arts Centres Venue Hire Meeting.
Severin Sieben Technical Operations Manager, Sound and Audio Visual	13-23 June 2005 United Kingdom	Evaluation of potential new audio console products similar performing arts venues.

### PRIVACY MANAGEMENT

Sydney Opera House has a Privacy Management Plan which includes:

- a Privacy Management Action Plan
- descriptions of the major collections of personal information held by Sydney Opera House
- an evaluation of Sydney Opera House compliance with the Privacy and Personal Information Protection Act 1998
- procedures for facilitating the public's right to access information held on them
- procedures for privacy complaints and internal reviews.

The review of the Plan, foreshadowed in last year's Annual Report, was delayed due to the postponement of the introduction of the *Health Records and Information Privacy Act 2002*. The new Act came into effect on 1 September 2004 and our Privacy Management Plan is being reviewed to ensure compliance with the new legislation.

Details of how Sydney Opera House protects the privacy of its customers and visitors to its website are available at [sydneyoperahouse.com](http://sydneyoperahouse.com). To obtain copies of Sydney Opera House's current 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](mailto:privacy@sydneyoperahouse.com)

### PUBLICATIONS

Sydney Opera House produced this year: Sydney Opera House 2004/05 Annual Report; Bi-monthly Events guide; 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; Sydney Opera House Tours Flyer, six page Tourism promotional Flyer and 16 page 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; E-news flyers.

Sydney Opera House Annual Report 2004/05 is available on CD and on the internet at [sydneyoperahouse.com](http://sydneyoperahouse.com). The total costs for production of the annual report including design, copywriting, print format copies, multimedia CDs, and internet version was \$57,421.

### 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 the Internal Audit Bureau on a variety of business processes and systems as part of the approved internal review program for the 2003/2004 period, including:

- Occupational Health and Safety
- Online Ticketing Web Page Security
- Windows 2000 Desktop Environment
- Information Technology Internet and E-mail Integrity.

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

As of July 2004 Deloitte Touche Tohmatsu were engaged to replace the Internal Audit Bureau to provide a comprehensive 3-year risk management, internal audit and probity service to Sydney Opera House.

### SENIOR EXECUTIVE SERVICE

There are six senior executive service positions at Sydney Opera House. Two positions are filled by women and a third position, which is vacant, has a woman acting in it.

SES Level	2004/05 Positions	2003/04 Positions
2	1	0
3	5 (3 Female)	5 (4 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 2005 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: \$270,085

The Director-General has expressed his satisfaction with Dr Gillespie's performance of his responsibilities throughout 2004/05.

Dr Gillespie successfully met the performance criteria contained in his 2004/05 performance agreement. Key achievements and activities are outlined in this report.

### WAGE AND SALARY MOVEMENTS

A 4% wage increase was awarded to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002 and was effective from the first pay period commencing on and after 1 July 2004.

A 3% increase was awarded to staff covered by the SOH Enterprise Agreement 2004 and was effective from the first pay period commencing on and after 1 July 2004.

A 4% wage increase was awarded to Senior Executive Service staff and was effective from the first pay period commencing on or after 1 October 2004.

### WASTE AND RECYCLING MANAGEMENT

Sydney Opera House has maintained the waste recycling program over the last 12 months in accordance with Government guidelines. Accordingly the recycled waste consists of cardboard and paper, glass, plastic and metal containers using a commingle system supported by Gallaway Environmental Waste Management, also cooking oil and scrap metal.

Implementation of construction material separation has been successful and in place for 12 months. Sydney Opera House is also due to produce the 2005 WRAPP report which will show any deficiencies and highlight new approaches in recycling that could potentially be adopted.

The last two waste audits have shown that we are achieving good recycling levels, however there is a need for further reinforcement as some contamination levels had crept up causing some recycled product to be sent to land fill. The 2005 Waste Reduction and Purchasing Policy Report will show improvements due to an increased focus on 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, we have awarded the following number of qualifications to women: 31 qualifications in Entertainment, 4 qualifications in Security and 23 qualifications in Assessment and Workplace Training. This year, 4 women were awarded qualifications in Entertainment ranging from Certificate II to Advanced Diploma; 4 women were awarded Certificate III in Security Operations; 3 women were awarded Certificate IV in Assessment and Workplace Training.

Women from all departments undertook specific skills development training in a range of areas, including Information Technology and other technical skills, OH&S Committee and a wide range of safety training, conflict management, presentation and meeting skills, accessibility awareness and, Sydney Opera House in government context. In addition, women comprise 33% of the total Indigenous Traineeship intakes.

#### Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 33% of the permanent workforce, 68% of the part-time and 53% of the casual. In total, women comprise 37% of the overall workforce. The current Executive team comprises 60% women.

Management development programs this year included conflict management skills, a frontline management program and Sydney Opera House in government context. An average of 50% of participants were women, reflecting the high proportion of women in middle to senior level leadership positions.

The leadership team, consisting of middle and senior level managers, lead the organisation in realising its vision and goals. Women comprise 47% of this team.

#### Spokeswomen

Whilst the focus of the Spokeswomen's Program 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 Program at Sydney Opera House is committed to the advancement of women in the public sector and the performing arts. The Program aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential.

The Spokeswoman of Sydney Opera House in 2004/05 was Julie Barrington, Box Office.

Events this year included:

- International Women's Day was held earlier this year. The aim of IWD is to celebrate the diversity and achievements of women
- Australia's Biggest Morning Tea/Cancer Council
- The Spokeswoman attended the NSW Premier's Department annual Spokeswomen's conference and workshop.

# Performance List

Music										Theatre									
Presenter	Production	Venue	Performances	Audience	Presenter	Production	Venue	Performances	Audience	Presenter	Production	Venue	Performances	Audience					
Adrian Bohm	The Seekers	Concert Hall	1	1980	Opera Australia	Verdi's Requiem	Concert Hall	1	1801	Sydney Opera House/ Sydney Symphony	Harry Connick, Jr. with the Sydney Symphony	Concert Hall	3	6809	A-List Entertainment	A-List Showcase 2004	Drama Theatre	1	344
Andrew McKinnon Presentations	Aaron McMillan - An Australian Story	Concert Hall	1	830	Present Australia	Berlioz Requiem*	Concert Hall	1	2204						accesscomedy.com	Akmal Saleh in Gullible	The Studio	6	1127
Andrew McKinnon Presentations	The von Trapp Children	Concert Hall	1	900	Present Australia	Eric Whitacre Wind Festival*	Concert Hall	1	2000	Sydney Opera House/ The Song Company	Brothers in Crime	The Studio	1	173	accesscomedy.com	Triple-A Comedy - Libbi Gorr	The Studio	4	258
Andrew McManus Presents	Blondie	Concert Hall	1	2069	Present Australia	Stanford Symphony - Verdi Requiem*	Concert Hall	1	2387	Sydney Opera House/ Warner Bros/Sydney Symphony	Bugs Bunny On Broadway	Concert Hall	5	9556	accesscomedy.com	Triple-A Comedy - Sean Choolburra	The Studio	6	580
Andrew McManus Presents	Russell Watson & His Orchestra	Concert Hall	2	3836	Ryde Schools Music Festival	Ryde Schools Music Festival*	Concert Hall	1	2100						Australian Chinese Student Association	I have a date with Spring	The Studio	4	360
Arts Management	Guangzhou Symphony Orchestra	Concert Hall	1	1695	Seven Network (Operations) Limited	Australia Unites - Reach Out to Asia Concert	Forecourt	1	6000	Sydney Philharmonia Choirs	A Child Of Our Time	Concert Hall	2	3957	Bell Shakespeare Company	Edward 4	Playhouse	4	1120
ATA Allstar Artists	The Band of the Irish Guards	Concert Hall	1	1351	Smith & Nephew Surgical Pty Ltd	Sydney Children's Choir Performance*	Concert Hall	1	950	Sydney Philharmonia Choirs	Eternity - Mozart Requiem	Concert Hall	2	4154	Bell Shakespeare Company	Harry The Sixth	Playhouse	9	1968
AustraLanka HelpLine	Child Aid 2005	Concert Hall	1	1414	Suzuki Talent Education Association of Australia	26th Annual Graduation Concert*	Concert Hall	1	1338	Sydney Philharmonia Choirs	Fauré Requiem	Concert Hall	1	1800	Bell Shakespeare Company	Twelfth Night	Playhouse	52	17353
Australian Chamber Orchestra	Classical Feast	Concert Hall	1	1433	Suzuki Talent Education Association of Australia	Graduation Recital*	The Studio	13	1400	Sydney Philharmonia Choirs	Handel Messiah	Concert Hall	4	8778	Bell Shakespeare Company	Wars Of The Roses	Playhouse	32	9391
Australian Chamber Orchestra	Bach To Battle	Concert Hall	1	1640	Sydney Cultural Council	McDonald's Ballet Scholarships*	Concert Hall	1	2064	Sydney Philharmonia Choirs	Haydn The Seasons	Concert Hall	1	156	CSIRO ICT Centre	Listening to the Mind Listening	The Studio	1	350
Australian Chamber Orchestra	Bach to Buenos Aires	Concert Hall	1	1936	Performing Arts Challenge 2004					Sydney Symphony	The Heavens Laugh (J S Bach)	Concert Hall	1	1491	Ensemble Theatre	Lovers At Versailles	Playhouse	44	12561
Australian Chamber Orchestra	Baroque Masters	Concert Hall	1	2212	Sydney Festival	Came So Far For Beauty	Concert Hall	3	6803	Sydney Symphony	A Mozart Celebration	Concert Hall	3	6917	Islamic Realm Pty Ltd	Does God Exist?	Concert Hall	1	1216
Australian Chamber Orchestra	Luminous	Concert Hall	1	1960	Sydney Festival	Memory Of Colour	The Studio	6	929	Sydney Symphony	A Musical Dreamscape	Concert Hall	3	6364	McPherson Touring	The Carer	Playhouse	13	1973
Australian Chamber Orchestra	Mozart Celebration	Concert Hall	1	2023	Sydney Festival	Visionary Landscapes	The Studio	1	246	Sydney Symphony	A Night Of Rhapsody	Concert Hall	2	4632	Network J International	Stand up Sydney	Concert Hall	2	3700
Australian Chamber Orchestra	Serenade for Strings	Concert Hall	1	1583	Sydney International Piano Competition	Sydney International Piano Competition Finals	Concert Hall	5	9361	Sydney Symphony	Barbara Bonney Sings Strauss	Concert Hall	3	5892	Ouch! Media	Critchley & Simmons - An Evening of Music & Philosophy	The Studio	2	352
Australian Chamber Orchestra	Transfigured Night	Concert Hall	1	1516	Sydney Opera House	Babies Proms - Jig-A-Jig-Jig*	Utzon Room	17	2975	Sydney Symphony	Beethoven's World	Concert Hall	2	4625	Pascal Productions	For the Love of Alma Mahler by Wendy Beckett	The Studio	7	925
Australian Girls Choir	20th Anniversary Annual Concert*	Concert Hall	2	3492	Sydney Opera House	Babies Proms - Music Book*	Western Foyer	18	3924	Sydney Symphony	Bewitching Louis Lortie	Concert Hall	3	6187	Picture This! Productions	Mum's the Word	Playhouse	24	5118
Australian Philharmonic Orchestra	I'm In Love With Vienna	Concert Hall	2	3737	Sydney Opera House	Babies Proms - Quack*	Utzon Room	18	3940	Sydney Symphony	Bruckner's Romantic Symphony	Concert Hall	4	7003	Sydney Festival/Griffin Theatre	Three Furies: Scenes From the Life of Francis Bacon	Playhouse	17	5799
Australian Philharmonic Orchestra	Not New Year's Eve	Concert Hall	2	3781	Sydney Opera House	Babies Proms - Toy Box*	Utzon Room	18	4126	Sydney Symphony	Cinema Fantastique - A Symphony in Images	Concert Hall	1	1313	Sydney Opera House	Children of the Black Skirt*	Utzon Room	6	676
Australian Philharmonic Orchestra	The Best of British	Concert Hall	2	3781	Sydney Opera House	Babies Proms - Ukulele Mekulele*	Utzon Room	12	1976	Sydney Symphony	Elgar's Beloved Cello Concerto	Concert Hall	3	6614	Sydney Opera House	Curious - Smoking Gun + Family Hold Back	The Studio	3	346
Australian Radio Network	Michael Bubl� - Showcase	Utzon Room	1	200	Sydney Opera House	Babies Proms - Warm and Fuzzy*	Utzon Room	15	3213	Sydney Symphony	Enchanting Masterpieces	Concert Hall	4	7138	Sydney Opera House	Double Exposure	The Studio	2	256
Australian Youth Orchestra	Australian Youth Orchestra	Concert Hall	1	1692	Sydney Opera House	Babies Proms - Ensemble Offspring - Art of Glass	The Studio	1	240	Sydney Symphony	Gelmetti's New World	Concert Hall	3	6278	Sydney Opera House	Fluff*	The Studio	10	2392
Benny Alimudin - Academy of Networked Thinking	How to Multiply a Child's IQ & EQ	The Studio	1	49	Sydney Opera House	Global Beats - Drum Drum	The Studio	1	324	Sydney Symphony	Heroes and Lovers	Concert Hall	4	8434	Sydney Opera House	Message Sticks - David Page in Page 8*	Playhouse	13	2846
Benny Alimudin - Three Young Pianists	Piano Recital by Gifted Youth	The Studio	1	78	Sydney Opera House	Global Beats - The Art of Rhythm	The Studio	1	335	Sydney Symphony	Highly Strung: From Serenades to 'Psycho'	Concert Hall	2	4096	Sydney Opera House	Message Sticks - The Mary G Show	The Studio	5	997
Bluehawk and LAMC Productions	Vanessa Mae - Choreography Tour	Concert Hall	2	3004	Sydney Opera House/ Frank Madrid	Global Beats - Urban Brazil	The Studio	1	350	Sydney Symphony	Jazz Meets The Symphony	Concert Hall	3	7461	Sydney Opera House	Nothing But The Truth	Playhouse	22	6792
Board of Studies NSW Department of Education and Training	A World of Colour*	Concert Hall	1	2100	Sydney Opera House/ WOMAdelaide	Global Beats - Raga Bliss	The Studio	1	217	Sydney Symphony	Lang Lang Romances Tchaikovsky	Concert Hall	4	9762	Sydney Opera House	Penny Arcade in Rebellion Cabaret	The Studio	6	1117
Board of Studies NSW Department of Education and Training	ArtsNorth Festival Of Music 2005*	Concert Hall	1	1934	Sydney Opera House/ WOMAdelaide	Global Beats - Adel Salameh Trio	The Studio	1	290	Sydney Symphony	Mahler's Symphonic Farewell	Concert Hall	4	7960	Sydney Opera House	Pigs, Bears and Billy Goats Gruff*	Playhouse	10	3949
Board of Studies NSW Department of Education and Training	Encore*	Concert Hall	2	5237	Sydney Opera House/ WOMAdelaide	Global Beats - Les Yeux Noirs	The Studio	1	350	Sydney Symphony	Meet the Music - Cool Britannia or Mis-rule Britannia	Concert Hall	2	4384	Sydney Opera House	Ruby's Last Dollar	Playhouse	12	3399
Board of Studies NSW Department of Education and Training	Festival of Instrumental Music*	Concert Hall	2	3870	Sydney Opera House	Grand Organ Silver Anniversary Concert	Concert Hall	2	4300	Sydney Symphony	Meet the Music - Shostakovich 10	Concert Hall	2	4637	Sydney Opera House	Sharon, Keep Ya Hair On!*	Playhouse	24	6735
Board of Studies NSW Department of Education and Training	Primary Choral Festival*	Concert Hall	4	7728	Sydney Opera House	Message Sticks - Christine Anu in Intimate and Deadly	The Studio	5	1565	Sydney Symphony	Meet the Music - The Rite of Spring	Concert Hall	2	4785	Sydney Opera House	SHORTer & SWEETer	The Studio	5	1232
Board of Studies NSW Department of Education and Training	Sydney South East Festival of Music 2004*	Concert Hall	1	1961	Sydney Opera House	Nations By The River	The Studio	1	230	Sydney Symphony	Philp Glass' Concerto Fantasy	Concert Hall	2	3450	Sydney Opera House	Show*	Utzon Room	9	1254
Cologne New Philharmonic Orchestra	Vivaldi Bach Tchaikovsky	Concert Hall	1	1830	Sydney Opera House	Philip Glass & Godfrey Reggio QATSI TRILOGY - KOYAANISQATSI	Concert Hall	2	2624	Sydney Symphony	Poetic Tchaikovsky	Concert Hall	4	8579	Sydney Opera House	The Big Con	Playhouse	28	8207
Dainty Consolidated Entertainment	k.d. lang and her band with the Sydney Symphony	Concert Hall	4	9011	Sydney Opera House	Philip Glass & Godfrey Reggio QATSI TRILOGY - NAQOYQATSI (World Premiere)	Concert Hall	1	2124	Sydney Symphony	President, Painter and King	Concert Hall	3	4313	Sydney Opera House	The Burlesque Hour	The Studio	10	2346
David Grant Special Events	Private Performance	Concert Hall	1	2100	Sydney Opera House	Philip Glass & Godfrey Reggio QATSI TRILOGY - POWAQATSI	Concert Hall	1	1550	Sydney Symphony	Shostakovich 5 - A Twentieth Century Classic	Concert Hall	2	4489	Sydney Opera House	The Kransky Sisters - We Don't Have Husbands	The Studio	5	1465
English Study Centre	Australia Japan Music Festival	Concert Hall	1	1800	Sydney Opera House	Regurgitator vs. Spod	The Studio	1	337	Sydney Symphony	Simone Young in Concert	Concert Hall	4	7553	Sydney Opera House	Through The Wire	The Studio	11	1990
Frontier Touring Company, /Limelight Magazine/2UE	Diana Krall	Concert Hall	3	6503	Sydney Opera House	The Other Woman - The Life and Music of Nina Simone	The Studio	2	654	Sydney Symphony	Stephen Hough and the Romantic Muse	Concert Hall	3	6258	Sydney Opera House	Verbal - 2 strange acts with no words*	The Studio	5	547
Grundtv Television Pty Ltd	Australian Idol 2 Final	Concert Hall	1	2500	Sydney Opera House	Whatever Makes You Happy	The Studio	2	471	Sydney Symphony	Symphonic Czech Scenes	Concert Hall	3	5842	Sydney Opera House	William Yang - Objects for Meditation	The Studio	8	1201
Grundtv Television Pty Ltd	Australian Idol 2 Forecourt Concert	Forecourt	1	5000	Sydney Opera House/ Australian Chamber Orchestra	ACO and Michael Leunig - Carnival of the Animals	Concert Hall	2	3798	Sydney Symphony	Symphony Of Angels	Concert Hall	3	6451	Sydney Opera House/ A-List Entertainment	Akmal Live In Gullible	Drama Theatre	1	464
Inner West Catholic Primary Principals Association	Performance*	Concert Hall	1	2100	Sydney Opera House/Australian Institute of Eastern Music	ORIENTation - Heval & Shahin Shafaei	The Studio	1	99	Sydney Symphony	Tea and Symphony - Britannia	Concert Hall	1	2314	A-List Entertainment	Show us your Roots	Drama Theatre	12	3038
International Concert Attractions	Scotland's 3 Tenors Caledon & The Scottish Fiddle Orchestra	Concert Hall	1	1360	Sydney Opera House/Australian Institute of Eastern Music	ORIENTation - Iyer Brothers	The Studio	1	64	Sydney Symphony	Tea and Symphony - Francesca Da Rimini	Concert Hall	1	2442	Sydney Opera House/ accesscomedy.com	Tom Gleeson - Ginger Ninja	The Studio	7	1278
Japan Australia Music Goodwill Mission	Beethoven Symphony No.9	Concert Hall	1	2070	Sydney Opera House/Australian Institute of Eastern Music	ORIENTation - Swara Naga	The Studio	1	54	Sydney Symphony	Tea and Symphony - Rhapsody and Ritual	Concert Hall	1	2494	Sydney Opera House/ Encore Music	Varla Jean Merman - Girl With A Pearl Necklace	The Studio	2	495
Japan Australia Music Goodwill Mission	Mozart's Requiem	Concert Hall	1	1894	Sydney Opera House/Australian Institute of Eastern Music	ORIENTation - Waratah	The Studio	1	31	Sydney Symphony	Tea and Symphony - Shostakovich 5	Concert Hall	1	2343	Sydney Opera House/Melbourne International Comedy Festival	Chris Addison - Civilization	The Studio	11	1759
Kambala	Kambala Music Festival*	Concert Hall	1	2500	Sydney Opera House/Australian Institute of Eastern Music	ORIENTation - Watarah	The Studio	1	31	Sydney Symphony	Tea and Symphony - Symphonic Czech Scenes	Concert Hall	1	2334	Sydney Opera House/Melbourne International Comedy Festival	Maria Bamford	The Studio	6	1432
Michael Coppel Presents	AMICI forever	Concert Hall	2	2984	Sydney Opera House	Club Wild	The Studio	1	350	Sydney Symphony	Young Performers Awards	Concert Hall	1	2500	Sydney Opera House/Mitford Woofers and Associates	Lano & Woodley in The Island	Drama Theatre	24	11800
Michael Coppel Presents	An Evening with Brian Wilson - The 'Smile' World Tour	Concert Hall	2	3853	Sydney Opera House/CODA	CODA:Music for the Eyes	The Studio	3	1046	Telstra Corporation Limited	Missy Higgins - Showcase	Utzon Room	1	200	Sydney Opera House/NICA	The New Breed*	The Studio	11	2290
Michael Coppel Presents	Bond	Concert Hall	1	2108	Sydney Opera House/Dainty Consolidated Entertainment	Julio Iglesias - The Love Songs Tour	Concert Hall	2	4161	Sydney Opera House/Theatre 4A	ORIENTation - How Now, Rick Lau	The Studio	1	206	Sydney Opera House/Theatre 4A	ORIENTation Scratch Night - Four x Twenty: Yellow	The Studio	1	201
Michael Coppel Presents	Sarah McLachlan	Concert Hall	3	5817	Sydney Opera House/Malaysian Philharmonic Orchestra	Malaysian Philharmonic Orchestra	Concert Hall	1	1760	Sydney Opera House/Theatre 4A	ORIENTation - Four x Twenty: Yellow	The Studio	1	201	Sydney Theatre Company	Influence	Drama Theatre	68	34073
Michael Coppel Presents	Tori Amos	Concert Hall	3	5884	Sydney Opera House/SIMA/ Jazz Groove	Jazz:Now	The Studio	4	974	Sydney Theatre Company	Scenes From a Separation	Drama Theatre	55	24074	Sydney Theatre Company	The Miser	Drama Theatre	46	22008
MLC School	Performance*	Concert Hall	1	2598	Sydney Opera House/newtheatricals and Lunchbox Theatrical Productions	Lesley Garrett and Anthony Warlow - The Magic of Music	Concert Hall	3	6659	Sydney Theatre Company	Two Brothers	Drama Theatre	50	22347	V-Day 2005	The Vagina Monologues	The Studio	1	214
Momentum	Australian Open Live concert: george	Forecourt	1	3500						Yasiru Multimedia Pty Ltd/Cineta	Thala-Ran Tharu Reyak	Concert Hall	1	2049	VIBE Australia	The 10th Deadlys	Concert Hall	1	2119
Music Council of Australia	Freedman Jazz	The Studio	1	246							<b>Total</b>	<b>381</b>	<b>478,248</b>	Visual Event Management Pty Ltd	The Interpreter World Premiere	Opera Theatre	1	1000	
Musica Viva Australia	Kronos Quartet	Concert Hall	1	1017											<b>Total</b>	<b>721</b>	<b>241,040</b>		
Nataraj Cultural Centre	Ustad Rashid Khan	Drama Theatre	1	448															

\* For young audiences ♦ Includes House:Ed performances



## Performance List Continued

Opera					Dance				
Presenter	Production	Venue	Performances	Audience	Presenter	Production	Venue	Performances	Audience
Australian Opera Auditions Committee	2004 Highlights of Opera	Opera Theatre	1	1130	Ausdance NSW	The 2004 Australian Dance Awards	Opera Theatre	1	1355
City of Sydney Cultural Council	McDonald's Operatic Aria	Opera Theatre	1	680	Bangarra Dance Theatre	Clan	Drama Theatre	18	9490
Opera Australia	Baroque Masterworks (Purcell/Monteverdi)	Opera Theatre	8	9142	Bjelke Petersen School of Physical Culture	National Senior Championship Finals	Concert Hall	1	2676
Opera Australia	Carmen (Bizet)	Opera Theatre	18	26521	City of Sydney Cultural Council	Primary Dance Groups*	Concert Hall	1	1400
Opera Australia	Così fan tutte (Mozart)	Opera Theatre	10	14124	City of Sydney Cultural Council	Secondary Dance Groups*	Concert Hall	2	1800
Opera Australia	Der Rosenkavalier (R Strauss)	Opera Theatre	10	11000	Dance Exchange	Russell Dumas - in the room - again	The Studio	1	100
Opera Australia	Fledermaus (Strauss)	Opera Theatre	13	14439	Dance Exchange	Russell Dumas - in the room - still	The Studio	1	196
Opera Australia	Il Trovatore (Verdi)	Opera Theatre	10	12869	Lingalayam Dance Company Inc	Anandavalli	The Studio	1	86
Opera Australia	Madeline Lee (Haddock/Campbell)	Opera Theatre	6	5808	Macquarie University	InTentCity	The Studio	6	1100
Opera Australia	Manon (Massenet)	Opera Theatre	11	12553	Nataraj Cultural Centre	Manjari Kathak Dances	The Studio	1	219
Opera Australia	Nabucco (Verdi)	Opera Theatre	2	2539	OZ-SINO Association	The PLA Song & Dance Ensemble	Concert Hall	2	4939
Opera Australia	New Year's Eve Gala Concert	Concert Hall	1	2611	Sydney Dance Company	Graeme Murphy's GRAND	Opera Theatre	21	21029
Opera Australia	Norma (Bellini)	Opera Theatre	8	10549	Sydney Festival	Shen Wei Dance Arts	Concert Hall	6	7031
Opera Australia	The Barber of Seville (Rossini)	Opera Theatre	12	14284	Sydney Opera House	Akram Khan Company - ma	Drama Theatre	5	2570
Opera Australia	The Love for Three Oranges (Prokofiev)	Opera Theatre	9	11989	Sydney Opera House	Australian Dance Theatre - Held	Drama Theatre	11	3509
Opera Australia	The Marriage of Figaro (Mozart)	Opera Theatre	17	21400	Sydney Opera House	Bill Shannon - Spatial Theory	The Studio	3	318
Opera Australia	The Mikado (Gilbert & Sullivan)	Opera Theatre	21	29886	Sydney Opera House	BPM beatsperminute*	The Studio	7	2279
Opera Australia	Tosca (Puccini)	Opera Theatre	16	22485	Sydney Opera House	Fine Line Terrain*	The Studio	4	559
Opera Foundation Australia Study Award	2004 Metropolitan Opera Young Artist*	Opera Theatre	1	497	Sydney Opera House	New Danish Dance Theatre - 'Graffiti' and 'Shadowland'	Drama Theatre	5	1650
Sydney Festival/OZOPERA	The Eternity Man	The Studio	4	992	Sydney Opera House	When Love Comes Calling	The Studio	4	790
			<b>Total</b>	<b>179</b>				<b>225,498</b>	

Presenter	Production	Venue	Performances	Audience
Sydney Opera House	Dance Tracks : Pasifika Seams Fashion Club Night	The Studio	2	494
Sydney Opera House	Herd 'Em Up*	The Studio	2	236
Sydney Opera House	kNOT @ Home	The Studio	5	876
Sydney Opera House	Message Sticks Film Festival	Playhouse	4	1494
Sydney Opera House	ResFest	The Studio	6	659
Sydney Opera House	Sound Summit	The Studio	1	264
Sydney Opera House	Stereotype*	The Studio	6	769
Sydney Opera House/ David Pestorius Projects	Ed Kuepper - mFL (music for Len Lye)	The Studio	2	284
Sydney Opera House/ David Williams trading as Version 1.0	Scratch Nights - Unfinished Business: X Marks The Spot	The Studio	1	157
Sydney Opera House/FBI 94.5FM	Live Radio Plays	The Studio	3	544
Sydney Opera House/ Groovescooter	Audio-Noir	The Studio	1	318
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival	The Studio	10	1636
Sydney Opera House/The Living Room Theatre Company Inc	Scratch Nights - Billie	The Studio	1	131
			<b>Total</b>	<b>44</b>
				<b>7,862</b>

\* For young audiences ♦ Includes House:Ed performances

## Strategic Plan 2003/8

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

### 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 Program
- The Studio Program
- Indigenous Program
- Targeted Presentations and Co-presentations
- Special Performing Arts Projects and other areas
- Risk Share, Co-presentations and Supported Events
- Artistic Vision Statement
- Service Level Agreements
- Strategic Partnership Agreements
- Review/Update Events Based Management System
- Financial Planning and Control
- Construct and establish Recording Studio
- Youth Education Program

### GOAL 2

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

- Construct and establish Exhibition Hall
- Tourism/Box Office Reservations Integration
- Safety Strategy and Plan
- Security Strategy and Plan

### GOAL 3

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

- Construct Reception Hall (Utzon Room)
- Implement Rolling Major Works Program
- Building Fabric Upgrade

### GOAL 4

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

- Enterprise Agreement 2004
- Learning and Development Programme
- Financial Literacy
- Information Technology Literacy
- Information and Records Management
- Registered Training Organisation
- Facilities Training
- Indigenous Traineeships Program
- Strategic Presenter Partnerships – Employee Relations
- Orientation Program
- New Uniform
- Performance Planning and Review Scheme
- Establish Internal Communications Framework
- Internal Communications Resources, Tools and Infrastructure

### 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

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Note: audited financial statements appear on pages 39 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.

## BUSINESS PARTNER



## PRINCIPAL SPONSOR



## TOURING PARTNER



## MAJOR SPONSOR



## PREFERRED HOTEL



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The Sydney Morning Herald



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# Contact Information

**Hours of Operation**

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

**Box Office**

Open from 9.00am to 8.30pm Monday to Saturday.

Sunday two hours prior to performance.

Telephone: 61 2 9250 7777

TTY: 61 2 9250 7347

Facsimile: 61 2 9251 3943

Email: [bookings@sydneyoperahouse.com](mailto:bookings@sydneyoperahouse.com)

Mail: Box Office, Sydney Opera House,  
PO Box R239, Royal Exchange Sydney, NSW 1225 Australia

Bookings for performances and events can also be made online at [sydneyoperahouse.com](http://sydneyoperahouse.com).

**Guided Tours and Performance Packages**

A one hour 'Tour of the House' operates between 9am and 5pm daily. Tours depart from Sydney Opera House Store on the Lower Concourse. A Backstage Tour runs every day at 7am and takes two hours, including a light 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.

Telephone: 61 2 9250 7250

TTY: 61 2 9250 7347

Facsimile: 61 2 9250 7679

Web: [sydneyoperahouse.com](http://sydneyoperahouse.com)

Email: [tourism@sydneyoperahouse.com](mailto:tourism@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.

Telephone: 61 2 9247 7599

Facsimile: 61 2 9247 4576

**Administration**

Administration hours are from 9.00am to 5.00pm weekdays.

Telephone: 61 2 9250 7111

TTY: 61 2 9250 7347

Facsimile: 61 2 9250 7666

Email: [infodesk@sydneyoperahouse.com](mailto:infodesk@sydneyoperahouse.com)

Address: Sydney Opera House, Bennelong Point,  
Sydney NSW Australia 2000

Postal Address: Sydney Opera House,  
GPO Box 4274, Sydney NSW Australia 2001

Web address: [sydneyoperahouse.com](http://sydneyoperahouse.com) or [soh.nsw.gov.au](http://soh.nsw.gov.au)

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