



30 Years of Inspiration

SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2004

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The Hon. Bob Carr, MP
Premier, Minister for the Arts and Minister
for Citizenship in New South Wales

Sir, we have the pleasure in presenting the
Annual Report of the Sydney Opera House for
the year ended 30 June 2004, for presentation
to Parliament. The 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.



Joseph Skrzynski, AM
Chairman



Norman Gillespie
Chief Executive

Who We Are

Sydney Opera House is a global landmark and one of the busiest performing arts centres in the world. Some 2,400 events a year are presented here including 1,700 live performances spanning the traditional to the contemporary and a range of art forms and cultures.

We have 8 primary venues: the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Forecourt, Exhibition Hall and Reception Hall (renamed the Utzon Room in September 2004). There are 5 restaurants and 4 retail outlets on site that 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.

Our vision is to excite and inspire the imagination.

We provide support to performing arts companies including Sydney Symphony, Opera Australia, Sydney Theatre Company, The Australian Ballet and many smaller 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. Under the billing of Sydney Opera House Presents, we are now one of the largest users of our venues, presenting over 550 performances a year and producing an eclectic mix of artistic and cultural activities, including programming of The Studio, Kids at the House and House:ED programs.

Sydney Opera House celebrated its 30th birthday on 20 October 2003. This year our Annual Report includes some memorable moments and interesting snippets of information about our history.

Our promise is to take people on a journey from the ordinary to the extraordinary into a world where the inspiration of the building outside is reflected in all we do.

Highlights 2003/04

Celebrating our 30th year, we reflect on how far we have come. Far from becoming a 'white elephant' as some predicted when it opened, Sydney Opera House is now a global icon and a performing arts centre par excellence that has attracted some 52 million people to more than 80,000 events since opening.

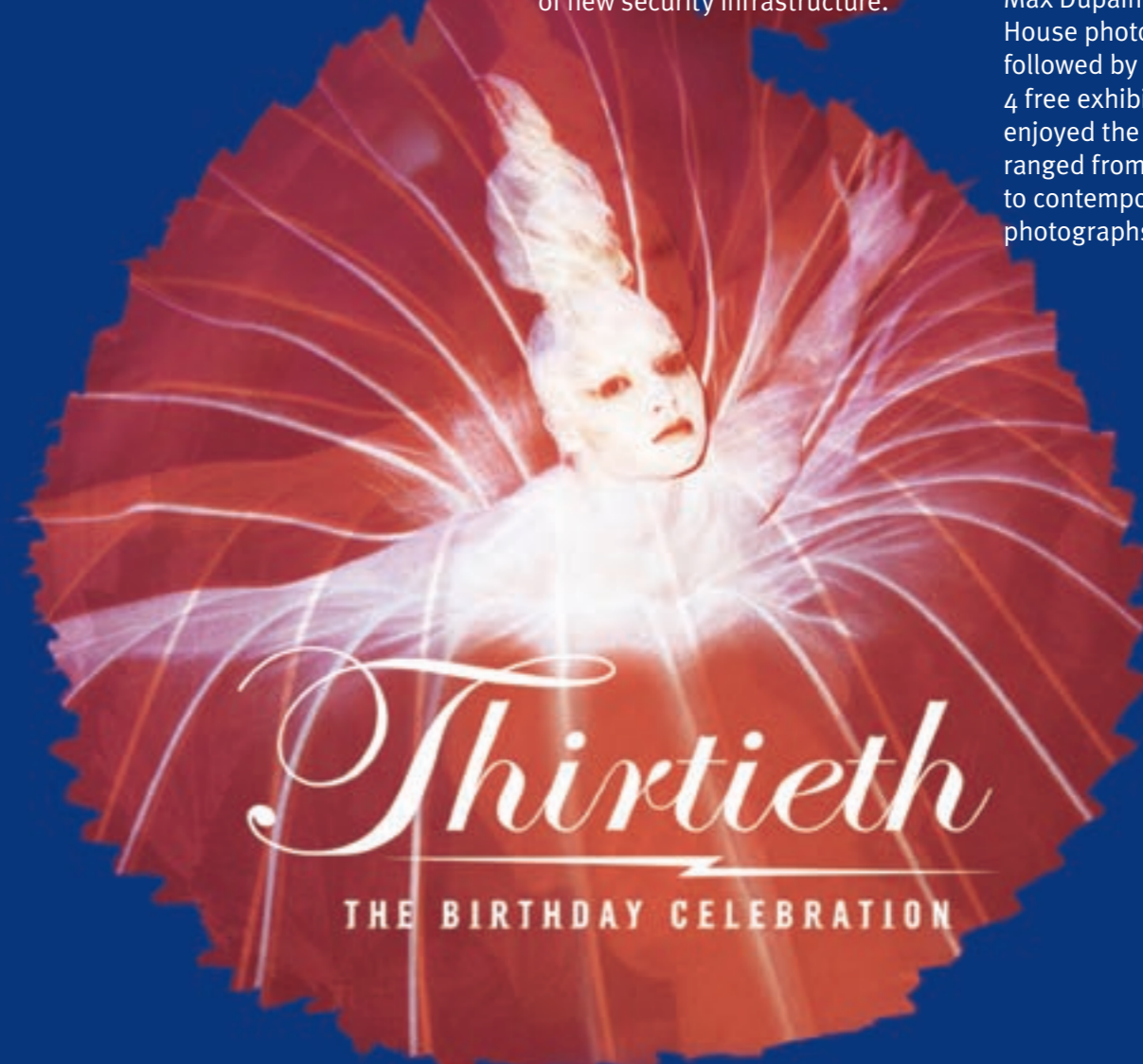
Securing recognition as a 20th century architectural masterpiece, Sydney Opera House was listed on the State Heritage Register in its 30th anniversary year following completion of a comprehensive Conservation Plan.

Offering inspiration to people of all ages, we launched the inaugural House:ED program, an innovative and engaging series of educational performances that are linked to school curricula. More than 10,000 students and teachers enjoyed 49 performances.

Prioritising the safety of our customers and our site, we demonstrated speed, collaboration and responsiveness with the development and implementation of a comprehensive security upgrade program that encompasses an enhanced security group and a range of new security infrastructure.

Putting reconciliation into action, we fulfilled our commitment to promote diversity in the arts industry through the training of Indigenous people in various theatre technical roles. Since 2000, 9 Indigenous people have been trained, achieved formal qualifications and found employment in the arts industry. Our Message Sticks Indigenous Arts Festival also celebrated its 5th year.

Broadening our reach and engaging even wider audiences, the reclaimed and renovated Exhibition Hall was opened with Max Dupain's Sydney Opera House photographic retrospective, followed by an additional series of 4 free exhibitions. Some 78,000 enjoyed the visual feast that ranged from furniture and jewellery to contemporary paintings and photographs by Indigenous artists.



Chairman's Message



The Sydney Opera House's 30th anniversary year has been another successful year in attendances and financial results.

However, trends are emerging that will be of concern for us and our partner performing arts companies in the near future.

Arts costs rise faster than CPI because the performing and presenting of live shows is inherently more labour intensive than other industries, which have economies of scale and technology. However, public funding increases are currently predicated on a discount to CPI.

This annually increasing gap has to be met by driving commercial and sponsorship revenues harder than CPI. The Trust has been able to do this over the last 10 years, but the opportunities for over-achievement will inevitably narrow. For performing arts companies, the mechanisms for closing the gap are more limited, and are currently being exhausted. A serious discussion about levels of public funding will again have to be on the agenda, especially the so called 'efficiency dividend' discount to CPI.

This issue is even more urgent for smaller companies, which face the same cost profile disadvantages, but have less management resources to drive revenues. It has, therefore, been all the more pleasing that the Trust has been able to significantly increase its support for such smaller companies, especially by presenting

them in The Studio and the Playhouse, increasing net annual investment in this area from less than \$500,000 in 1993 to some \$2.3 million currently. This investment has resulted in 600 performances, attended by 174,000, in addition to our presenting partners' seasons.

The Trust's heightened activities this year in supporting the performing arts, hosting community events, improving its tourism activities, re-energising its education programmes, investing in staff development and systems, and ensuring precinct security are highlighted in Norman Gillespie's report and detailed in the other sections of this Annual Report.

The 25th anniversary of the opening of Sydney Opera House was marked by the reconciliation with Jørn Utzon and this, the 30th anniversary, is marked by the historic fruit that has borne. Sydney Opera House was officially listed on the State Heritage Register this year on the basis of a Conservation Plan founded on the Utzon Design Principles, drawn up by Jørn Utzon. This listing paves the way for future National and World Heritage Listing applications and it is fitting that the Utzon Design Principles underpin a conservation framework that balances heritage values with the evolutionary demands of one of the world's busiest performing arts centres.

At the time of going to press the rebuilt Reception Hall to Utzon's new design was officially opened by the Premier, the Honourable Bob Carr, who announced its renaming as the Utzon Room. The first Utzon interior is thus honoured for posterity.

Construction work commences in August on Stage I of the Western Loggia, the only external change to the building contemplated, whilst exciting breakthroughs have been achieved in conceptual design work for the potential to rebuild the Opera Theatre.

The Trust pays tribute to the intensely close collaboration which has developed between Jørn Utzon and Richard Johnson, generously facilitated by Jørn's architect son, Jan, and, in the case of the magnificent Utzon Tapestry in the Utzon Room, by his artist daughter, Lin.

Perhaps less glamorous, but no less essential, has been the security upgrade. Largely completed during this year. It is designed to protect the building, whilst maintaining high accessibility for tourists and patrons.

On behalf of the Trust, we thank the New South Wales Government for its support and funding of the Venue Improvement Programme and security upgrade.

My role as Chairman concludes in December 2004 and it has been a rare privilege to serve and to participate with fellow Trustees, management and staff in the challenges and achievements of that period. A close involvement builds appreciation of the passion and diverse skills required to operate this extraordinary building as a performing arts centre, community centre, tourist destination, retail and restaurant precinct and heritage listed icon, all in the full glare of media, public, political and artistic interests on an international scale.

My heartfelt thanks go to Norman, the Executive Team, all Sydney Opera House staff and to our presenting and commercial partners for the success of this and preceding years. Finally, I would like to record my appreciation to all my fellow Trustees and especially to Diane Grady and Dennis Watkins, who also retire from the Trust in December 2004 after nine years of generous personal commitment to Sydney Opera House.

Joseph Skrzynski, AM
Chairman

CEO's Message



Having established our five-year strategic plan and critical projects in the previous year, 2003/04 was focused on implementation and delivery of many of those projects, which had an impact on all aspects of the organisation.

Our success in completing some thirty critical projects is due to the quality and commitment of our people, the leadership of our Executive Team and increasing clarity of structure. There were some important appointments during the year: Sue Hunt as Director, Performing Arts; Maria Sykes taking on the Director, Customer Service role, in addition to Strategic Projects; and Joe Horacek as Director, People and Culture.

The site is livelier than ever, with almost 2,400 events this year emphasising greater access for all. This year we provided some 400 low cost or free programs in our venues, reaching 127,000 largely new audiences. Our new Exhibition Hall, which opened in October with a Max Dupain photographic retrospective of Sydney Opera House, introduced a new dimension of visual arts and design. We greatly expanded our presentations with Sydney Opera House as the sole presenter or co-presenter. An excellent example was *The Lord Of The Rings Symphony* co-presented with Sydney Symphony which brought in an audience of 10,000, some 70% had never been to Sydney Opera House previously.

I am particularly pleased with the launch of our House:ED initiative, an education program specifically designed for primary and secondary schools. We now provide events for a broad spectrum of young people. Babies Proms this year extended its reach to Regional NSW; House:ED targets primary and secondary school children, our Young Audiences program caters for older teenagers while our expanding Studio seasons are aimed at the 20-35 age group. This is all in addition to our commitment to vibrant core programming with our major presenting partners in music, drama, opera and dance.

Increasingly Sydney Opera House is taking on the role of training and mentoring through our status as a registered training organisation for the entertainment industry training and management package and, later this year, for security. We are also offering these qualifications to an increasing number of external organisations. The number and range of internal training has increased to encompass areas such as financial planning, creating quality business

cases, performance management and all aspects of risk management. This is resulting in a more professional and more confident organisation, which is reflected in our strong financial results for the year.

All this was achieved against a backdrop of heightened security awareness. During the year we successfully implemented a major security overhaul, including infrastructure upgrades (external bollards, new cameras, control room) and created a new full-time security force trained to the highest industry levels.

Much groundwork has been laid during the year in the critical area of building enhancements and renewal. At the time of going to press the new Jørn Utzon designed Reception Hall, now renamed the Utzon Room, was successfully opened on time and on budget. Construction work on the dramatic new Utzon designed Western Loggia is also underway. A major internal rebuilding proposal for the Opera Theatre to be created by Jørn Utzon has been endorsed by the Sydney Opera House Trust. Additionally, proposals to greatly improve the ambience and accessibility of the public entrances and foyers have been drawn up. The vision is simple, but profound: to 'complete' the Sydney Opera House using Utzon's principles and designs so that the interiors better match the wonder and universal qualities of the exterior. There is never a dull day at Sydney Opera House, and we are entering one of the most exciting periods of its evolution and development.

Our achievements to date reflect the ability of us all to work together, anticipate the future and adapt to changes in our business environment. I acknowledge the immense support of the NSW Government for our ambitions, for our ongoing operations and for important initiatives, such as the security upgrade program. I thank the Executive Team for their support and leadership and the Trust for their encouragement and guidance. My sincere appreciation and thanks also go to all staff for their ongoing hard work, dedication and achievements.

Norman Gillespie
Chief Executive

Performing Arts

OUR OBJECTIVES: to attract the widest possible audience to performing arts programs and events that are distinctive, diverse and of the highest quality, artistically and technically; to be recognised as a catalyst in the performing arts, reaching out to younger audiences and providing opportunities for artists; to be visionary and creative in supporting artistic development by engaging with the local, national and international arts industry.



Pearl

1974

Just 9 months after our official opening, some 1.4 million people have already attended a performance at Sydney Opera House.

1999

Sydney Opera House's new venue opens. The Studio is set to become Sydney's most versatile, eclectic and intimate performance space.

2000

Sydney Opera House sets the stage for the Sydney 2000 Olympic Games as the major venue for the Olympic Arts Festival, presenting 176 performances from 18 August–30 September.

ACHIEVEMENTS 2003/04

Performances spanned the traditional and contemporary and a range of art forms.

There were 1,653 performances this year attracting a total audience of 1,145,789. The top 5 genres in terms of audience attendance were classical music (24%), plays (21%), opera (19%), classical dance (11%) and popular/light music (9%).

We celebrated our 30th birthday and the whole journey leading up to it,

with a spectacular concert that fittingly used symphony, opera, jazz, dance and multi-media projections to tell our remarkable story. Included in the thrilling and eclectic program were a world premiere performance of Meryl Tankard's *Pearl* and Sydney Symphony's performance of works by some of Australia's most illustrious composers and librettists. LG Electronics continued its valuable support this year and became the major sponsor for our 30th birthday celebrations. We also welcomed Tiffany & Co. as a sponsor of this extraordinary event.

We broadened our engagement with students and teachers with the launch of an innovative and instructive new program linked to school curricula.

House:ED now sits alongside our Kids at the House program, offering young people audience participation and artistic performance opportunities. A mixture of Australian and international pieces were workshopped and performed, with a total of 49 performances attracting over 10,100 people. Our House:ED and Kids at the House programs were enjoyed by toddlers to teenagers this year, thanks to the major support of Country Energy.

Artistic collaborations, complementary programming and joint marketing activity continued to strengthen our relationship with our major presenting partners.

Highlights included *The Queen Symphony* and sell-out *The Lord Of The Rings Symphony* which we co-presented with Sydney Symphony. The epic scale of the enormously popular *The Lord Of The Rings Symphony* was made possible through the generous support of major sponsor Merrill Lynch and with additional support from the Seven Network, Australian Radio Network and the Four Seasons Hotel.

Affordable, quality, diverse and eclectic events are the trademark of The Studio which increased its total audience by a further 15% this year.

409 performances showcased national and international artists in a boundary-pushing selection of comedy, dance, cabaret and theatre, attracting a total audience of 68,898.

Now recognised as a highly successful arts and community festival, our 5th annual celebration of Indigenous culture,

Message Sticks, focused on the work of Indigenous artists and performers from the Murray Darling River Basin. The largely free program, promoting ongoing dialogue between cultures, comprised 26 events and performances over 3 weeks.

Broadening our product offer and increasing audience reach, we co-presented a variety of contemporary and popular works this year,

for which we shared the risk with both new and regular presenters. *The Whirling Dervishes*, *Woodward and Gavryluk*, *Classic Dionne Warwick with the Sydney Symphony*, *Michael Ball World Of Musicals Tour* and *Darling, It's Noël* were notable successes.

Our focus on artistic excellence, delivering the best, most innovative arts programs possible for our audiences, showcasing non-traditional art forms and artists from different cultural backgrounds

and developing artists and the arts were some of the reasons for the development of a concise Artistic Vision statement. Once completed, the statement will be a blueprint for our future artistic decision making, providing guidance for the selection of productions, commissions and artists.

BOX OFFICE SALES

Year	Tickets	Turnover	Online
03/04	525,706	\$33,599,085	23.4%
02/03	521,168	\$29,296,944	17.2%

PERFORMANCE BY VENUE 2003/04

Venues	Performances	Audience
Concert Hall	211	427,628
Opera Theatre	291	359,628
Drama Theatre	334	157,601
Playhouse	361	109,575
The Studio	409	68,898
Other Internal	36	5,538
Outdoor	11	16,586
Total	1,653	1,145,789

10 YEAR PERFORMANCE TRENDS

Year	Performances	Audience	Average capacity
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	83%
01/02	1,564	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,422	1,247,763	82%
98/99	1,339	1,169,978	77%
97/98	1,276	1,184,683	76%
96/97	1,266	1,205,730	80%
95/96	1,253	1,218,809	77%
94/95	1,201	1,047,037	76%
10 Year Average	1,425	1,169,893	80%

Music

OUR OBJECTIVES: to present a diverse range of music programs and artists from Australia and around the world that appeal to a wide range of people and increase our audience reach; to create music collaborations with performing arts companies and artists; to showcase new music works and provide opportunities for artists.

Presentations	160
Total performances	426
Total audiences	458,498



The Queen Symphony

1973 A Royal Concert is given by Sydney Symphony, conducted by Dutch composer Willem van Otterloo in the presence of HRH Queen Elizabeth II and the Duke of Edinburgh.

1996 Crowded House give their free 'Farewell to the World' concert on the Forecourt, which is televised around the globe.

2001 The Buena Vista Social Club play for the first time in Australia at Sydney Opera House, the outdoor concert winning a Helpmann Award for Best Special Event.

ACHIEVEMENTS 2003/04

Sydney Symphony

Presentations	30
Total performances	90
Total audiences	194,333

Playful and provocative with the audience, Nigel Kennedy's Vivaldi series of 4 concerts was enjoyed by over 10,000 people. The irrepressible violinist was joined by outstanding Sydney Symphony soloists, Catherine Hewgill and Michael Dauth.

Three spectacular performances marked the launch of Maestro Gelmetti's tenure as Chief Conductor and Artistic Director. Verdi's epic *Requiem* married the Maestro's two worlds, when 60 members of the Rome Opera Chorus joined Sydney's Philharmonia Choirs for this historic event. These Helpmann Award-winning concerts featured outstanding international soloists - Italian soprano Carla Maria Izzo, mezzo-soprano Daniela Barcellona and tenor Massimo Giordano - together with Australian bass Bruce Martin and a cast of 250 performers.

World premieres of works by Australian composers included Graeme Koehne's *High Art: Concerto for Trumpet and Orchestra*, as a part of the sell-out symphonic jazz performances featuring James Morrison. Daniel Walker's *The Spirit of Christmas* was commissioned by Symphony Australia for Sydney Symphony, with financial assistance from the Australia Council and was featured in the *Christmas with the Symphony* program.

The Concert Hall erupted with cheers, standing ovations, streamers and balloons after departing Chief Conductor and Artistic Director Edo de Waart conducted his final performance, Beethoven's Symphony No 9. The entire 2003 program was created to recall major highlights in his decade-long tenure.

Sydney Opera House

Presentations	45
Total performances	200
Total audiences	76,716

Successful music collaborations helped us reach new audiences. More than half the audience made their first visit to Sydney Opera House for our joint presentation with Sydney Symphony of *The Queen Symphony*, conducted by acclaimed British composer Tolga Kashif. An extensive local fan base was attracted to pop diva Dionne Warwick's Sydney Opera House debut with the Sydney Symphony. The sell-out *The Lord Of the Rings Symphony*, conducted by composer and Academy Award winner Howard Shore, attracted some 7,000 people who had never visited Sydney Opera House before.

A full house confirmed an enthusiastic audience in Australia for popular Latin-American music, when singer-songwriter Gilberto Gil, one of Brazil's most individual and best-loved voices, sang hits from his 30 albums, including his recent tribute to Bob Marley.

Further tapping into the vitality of Sydney's diverse ethnic audiences, Global Beats was a mini-festival of 7 unique concerts featuring artists from India, Ireland, Algeria, Germany, Indonesia, USA and Australia. The concerts were supported by live multimedia performances and lightscape architecture.

New collaborations, acoustic sets and album launches by some of Australia's most renowned musicians were profiled as part of the ongoing series, The Studio Music Sessions, now in its 5th year. The season featured Jeff Lang, Killing Heidi, b(if)tek, The Church and the Stiff Gins.

We extended our support for visiting artists and performers this year with accommodation provided under a new sponsorship agreement with Four Seasons Hotel, our preferred hotel.

Australian Chamber Orchestra

Presentations	8
Total performances	12
Total audiences	22,616

The finest music in a warm and intimate atmosphere was enjoyed by 1,600 people, when renowned pianist Imogen Cooper joined Richard Tognetti and some of Australia's finest musicians to present some of their favourite works in *Imogen, Richard and Friends*.

The world premiere of *Last Words* redefined what it is to be a chamber orchestra. This highly original work was commissioned from Australian literary luminaries Thomas Keneally, Michael Leunig, David Malouf, Dorothy Porter and David Williamson and was narrated by actor Jack Thompson.

Other Special Presentations

It was a sell-out Australian debut for a jazz original when Ahmad Jamal and his trio thrilled audiences with his total command of the keyboard, charismatic swing and daringly inventive solos in this Sydney Festival production.

A host of international music artists were showcased this year. They included *America On The Road*, *Tony Bennett and k.d.lang*, *Michael Bubl * (Dainty Consolidated Entertainment), *Jewel: Solo & Acoustics* (Frontier Touring Company/Roadhouse Entertainment), *Max Boyce* whose concert was broadcast to a huge audience in the UK - *Bryn Terfel* (IMG and International Concert Attractions) and *Secret Garden* (ATA Allstar Artists).

In a highly popular repertoire, the Australian Philharmonic Orchestra entertained audiences with 6 well loved programs showcasing music from Vienna, Great Britain, great songwriters and songs of the 20th century.

3.3 million viewers nationally, thousands of fans on the Forecourt and a packed Concert Hall audience watched the first *Australian Idol* final (Grundy Television) broadcast live from Sydney Opera House.

Theatre

OUR OBJECTIVES: to increase our audience reach through extending our range of theatrical programs from Australia and from around the world; to collaborate with companies and artists on new theatrical projects that will appeal to a wide range of people; to showcase new theatrical productions and emerging artists.

Presentations	64
Total performances	889
Total audiences	305,124

1973 The first-ever theatre production at the Sydney Opera House is Shakespeare's 'Richard II', performed in the Drama Theatre by the Old Tote Theatre Company.

1980 The newly formed Sydney Theatre Company, with Richard Wherret as its first Artistic Director, launches its first official season at the Drama Theatre with 'No Names, No Pack Drill' starring Mel Gibson.

1996 Bell Shakespeare Company, founded by John Bell, makes its first appearance at Sydney Opera House with 'Much Ado About Nothing'.



Blithe Spirit

ACHIEVEMENTS 2003/04

Sydney Theatre Company

Presentations	5
Total performances	311
Total audiences	145,077

It was a near sell-out season for Noël Coward's *Blithe Spirit*. 30,000 people enjoyed 59 performances of this timeless comic soufflé featuring Miriam Margolyes' extraordinary interpretation of Madame Arcati.

Two David Williamson favourites attracted brand new audiences. Programmed to coincide with the height of Rugby World Cup fever, *The Club* brought in a whole new audience to the Drama Theatre. Long-time favourites Wendy Hughes and Garry McDonald, together with popular new actors such as Natasha Elisabeth Beaumont, drew large audiences for *Amigos*. Some 70,000 people attended the 145 performances.

A directorial debut in the Playhouse was made in fine style with Michael Kantor directing Patrick Marber's dark and deeply funny *Howard Katz* for Sydney Theatre Company. Featuring Bille Brown, the play's 54 performances attracted some 19,000 people.

A runaway international success thrilled Sydney audiences. Some 27,000 people enjoyed *Proof* the play that had entertained audiences on Broadway and in London, scooping a Tony Award and the Pulitzer Prize for Drama. An outstanding cast included Jacqueline McKenzie and Barry Otto.

Sydney Opera House

Presentations	38
Total performances	359
Total audiences	76,634

A new commission took audiences on a journey through the remarkable life of Australia's first Indigenous photo-journalist. As part of this year's *Message Sticks* program, *Flash Blak* featured the life and family history of Merv Bishop through projections of his family album, his extensive catalogue of photos and the music of composer Drew Crawford.

An international award-winning production thrilled Drama Theatre audiences. Sydney's outstanding physical theatre company, Legs on the Wall, returned to Sydney Opera House, following an extensive national and international tour, to present their exhilarating new production, *Flying Blind*, created in collaboration with Canada's Axis Theatre.

We offered a feast of sporting theatre to celebrate the 2003 Rugby World Cup. *Alone It Stands*, co-presented with Ross Mollison, is the true story of a rural Irish rugby team's impossible win against the All Blacks. Performances were followed by live screenings of the World Cup Rugby matches on live-site screens presented by the NSW Premier's Department and Sydney Opera House and enjoyed by some 11,000 people.

A new physical theatre production wowed Playhouse audiences. *Pandora 88*, performed by Fabrik, Germany's leading physical theatre group, played for 17 performances in an exciting fusion of theatre, dance and mime.

Bell Shakespeare

Presentations	2
Total performances	97
Total audiences	34,608

A rich program exhilarated audiences. This year, Bell Shakespeare's 2 programs attracted 34,000 people. The popular and uplifting comedy of *As You Like It* was contrasted with *The Servant of Two Masters*, a uniquely fresh and vibrant production that was both a sell-out and a part of the Company's education program this year.

Other Special Presentations

Rave reviews followed a frenzied romp through all 37 of Shakespeare's plays. Spirit Entertainment and Tim Woods Entertainment presented *The Complete Works of William Shakespeare (abridged)* which delighted audiences and critics alike. It wickedly weaved its way through the entire body of work in just 97 minutes with the forwards, sideways and backwards performance of *Hamlet* as its pièce de résistance.

Opera

OUR OBJECTIVES: to present a diverse range of opera programs and artists; to broaden our audience reach with works from Australia and around the world that appeal to a wide range of people; to extend our collaborations with opera companies and artists; to showcase new works in the Opera Theatre and provide opportunities for new artists.

Presentations	22
Total performances	175
Total audiences	221,996

1973 The first performance in the Opera Theatre is Prokofiev's 'War and Peace' which is performed by The Australian Opera (now Opera Australia).

1990 Dame Joan Sutherland gives her farewell performance for The Australian Opera in a gala performance of 'Les Huguenots'.

2001 The Opera Theatre is transformed into a circus for 17 performances of Cirque Éloize.

ACHIEVEMENTS 2003/04

Opera Australia

Presentations	18
Operas	15
Total performances	171
Total audiences	219, 952

Artistic triumph and critical acclaim were the outcomes of presenting Janacek's *The Cunning Little Vixen* and Alban Berg's *Lulu*. Both opera seasons showcased the voice of exceptional Australian soprano, Emma Matthews, whose powerful interpretation of *Lulu* was acknowledged with a Helpmann Award. Directed by Neil Armfield and Simon Phillips respectively, some 12,000 people enjoyed these 2 operas.

Balancing the program with a popular repertoire, Opera Australia offered audiences the perennial delights of Mozart's *The Magic Flute* and Verdi's *La traviata*. 31 performances played to capacity houses and an audience of over 44,000.

Enticing some to their first experience of opera, the broad appeal of Simon Phillip's glittering new production of *The Merry Widow*, enchanted an audience of 24,000 people over its 21 performances.

Baz Luhrmann's internationally acclaimed production of Benjamin Britten's *A Midsummer Night's Dream* made a welcome return to Sydney Opera House, its magical sets and haunting music weaving their magic over new audiences.

Two operas were presented to showcase the beautiful soprano voice of Lisa Gasteen, who played the role of Senta in Wagner's *The Flying Dutchman* and the title role in *Salome*.

A runaway success with audiences and critics alike, a new production of Verdi's *Otello* was conducted by Simone Young and featured Frank Poretta in the title role. Some 17,000 people enjoyed the 13 performances.

Legendary Australian Maestro and Bellini authority Richard Bonyngue returned to Sydney Opera House to conduct an imposing new production of Bellini's *Norma*. Created by distinguished Australian director, George Olgyvie, the powerful new production was a fitting conclusion to the end of the year.

For one night only, a golden partnership in opera and in life was celebrated with a dazzling concert. In the year of the 50th Wedding Anniversary of Dame Joan Sutherland and Richard Bonyngue, a who's who of Australian opera gathered to pay tribute to the couple. In the presence of Dame Joan and under the baton of the Maestro himself, the audience was treated to a host of favourite arias and ensembles performed by a galaxy of performers that included Cheryl Barker, Joanne Cole, Yvonne Kenny, Leanne Kenneally, Deborah Riedel, Peter Coleman-Wright, David Hobson, Jonathon Summers, Jennifer McGregor and Ali McGregor.

Other Special Presentations

A startlingly original production that combined popular and folk music with opera and the spoken word. *Dreaming Transportation*, with a spellbinding score by Andree Greenwell, presented a remarkable series of portraits of early Australian convict women, with Deborah Conway heading an exceptional cast of Australia's finest musicians and singers.

Creating faultless cinema surround sound for the first time, The Opera Theatre was the chosen venue for the Australian Premiere of major international film success, *The Matrix: Revolutions*. The red carpet evening was attended by the film's cast, including Keanu Reeves and Hugo Weaving, with the reclusive directors of the acclaimed trilogy, Andy and Larry Wachowski also making a rare appearance.

Showcasing new performers and Australia's future opera stars, the Australian Singing Competition's Mathy Award Finals 2003 were held in the Opera Theatre. The winner was soprano Jessica Pratt from New South Wales, who was awarded a scholarship of \$30,000.

Audiences enjoyed a selection of opera favourites when the SBS Orchestra, conducted by Brian Castles-Onion, and the stars of Opera Australia performed a *Highlights of Opera* concert.

Opera stars and opera students shared the stage in The Studio for a special performance entitled *Opera Legends*. Students from the Victorian College of the Arts and the Conservatorium of Newcastle University were given a rare opportunity to sing with special guests Joan Carden and Robert Gard in this one-off event.



Lulu

Dance

OUR OBJECTIVES: to increase our audience reach through extending our range of dance programs from Australia and around the world; to collaborate with companies and artists on new dance projects that will appeal to a wide range of people; to showcase new dance productions and emerging artists.

Presentations	28
Total performances	163
Total audiences	160,171



Bella Figura

1973

The Australian Ballet opens its premiere season at Sydney Opera House with a new production of 'The Sleeping Beauty', devised and directed by Sir Robert Helpmann.

1973

The Dance Company (later to become Sydney Dance Company) perform their first season at Sydney Opera House with 3 world premieres.

2003

A full scale world premiere ballet, 'Wild Swans', marks the first ever joint commission by Sydney Opera House and The Australian Ballet.

ACHIEVEMENTS 2003/04

The Australian Ballet

Presentations	6
Ballets	4
Total performances	89
Total audiences	117,298

Mastery of both classical and contemporary ballet and the depth of talent in the Company were amply demonstrated in the summer season of *The Three Musketeers* and *Bella Trilogia* which included 2 world premieres: *Molto Vivace* (Stephen Baynes) and *Velocity* (Stanton Welch). The season attracted a total audience of some 55,000 over 43 performances.

Three ballets showcased the choreographic talent of the man who revolutionised ballet. *Mr B – a Tribute to George Balanchine* was a program of 3 ballets, *Serenade*, *Aagon* and *Symphony in C*, showcasing the enormous scope of Balanchine's artistry to an audience of some 26,500 over 21 performances.

The reinvention of a classic ballet for the new millennium entranced audiences once again. Graeme Murphy's critically acclaimed and multiple award-winning production of *Swan Lake* made a welcome return in an encore season of 23 performances to a total audience of over 33,000.

Sydney Opera House

Presentations	7
Total performances	20
Total audiences	5,353

Appealing to younger audiences and breaking down the barriers between audience and performers, B.P.M beatsperminute fused musicians, vocals, street rap and tap in a performance that weaved in and around the crowd.

Dynamic architecture, emotionally charged dance and intricate physical detail was the theatrical experience of audiences for *Fine Line Terrain*, brought to The Studio by Sue Healey and her company of 5 stellar performers following acclaimed tours of Japan and New Zealand.

It was a rare opportunity for Sydney audiences to experience the choreographic brilliance of Lucy Guerin with 2 dramatically different works that revealed the range of her output. *The Ends Of Things* and *Melt* were brought to life by an exceptional group of Australian dancers.

Spanning eras and cultures, the Asian Music and Dance Festival showcased some of the finest exponents of Asian music and dance. This year's festival included *Kyoto Dreaming*, a world premiere of a new work by Ross Edwards for Japanese and Western instruments, and the transformation of The Studio Foyer into a marketplace that featured exhibitions, instrument displays and Asian food.

Sydney Dance Company

Presentations	2
Total performances	23
Total audiences	16,944

The world premiere of Graeme Murphy's *Shades of Gray* gave audiences a backstage insight into Oscar Wilde's Dorian Gray, cutting a swathe through the destructive decadence of his time, in a set that spanned the late '60s to the early '90s. An eclectic score, directed by Paul Healy, Robert Cousins' minimal and evocative set, Jennifer Irwin's costumes and Damien Cooper's dramatic lighting all contributed to support Murphy's rich choreography.

Other Special Presentations

A double bill from Bangarra Dance Theatre, Australia's leading Indigenous performing arts company was a complete sell-out. *Unaipon*, inspired by Indigenous inventor, writer and philosopher David Unaipon, was an exciting blend of physical artistry and breathtaking visuals and *Reflections* brought together excerpts from the best of award-winning choreographer Stephen Page. Both works demonstrated what has earned Bangarra Dance Theatre such critical acclaim both in Australia and overseas.

Constantly seeking to redefine contemporary dance, 2 new programs were presented for this year's Sydney Festival. Chunky Move's *Tense Dave* was set on a continually revolving stage to create a spinning world with a cinematic quality; *George Piper Dances* exploited the creative process through fly-on-the-wall film footage and Russel Maliphant's *Torison* completed the program with a spectacular example of strength and balance work.

Exploration

OUR OBJECTIVES: to attract new audiences to current contemporary productions at accessible prices; to create opportunities for emerging and established independent artists, and new experiences for audiences; to challenge genre-specific performance styles through a selection of the most adventurous local, national and international artists.

Presentations	75
Total performances	235
Total audiences	40,137



dUCKIE's C'est Vauxhall!

1999 *New music and contemporary performance of all kinds is given a forum with the opening of The Studio venue.*

2000 *Dialogue between cultures is given an artistic voice with our first Indigenous festival, Message Sticks.*

2001 *The Studio performs, presents and produces an artistic and critical triumph with 'Capsis vs Capsis', which wins a Helpmann Award for Best Live Music presentation.*

ACHIEVEMENTS 2003/04

Increasing audiences by a further 15% this year, The Studio celebrated its 5th birthday in March, having cemented its role in Sydney as the venue for emerging art forms and artists.

Once again the place for the best in international contemporary performance, The Studio presented one of New York's finest avant garde performers. Meredith Monk's pioneering wordless voice technique combining the best of jazz, classical, folk and rock music, left audiences spellbound.

For the first time in its 5 year history, Little Asia Dance included Sydney Opera House and a Sydney-based choreographer, Kay Armstrong, in a collaboration of the best new dance works from across the region.

Our Indigenous program broadened to embrace the youth of regional Australia when *Message Sticks – River Rhythm Beatbox* worked with Indigenous country teenagers to help them tell their stories through rhyme, beatbox and break dancing. 17 regional young rappers came to Sydney to perform together, accompanied by didgeridoo player Stingray set against a backdrop of video footage shot in and around their communities.

The Silly Season at The Studio encompassed games of bingo, yarn telling and songs, performed by the always unpredictable Sandman and Flacco backed by their band the Non-Seekers in *What's Wrong with Bingo?*

Pitching popular commercial entertainment against contemporary performance, we presented a major Gay and Lesbian Mardi Gras event, the latest cabaret show from London's queer underground club collective, *dUCKIE's C'est Vauxhall!*

A first time collaboration with the Sydney Film Festival resulted in the showcasing of 15 international digital works in The Studio. Programmed jointly by Sydney Film Festival, Australia's dLux media arts, the UK's onedotzero and Hong Kong's Videotage, it showcased the best and most innovative international works.

Interactive performances and audience influence on programming in The Studio continued this year with *Scratch Nights*, the presentation of works-in-progress by new artists, which are then critically assessed by the audience.

Birdcalls, architectural warblings and dance artistry were all combined in Christine Johnson and Lisa O'Neill's collaborative *Pianissimo*, a sweetly macabre ritual of song and dance.

A history of hip hop activism was showcased in an autobiographical, one-man show by Morganics that spanned hip hop, physical theatre, stand-up comedy and performance art.

Marketing reach of The Studio was again assisted through the invaluable ongoing support of Avant Card and Flashphotobition.

The Studio's cutting edge program was greatly enhanced by the ongoing generous support of sponsor Lavazza.

Foyer Exhibitions and Installations

The Studio Foyer Season was expanded this year, offering audiences a visual feast of unusual themes and materials in 8 free presentations.

Luscious and often menacing imagery of street and youth cultures was captured on canvas, (*David Griggs*); sensuous pools of transparent colour were created using paint varnish as the medium (*Dale Frank*); low relief painted sculptures provided a humorous and messy feast of ribaldry and drudgery (*Michael Bell*).

The second half of the season featured poetic, philosophical and political statements derived from the simple changing of signs (*Richard Tipping*); cool paintings and prints depicted the meeting of myths and legends (*Heroes and Monsters – Shag*); a photo-biography opened a window onto the life and times of a music legend (*Bob Marley – A Rebel Life*); a rich mix of landscapes, portraits, text painting and abstracts made statements on subjects as diverse as pornography, architecture and religion (*Gerber*).

Youth and Education

OUR OBJECTIVES: to present a diverse program of artistic excellence to delight, inspire and thrill young audiences; to maximise learning through presenting the very best contemporary performing arts for young audiences; to provide opportunities for young people as artists.

Presentations	30
Total performances	257
Total audiences	68,828



Cirkus Inferno

1978

Our focus on youth commences with the Bennelong Programme, a 'getting to know about' series on opera, ballet and drama for children 5 to 11 years.

1993

200 children help us celebrate our 20th birthday, with a barbecue, TV appearance and a multi-event sleep-over.

2003

We expand and formalise our youth and education focus, appointing a Producer for Young Audiences and linking programs to school curricula.

ACHIEVEMENTS 2003/04

We launched an innovative and instructive new program based on school curricula.

In its first season, House:ED provided a variety of education programs for students from 5 to 18 years, workshoping and performing works in a variety of venues that spanned the gamut of genres: from hip hop to story-telling, from physical theatre to film, from poetry to music.

Physical theatre at its most innovative

delighted 7,200 young people over 31 performances. *Cirkus Inferno's* explosive program of slapstick and mayhem derived its visual comedy from silent movies, animation, the circus, mythology and vaudeville.

Enhancing the world of childhood

imagination, Drak Theatre, one of Europe's foremost performing arts companies for children, presented inspirational puppet theatre in *Flying Babies*, supported by teachers' notes for classroom preparation and follow-up. 19 performances attracted 5,400 audience comprised of 5 to 9 year olds and their teachers.

A program for teenagers brought down the boundaries between live theatre and film.

10 performances of *The Blue Roof* thrilled the young audiences with its visually sophisticated set, lighting, design and sound score.

A youth and teens program was developed by a troupe of under 25s and then performed over 6 days in The Studio.

Mouth Off mixed performance poetry with sound manipulation, freestyle rants, raves and poetic insights, all created by the young performers themselves during a 3 week live-in workshop in Newcastle.

School holiday audiences were the focus of the international award winning Arena Theatre Company's *Outlookers*, an adventure tale told through theatre and song, marking the company's popular return to Sydney Opera House.

We diversified and extended the reach of *Babies Proms*. Through a new partnership with Country Energy, we took a chamber orchestra on the road in regional New South Wales to perform a new musical program for the under 5s. 14 performances, created to show the audience how the instruments work together, were a sell-out in 8 regional towns and cities. We also added an A Capella performance to the *Babies Proms* program, featuring the vocal and percussion ensemble *Coco's Lunch* performing their internationally acclaimed original songs. In total this year, there were 104 *Babies Proms* performances, attended by some 19,100 children and adults.

Our *Family Proms* program put the spotlight on country and jazz.

Country music artists took the audience through what makes a country song 'country' and then invited them to write and perform their own country song. The rich musical territory and history of jazz music was explored with some of Sydney's finest musicians, who came together to deliver a range of style and form in a total of 18 performances.

School holiday family entertainment was delivered through *The Conductor and the Clown*, a return season by popular demand.

With live music and circus antics performed by both conductor and clown, classical music was presented in a light-hearted fashion over 10 performances in The Studio.

Two ballet programs for children were presented in partnership with The Australian Ballet.

Introduction to the Ballet explained the logic behind training, took the audience through the coaching process of a rehearsal and was followed by a performance from the current repertoire. *The Art of the Ballerina* also took audiences behind the scenes, this time introducing them to some of the magic skills of the ballerina through demonstration and performances by the ballerinas of The Australian Ballet.

Playful, fun and a contemporary piece of puppetry theatre

was set to a beautiful musical score. Polyglot Puppet Theatre's *Muckheap* invited children to become their own story-makers encouraging imaginative play. Puppetry workshops held after performances were very popular.

Dynamic and fascinating forum to demystify and increase educational access to contemporary dance

was the focus of *Insights in Dance*. The audience were given the opportunity to watch dancers of the Sydney Dance Company take their daily class rehearsing the new Graeme Murphy work, *Shades of Gray*.

Broadening the Experience

OUR OBJECTIVES: to exceed our customers' expectations through delivery of a broad range of customer experiences of the highest possible standard; introduction of new and enhanced products; meaningful measurement of our performance and our customers' response and a beautifully presented site and secure environment.



Opera Bar

1973

The general public are given the opportunity for an inside view of the new landmark with the first guided tour, 3 months before the official opening.

1988

Lower Concourse opened, providing an undercover restaurant and shopping precinct.

1995

The first Sydney Opera House website is launched, broadening our customer reach.

ACHIEVEMENTS 2003/04

A day of celebration and free entertainment to mark our first 30 years was enjoyed by more than 15,000 people at our 'Step Inside the House' open day, its broad scope made possible by major sponsor, LG Electronics. Experienced guides were on hand as people walked through the Concert Hall and Opera Theatre, while roving entertainment enlivened the site and added to the overall enjoyment.

Original exhibition space was reclaimed and renovated and once again became a dedicated public gallery. The opening of the Exhibition Hall was celebrated with Max Dupain's Sydney Opera House photographic retrospective, capturing the effort of construction and the beauty of the building as it developed during its first 8 years. Through the valuable support of Macquarie Property, this exhibition was made free to the public. It was followed by a further 4 free exhibitions, presented by Object Gallery.

Sydney Opera House continued its role as a central place for community celebration and participation. Free events on the Forecourt included the sails being brilliantly lit for the Rugby World Cup 2003. *Rugby On The House* was an exciting free event enjoyed by 10,000 people during the semi-finals. It featured pre-match entertainment, a live broadcast of the match on a big screen and post-match wrap-up from Effie, James O'Loughlin, Tony Squires and Roy and HG.

Food and beverage recorded another successful year, attracting customers and adding to the full experience. Guillaume at Bennelong continued its success, attaining a number of high profile awards including 2 Chef Hats in the *Sydney Morning Herald Good Food Guide*. Opera Bar continued to establish itself as one of the places to be in Sydney, night and day.

Guided Tour patronage rose to just under a quarter of a million this year, with visitors from the USA, UK, Taiwan, Australia and Germany topping the list of countries represented. In May, we added a backstage tour starting at 7am every day, giving small groups of people the unique opportunity to experience the excitement of theatre by exploring behind the scenes where the magic is made.

Retail sales continued to grow, with postcards, music CDs, Sydney Opera House memorabilia and books being the most popular items sold in the SOH Stores. The relocation of the guided tour ticket sales to the SOH Lower Concourse Store increased pedestrian traffic and supported improved retail sales.

Designed to improve form, function and capture more of the inspiring experience online, we launched the first phase of our improved website. Tickets sold online totalled 123,205 this year, representing 23.4% of total tickets sold and highlighting the growing importance of this medium to our customers and overall business performance.

A new uniform for a new era was launched. A new image was launched on the opening night of the Opera Australia's winter season. The stylish Australian wool-mix outfit, which won the uniform design competition, was conceived by young Sydney designer Marie Lupang and was manufactured in Sydney by Dallen Design. Ms Lupang drew her inspiration for the asymmetrical, tailored midnight-blue jacket from the design of the sails and the soft ivory chevron shirt from the pattern of the tiles.

A secure environment continued to be a top priority. Implementation of an upgraded security program was completed following additional funding provided by the NSW Government. Major elements of the program included a new role of Head of Security and new security staff. Security infrastructure improvements included bollards at 4 key points on the site and additional CCTV surveillance cameras.

Our Principal Sponsor, Lexus, continued its support, enabling us to enhance the customer experience in a variety of ways. We are proud of our longest standing business relationship, the mutual benefits it brings and that it has become a benchmark sponsorship for the arts industry.

EXHIBITION HALL (opened October 2003)	
EXHIBITION (FREE)	PEOPLE
Dupain's Sydney Opera House	26,587
Sydney Style	29,850
Design Island Exhibition	15,438
Message Sticks - By The River	3,500
d→arto4	2,650
TOTAL	78,025

GUIDED TOURS	
YEAR	PEOPLE
2003/04*	244,890
2002/03	229,100
2001/02	260,857
2000/01	261,257
1999/00	278,999

* 2003/04 saw the reversal of 8 year trend of decline

Building and Environment

OUR OBJECTIVES: to ensure that the Sydney Opera House venue and environment meet current and emerging customer and industry needs; to diligently preserve the existing capability of the building; to ensure that our technical capabilities keep pace with changing needs, art forms and technologies; to actively pursue responsible environmental practices.



Max Dupain's Sydney Opera House

1957

Jørn Utzon, a young Danish architect, wins the competition for design of a new Opera House for the city of Sydney.

1973

Sydney Opera House is officially opened by HRH Queen Elizabeth II.

1999

Jørn Utzon is re-engaged as architect by Sydney Opera House, reuniting the man with his masterpiece.

ACHIEVEMENTS 2003/04

State Heritage status for Sydney Opera House was achieved in December 2003.

This followed the revision and publishing of our Conservation Plan, which allows for future functional improvement and development of the site whilst carefully preserving its heritage.

Building work began to transform the Reception Hall into a modern, superbly versatile venue. Architect Jørn Utzon completed designs using his signature features of natural timbers and finishes to complement the room's glorious harbour view. The centrepiece will be a brightly coloured 14-metre tapestry, designed by Utzon, inspired by the music of CPE Bach's *Hamburg Symphonies* and Raphael's painting *Procession to Calvary*. Unlike other venues, this space remained structurally intact after Utzon left the project in 1966. When complete, the room will be the only authentic Utzon interior at Sydney Opera House.

With heritage and development approvals received this year, work began on the transformation of the Western Broadwalk, which will fulfil Utzon's vision for the Harbour to be the focal point for all Sydney Opera House venues. Work on the new loggia will commence in late 2004 and will be the first external structural alteration to the main building since it opened in 1973. The loggia will be 45 metres long and 5 metres wide, with 9 new glass openings into the theatre foyers.

Box Office Foyer facilities refurbishment was completed, increasing female and male amenities and providing 2 new accessible toilets for people with disabilities.

Creating a more attractive reception area for visiting performers, VIP guests, visitors and patrons, decreasing congestion and improving security, our upgraded Stage Door was opened in December 2003. It comprised a new parallel revolving door for pass holders, a revamped interior and a customer-friendly entrance.

Refurbishment of the Green Room servery was completed in partnership with current operator Dolce Vita. The outcome is an expanded choice of offerings and a design that better facilitates flow of the many people who use this service.

A range of backstage improvements enhanced the front-of-house experience and our services to presenters and performers. The support of Euphonix enabled us to replace the sound consoles in the Concert Hall and the Drama Theatre with state of the art equipment. We also upgraded the stage managers' desk system and enhanced other technical facilities.

Excitement greeted the approval in June this year for a Recording Studio and Multi-Media Suite, which will provide fully integrated technical facilities, linking all venues and broadcast points. Opening in October 2004 and due for full completion in June 2005, our capacity to create dynamic presentations, DVDs, animations, graphics, simulcast and a host of web-based content will be greatly enhanced.

Much greater ease of communication and support for our presenting partners were the outcomes of a dedicated onsite IT network access installed this year for The Australian Ballet and Opera Australia.

We enlivened the site and improved the customer information of what is currently on at Sydney Opera House, with the installation of plasma screens on the Lower Concourse and at Stage Door. The plasma screens provided by LG Electronics, feature information about daily performances and live performance clips. They were installed after a 3-month trial and positive customer feedback.

Customisation, integration, greater control and efficiency, were the results of a generational upgrade of our core front-line events business management system, EBMS.

A dynamic strengthening of our 12-year business partnership with Hewlett Packard was amply demonstrated with a multi-year agreement. The new agreement will result in HP providing major support for the delivery of our Information Management and Technology Strategic Plan 2004-2007. A wireless network installed in the Concert Hall and resulting in remote, portable access to sound and lighting controls was a major project completed this year with HP technology.

Demonstrating our commitment to sustained energy management and savings in energy use, we entered into a new contract with Country Energy that resulted in us increasing our usage of green power from 5% to 6% this year. We also continued implementing a program of energy reduction works that included a secondary chilled water pumping system to increase cooling efficiency. Future projects will include the installation of more efficient lamp technology and the utilisation of motion sensor and time controls.

Providing the benchmark for an ongoing, comprehensive energy management plan, a wide-ranging energy consumption study commenced this year which will inform the development of a detailed energy management plan.

Finding ways to continue to improve our waste and recycling management was the purpose of 2 audits that followed NSW Government guidelines. We commenced the separation of our construction waste and, with the assistance of Visy, we are keeping abreast of trends in waste management and recycling.

Our People and Culture

OUR OBJECTIVES: To create a flexible workforce that responds to organisation priorities; to provide staff with the skills to perform their roles well and meet future challenges; to recognise teams and individuals for their achievements and to foster the realisation of individual potential.

Traineeships in Theatre Technical Services –from left Andrew Dowding, Rhoda Roberts (Trustee), Norman Gillespie (CEO), Tanya Ellis, Troy Murphy, Tony Paterson (Traineeship Coordinator)



1988 Manual ticketing becomes a thing of the past as the Box Office is computerised, requiring new work practices and skills.

1994 An Employee Assistance Program introduced, designed to help employees with work or personal issues.

1999 An Indigenous Trainee Program is launched, committing Sydney Opera House over 4 years to provide 10 traineeships for Indigenous people in the performing arts.

ACHIEVEMENTS 2003/04

A major reinvigoration of training and development commenced this year, with 104 programs on offer. Programs included financial management, communication, security and fire/safety induction, forklift and rigging licensing, confined spaces, responsible service of alcohol, workplace inspection and injury management. In addition, Pollack Learning Alliance supported the delivery of a wide range of information technology training.

Our commitment to provide 10 traineeships for Indigenous people by 2003 was successfully met. 9 of the 10 trainees completed their traineeship and gained employment in the industry. We broadened its scope this year, offering 2 more Indigenous traineeships, as well as a new traineeship selected from regional NSW.

In our 5th year as an accredited registered training organisation, 24 nationally recognised qualifications ranging from Certificate II to an Advanced Diploma in various facets of Entertainment were awarded to staff. We monitored, assessed and awarded a further 10 qualifications to staff of other organisations, including Sydney Convention and Exhibition Centre, State Library of NSW and Centennial Park Authority.

Fit for Work – Fit for Life was the focus of Safety Week 2004. Led by the Occupational Health and Safety Committee, a successful week of 35 informal, formal and interactive events were held with a record 390 attendances, more than doubling the turnout of last year.

Fast and appropriate emergency response for visitors, artists and staff was improved this year with the purchase of a new automatic portable defibrillator and the training of nursing staff in its use. A second defibrillator will also be donated in August 2004 by St John's Ambulance and NRMA, which will be available for use by precinct partners.

Supporting our aim to maintain a secure environment of the highest calibre, a discrete security function was established, numbers of security staff were increased and overall skill base was upgraded. Work was also undertaken to expand the scope of our registered training organisation status to incorporate elements of security, with accreditation anticipated in September 2004.

Improved performance and the recognition of achievements were the outcomes of a new induction framework. Our performance planning and development scheme proved successful, resulting in 80% of staff developing a personal performance and learning plan, which helped us link development needs to the annual training calendar.

Greater access to information and improvement of service delivery were the aims of new features introduced to our Intranet site. They included the facility for online completion of forms and surveys, a dedicated occupational health and safety section, CEO communication videos and executive performance plans. The Intranet recorded an average of 500 visits per day by staff and business partners.

Benefits to staff, the organisation and our presenting companies were the aims of the Enterprise Agreement 2004, which is to be certified on 11 August 2004. The new agreement makes provision for an affordable pay increase, broader employment options, streamlined position classifications, a single job evaluation and remuneration system, rostering benefits, improved staff consultation and communication processes, improved OH&S practices, permanency options for long-term casual front of house staff and alignment of recording practices to the industry.

Standards of behaviour were reinforced with the update of the Code of Conduct, which now incorporates revised goals, organisation priorities, policies, procedures and legislation. The updated Code was communicated to staff contractors and business partners.

FOUR YEAR COMPARISON OF STAFF				
	2004	2003	2002	2001
Total Permanent Staff	304	246	226	239
Equivalent Full-Time Permanent Staff	288.06	237	218	230
Total Non-Permanent Staff	334	388	412	377
Equivalent Full-Time Non-Permanent Staff	111.54	141	125	137
Total Full-Time Equivalent	399.6	378	343	367

*In 2004 additional security positions were established in response to the changing environment (additional NSW Government funding was provided)

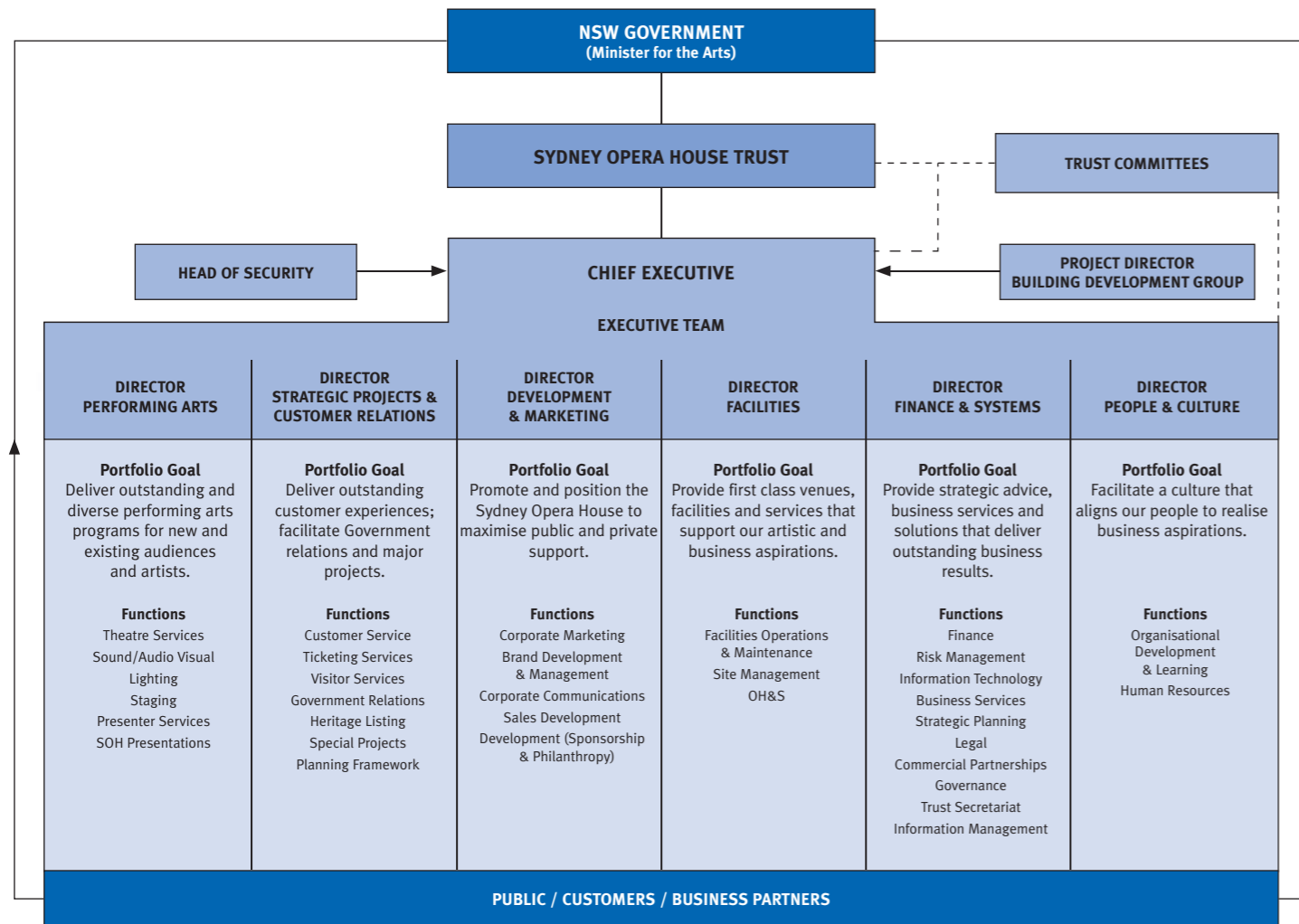
Corporate Governance

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).

1960 Sydney Opera House Act is proclaimed, setting out construction and financing objectives for the proposed performing arts centre.

1996 In recognition of the cultural, architectural and environmental significance of Sydney Opera House, a Conservation Council is established to advise and make recommendations on its appropriate preservation, conservation and development.

2003 A Code of Conduct for Trust Members, encompassing required standards of behaviour and ethics, is endorsed by the Trustees.



THE 2003/04 YEAR

New laws were introduced to improve the security of the Sydney Opera House. The Sydney Opera House Trust Amendment Act 2004 was passed by Parliament on 24 June 2004 and is awaiting assent. The Amendment Act also makes administrative amendments to the Sydney Opera House Trust Act 1961 by giving the Trust the power to delegate to officers of the organisation without first seeking the Governor's approval to do so.

With key strategic and business items on the agenda the Trust met 8 times this year. Key agenda items encompassed review of the Sydney Opera House Act; review and endorsement of annual business plan; annual review of the strategic plan; strategic goal presentations and strategic discussions; Conservation Plan; State Heritage Listing; new recording studio; Exhibition Hall; Security Upgrade Program.

Attendance at Trust meetings was as follows: **Trustees:** Joseph Skrzynski (7), John Ballard (8), Gail Burke (7), Diane Grady (7), Jacqueline Kott (7), Robert Leece (8), Tim McFarlane (6), Rhoda Roberts (3), Barbara Ward (6), Dennis Watkins (7).

Continuing to work closely together, The Trust and Executive Team met for a Planning Session in March 2004. An annual review of the Strategic Plan was undertaken, including presentation and discussion of new ideas. In addition, a review of meeting process changes implemented after the 2003 session was conducted. Guest Speakers at the session were Mr Aubrey Mellor, OAM, from Playbox Theatre who spoke about the entertainment industry from a grass-roots perspective and Dr Catherine Brown-Watt from the Australia Council who presented a macro view of the industry, encompassing policy and the current situation of major companies.

With the aim of improving relationships at board level, the Trust instigated informal meetings with the respective boards of The Australian Ballet, Opera Australia and Sydney Symphony to discuss areas of mutual interest.

An annual review and endorsement of the Trustee Code of Conduct was implemented this year as part of governance best practice. The Code was signed by all Trustee to demonstrate their personal commitment.

The Sydney Opera House Appeal Fund, established to appeal for and receive gifts and money, met twice this year to endorse the financial statements and review donations.

Attendance at Appeal Fund meetings was as follows: **Trustees:** Joseph Skrzynski (1), John Ballard (2), Gail Burke (1), Diane Grady (1), Jacqueline Kott (2), Robert Leece (2), Tim McFarlane (1), Rhoda Roberts (1), Barbara Ward (2), Dennis Watkins (2).

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

5 meetings were held, with key agenda items including the formal development of a Conservation Plan and issues relating to Sydney Opera House State Heritage Listing, which was achieved this year.

Attendance at Conservation Council meetings was as follows: **Trustees:** Dennis Watkins (5), Rhoda Roberts (3); **Management:** Norman Gillespie (5), John McWhinney (4); **External Specialists:** Gianfranco Cresciani (2 from 3), Joan Domicelj (4), Chris Johnson (2), Edward Trueman (4).

The Building Committee provides guidance to the Trust on the implementation of the Venue Improvement Plan to ensure that all design and construction is consistent with both the Utzon Design Principles and the Conservation Plan. It also ensures that proper controls are in place during all stages of Venue Improvement Plan project development and execution. 5 meetings were held this year, with key agenda items including Opera Theatre, Reception Hall, Western Loggia, external lighting and other key infrastructure projects including electronic keying and management system, Strategic Asset Management Plan, Stage Door upgrade and security bollards.

Attendance at Building Committee meetings was as follows: **Trustees:** Robert Leece (5), Joseph Skrzynski (3), Dennis Watkins (5); **Management:** Norman Gillespie (5), John McWhinney (4), Vicki Gillespie (5).

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 of ethics. The Committee met 8 times this year, with key agenda items including the review and monitoring of risk assessment and approval of various entrepreneurial projects, Venue Improvement Plan impacts, information management and technology strategic plan progress, contract variations and outstanding debts.

Attendance at Risk Management Committee meetings was as follows: **Trustees:** Tim McFarlane (6), Joseph Skrzynski (6), Gail Burke (4), Barbara Ward (1 from 1).

Assisting the Trust to fulfil its risk management obligations, performance and compliance audits on a variety of business processes and systems were carried out by the Internal Audit Bureau, with business process improvements and audit recommendations monitored by the Risk Management Committee. Areas audited included Accounts Payable/Corporate Credit Cards/Petty Cash; Contractors and Consultancies; Personnel/Payroll; Planning and Charging for Theatre Services; Box Office; Event Settlements; Trust Presentation Reconciliations; Internet and Email Security; Venue Improvement Programme; Catering Services - Sidewalk Café and Theatre Bars; Catering Services - Opera Bar; Catering Services - Dolce Vita; Catering Services - The Truffle Group; Occupational Health and Safety; and Windows 2000 Environment.

The Performance Review Committee is responsible for reviewing and monitoring the performance of the Chief Executive, Executive Team and the Trust. The Committee met twice this year with key agenda items including executive remuneration, development, performance management and structure.

Attendance at Performance Review Committee meetings was as follows: **Trustees:** Joseph Skrzynski (2), Diane Grady (2).

The Trust



JOSEPH SKRZYŃSKI, AM, CHAIRMAN, BEc (Hons), appointed 1996, 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 is the Chair of the Sydney Opera House Trust and Performance Review Committee and a member of the Risk Management Committee and Building Committee.



JOHN BALLARD, appointed 2000, is currently 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. John has an MBA from Columbia University in New York with a major in Marketing and International Business.



GAIL BURKE, appointed 2000, is Managing Director and Head of BNP Paribas Securities Services Australasia, a leader in international investment operations and outsourcing. Previously Gail was Executive Director at Macquarie Bank where she was the CIO for 11 years and the COO for the Financial Services Group. Gail has attended various local and international training programs in technology, strategy, leadership, financial markets and human resource management. She 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, appointed 1996, is a Director of Woolworths Limited, Bluescope Steel Limited, and Wattyl Limited 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 is President of Chief Executive Women (CEW), a Director of AIM NSW and a Governor of Ascham School.



JACQUELINE KOTT, BA, 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. After a lifetime of involvement with the performing arts, as a performer and audience member. Jacqueline is a member of the Conservation Council.

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



ROBERT LEECE, AM, RFD, BE, M.Eng.Sc, MBA, F.I.E.Aust, CPEng, appointed 2002, is currently Chief Executive Officer, Tenix Investments Pty Ltd, a Director of Transport Infrastructure Development Corporation and a Director of Goldsearch Ltd. Robert, as Deputy Director-General of Olympic Coordination Authority, was responsible for development and construction of all Olympic venues, the City Festival and was Chief Executive of Olympic Roads and Transport Authority during the 2000 Sydney Olympic Games. Robert is 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 has recently been made a life member of that 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 Creative Director for the Public Event Group and the Artistic Director for Sydney Dreaming, an annual Indigenous festival. Rhoda was 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 is a member of the Conservation Council and directly supports Message Sticks Indigenous Festival.



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 and Multiplex Limited. Barbara is also a member of the Board of Allens Arthur Robinson and 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, is a writer, producer, director, broadcaster and actor and 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. 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 Wonder*. Dennis is dedicated to promoting the contemporary performing arts in Australia and is Chair of the Conservation Council.

The Executive Team

TOP ROW from left: Joe Horacek, Vicki Gillespie, John McWhinney

FRONT ROW from left: Norman Gillespie, Greta Thomas, Maria Sykes, Sue Hunt



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 and Deputy Chairman of the Australian Brandenburg Orchestra.

VICKI GILLESPIE, BEc, FAICD, FAIM, appointed to Sydney Opera House in October 2002 as Director, Finance and Systems. Vicki is responsible for the finance, IT, commercial operations, legal, business services, and corporate planning and governance functions. She is a member of the Sydney Opera House Trust Building Committee, and is responsible for the Secretariat to the Board and its sub-committees. Vicki brings 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 U.S., she relocated to Australia in 1992 and became a citizen in 2001. She holds a Bachelor of Economics degree from Cornell University and has completed post-graduate work in accounting and business law.

JOHN McWHINNEY, CPEng, MIEAust, appointed to Sydney Opera House in 1997 as Director, Facilities. John is responsible for facilities planning and development, maintenance, site management and occupational health and safety. After graduating from the Royal Military College of Australia, Duntroon, he held various senior positions in the Australian Army, including Chief Engineer NSW (Colonel) and Assistant Military Attaché, Washington (Lieutenant Colonel). John was the Manager, Works and Maintenance, at the University of Sydney from 1992 to 1997. He is a member of the Maintenance Engineering Society of Australia and a member of the Society of Military Engineering.

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

MARIA SYKES, BA (Hons), appointed to Sydney Opera House in 2002 and to the Director of Strategic Projects and Customer Relations in March 2004. Maria is responsible for customer relations and the visitor experience, as well as strategic projects including the recent State Heritage Listing of Sydney Opera House. Maria began her career working in the hospitality and service industry in England. She has held various positions including Policy Advisor to the Secretary of State for Defence in London and the Premier of NSW, Multimedia Producer and Head of the Cabinet Secretariat for NSW Cabinet Office. Maria was a French Announcer for the 2000 and 2004 Olympic Games.

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 at the Sydney Opera House. She was the General Manager of Queensland Theatre Company, General Manager at Geelong Performing Arts Centre and Technical Director of the Victoria State Opera. Sue has held various board positions in the performing arts industry and was a founding member of the Australian Presenter's Group, which facilitates touring around Australia. Sue is the Chair of Asialink Performing Arts Committee and is a board member of Australian Theatre for Young People.

GRETA THOMAS, appointed to Sydney Opera House in January 2003 as Director, Development and Marketing. Greta is responsible for marketing and branding, the website, communications, fundraising activities and tourism sales development. Greta started her career as a professional ballet dancer and studied at the Australian Ballet School and the West Australian Academy of Performing Arts. She began her 'off stage' career as an award winning journalist moving from there into public relations and advertising. After MBA studies at the Australian Graduate School of Management, she joined management consultancy McKinsey & Company. Greta was founding marketing director of eBay Australia and New Zealand.

Financials

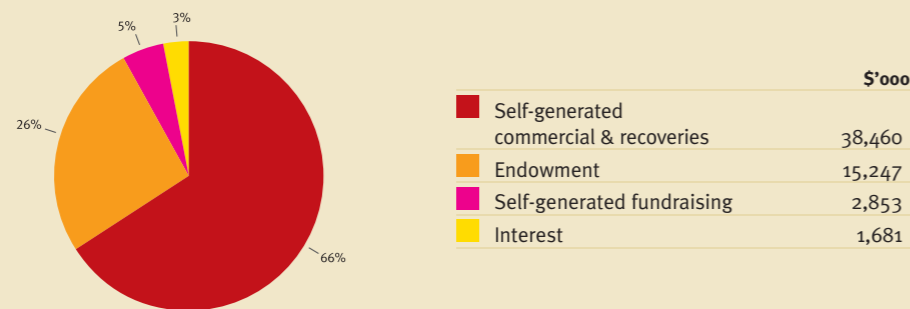
OUR OBJECTIVES: Invest in the performing arts, cultural activities and audience development by maximising business results; develop and support a financially sustainable environment.

1957 Sydney Opera House Lottery goes on sale to finance the building. Tickets are £5 (\$10) each for a first prize of £100,000 (\$200,000).

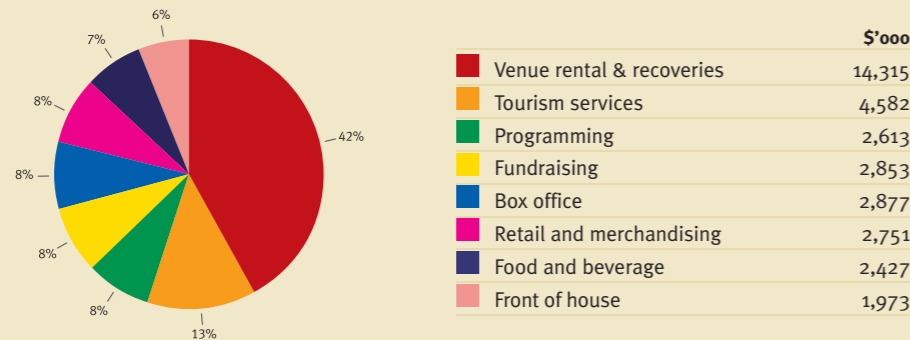
1973 Sydney Opera House opens at a final building cost of \$102 million to build.

2001 NSW Government provides \$69.3 million for the Venue Improvement Plan designed to improve facilities in accordance with Jørn Utzon's Design Principles.

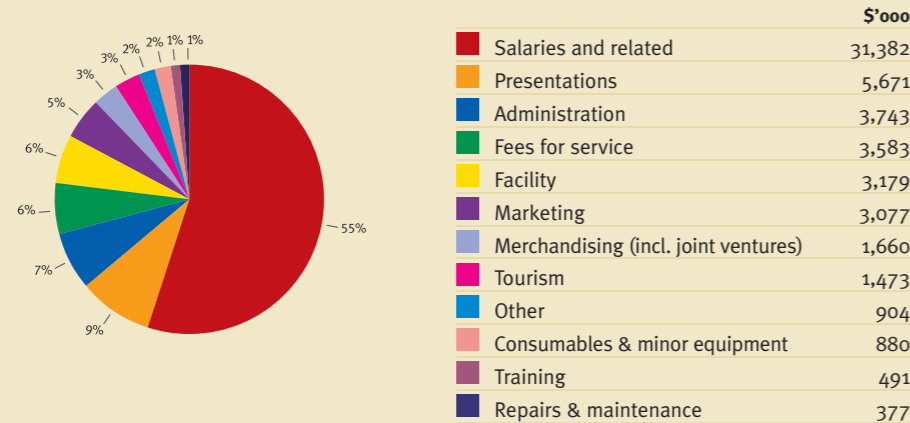
Sources of Funding for Operating Activities



Commercial Revenue Sources



Operating Expenses



Overall 2003/04 was a successful year for Sydney Opera House with a positive operating result achieved. The operating profit before depreciation and maintenance activities was \$1.82 million, representing 3% of operating revenues.

Operating revenues grew by 18%, an increase of more than \$5m. Production revenue more than doubled, boosted by a range of business opportunities and a new era of co-production between Sydney Opera House and Sydney Symphony, which resulted in a number of commercial successes. This new activity saw a corresponding increase in presentation, publicity and other expenses.

Revenue from venue rentals increased by 12% to exceed \$6m, and the increased level of venue activity saw a rise in revenue from technical and other support services provided to presenters.

Increased attendances on tours in the final quarter of the year were a significant contributor to revenue growth and the positive financial result. At 244,890 for 2003/04, guided tour numbers were almost 7% higher than in 2002/03 and reflected the first year-on-year increase in 8 years. Food and beverage recorded increased revenues, following a restructure of catering arrangements and redevelopment of food and beverage offerings in prior years.

Sydney Opera House continued to play a key role supporting and participating in the development of new artists, diverse arts forms and support for events including the 30th birthday. Expenditure on these activities was maintained at \$5.5m, resulting in an investment of \$2.9m, net of related production income. Over 550 performances were presented to a total audience of more than 150,000.

Changes in the international security environment resulted in the need to increase security personnel and infrastructure on the site. NSW Government provided additional funding to ensure recommended security changes could be implemented and to meet the increased personnel and associated costs.

The overall surplus from ordinary activities of \$16m largely results from the recognition of over \$18m of other capital grants received in 2003/04 - \$9.8m for the Venue Improvement Programme and \$8.7m for the implementation of security infrastructure, which formed part of total security funding of over \$13m received this year. The assessment of the funding position on defined benefit superannuation schemes also boosted the surplus by a further \$3.7m.

The \$9.8m Venue Improvement Programme capital funding in 2003/04 is part of a \$69m package of funding approved by NSW Government in 2001/02. Significant progress was made on the building projects, which fall under the umbrella of the Venue Improvement Programme. These included:

- refurbishment of the Reception Hall, based on designs by the original architect Jørn Utzon
- completion of detailed designs for the Western Foyer Loggia
- completion of a pre-concept design study and commencement of concept designs for renewal of the Opera Theatre, under the direction of Jørn Utzon.

Total asset management grants fund the majority of ongoing building maintenance requirements. Building refurbishment and maintenance costs totalled \$23m, with \$17m expensed and a further \$6m of maintenance expenditure capitalised. Major maintenance works focused on renovation of the Box Office foyer toilets, air-conditioning systems and fire safety equipment projects, in addition to the continued maintenance and upkeep of roadway and paving, lighting and audio equipment and electrical services.

	2004 \$000	2003 \$000
Operating activities		
<i>Revenues</i>		
Operating revenues	38,496	32,736
Government endowment	10,685	9,972
Security funding	4,562	1,600
	53,743	44,308
<i>Expenses</i>		
Operating expenses	48,131	42,718
Security expenses	3,791	1,506
	51,922	44,224
Depreciation	11,506	12,390
Operating profit/(loss) including depreciation	(9,685)	(12,305)
Other Activities		
<i>Revenue</i>		
Total asset management grants	19,448	19,293
Other Capital Grants	18,511	718
Asset-related revenues & adjustments	939	1,043
Increase in prepaid superannuation	3,702	-
Appeal fund	36	6
	42,635	21,060
<i>Expenses</i>		
Building refurbishment & maintenance expenses	16,987	16,420
Decrease in prepaid superannuation	-	1,599
	16,987	18,020
Surplus/(Deficit) from Ordinary Activities	15,963	(9,265)

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 2004, 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.

JOSEPH SKRZYŃSKI AM
CHAIRMAN

BARBARA WARD
TRUSTEE

SYDNEY
13 OCTOBER 2004



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 2004 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 Trustees had not fulfilled their reporting obligations.

My opinion does *not* provide assurance:

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

Audit Independence

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

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

G J Gibson FCPA
DIRECTOR OF AUDIT

SYDNEY
19 OCTOBER 2004

BEGINNING OF AUDITED FINANCIAL REPORT

**STATEMENT OF FINANCIAL PERFORMANCE
for the year ended 30 June 2004**

	NOTE	2004 \$000	2003 \$000
Revenues from ordinary activities			
Sale of goods and services	2(a)	31,724	26,613
Investment revenue	2(b)	2,767	2,381
Other revenue	2(c)	2,834	2,575
Superannuation-increase in prepaid position	11.2	3,702	.. .
		41,027	31,569
Government contributions			
State Government grants - Recurrent	2(d)	21,695	17,865
State Government grants - Capital	2(d)	31,511	13,718
		53,206	31,583
Total revenues from ordinary activities		94,233	63,152
Less:			
Expenses from ordinary activities			
Employee related	3(a)	27,069	23,073
Other operating	3(b)	24,165	20,917
Maintenance		16,170	15,109
Depreciation and amortisation	3(c)	11,505	12,390
Superannuation-decrease in prepaid position	11.2	.. .	1,599
Total expenses from ordinary activities		78,909	73,088
Add:			
Share of net profits for joint ventures accounted for using the equity method	13	639	670
SURPLUS/(DEFICIT) FROM ORDINARY ACTIVITIES	14	15,963	(9,266)
Net increase in Trust funds	14	.. .	1
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY	14	.. .	1
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	14	15,963	(9,265)

The accompanying notes form part of this financial report.

**STATEMENT OF FINANCIAL POSITION
as at 30 June 2004**

	NOTE	2004 \$000	2003 \$000
CURRENT ASSETS			
Cash	5	46,339	36,415
Receivables	6	3,826	3,035
Other financial assets	7	10,466	10,000
Inventories	8	248	249
TOTAL CURRENT ASSETS		60,879	49,699
NON-CURRENT ASSETS			
Property, plant and equipment	9	590,642	583,643
Superannuation	11.2	15,810	12,663
TOTAL NON-CURRENT ASSETS		606,452	596,306
TOTAL ASSETS		667,331	646,005
CURRENT LIABILITIES			
Payables	10	11,683	7,528
Provisions	11.1	2,478	1,694
TOTAL CURRENT LIABILITIES		14,161	9,222
NON-CURRENT LIABILITIES			
Provisions	11.1	3,221	2,797
TOTAL NON-CURRENT LIABILITIES		3,221	2,797
TOTAL LIABILITIES		17,382	12,019
NET ASSETS		649,949	633,986
EQUITY			
Trust funds	14	108	108
Accumulated funds	14	218,321	202,358
Asset revaluation reserve	14	431,520	431,520
TOTAL EQUITY		649,949	633,986

The accompanying notes form part of this financial report.

**STATEMENT OF CASH FLOWS
for the year ended 30 June 2004**

	NOTE	2004 \$000	2003 \$000
CASH FLOWS FROM OPERATING ACTIVITIES			
Payments			
Payments to suppliers and employees		(68,932)	(61,789)
Total Payments		(68,932)	(61,789)
Receipts			
Receipts from operations		39,787	32,826
Interest received		2,916	1,830
Total Receipts		42,703	34,656
Cash flows from Government			
State Government grants - Recurrent		21,695	17,865
State Government grants - Capital		31,511	13,718
Net Cash Flows from Government		53,206	31,583
NET CASH FLOWS FROM OPERATING ACTIVITIES	23.1	26,977	4,450
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		(16,587)	(6,405)
Proceeds from sale of plant and equipment	9	...	21
Purchase of investments		(466)	...
Proceeds from sale of investments		...	5,000
NET CASH FLOWS FROM INVESTING ACTIVITIES		(17,053)	(1,384)
NET INCREASE IN CASH HELD			
		9,924	3,066
Opening Cash and cash equivalents		36,415	33,349
CLOSING CASH AND CASH EQUIVALENTS			
	5	46,339	36,415
	23.2		

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 2004

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

The Sydney Opera House Trust, as a reporting entity, is responsible for the Sydney Opera House Appeal Fund as a controlled 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 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 (General) Regulation, 2000, and Treasurer's Directions.

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.

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

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.

(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 of 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 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 on a short-hand basis. The short-hand method is based on the remuneration rates expected to be paid at reporting date for all employees with five or more years of service. It is considered that this measurement technique produces results not materially different from the estimate determined by using the present value basis of measurement.

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

(f) Joint Venture Inventories

Trust share of joint venture 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 comprise a fixed term deposit with a bank, shown at cost value.

(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 from financial years beginning on or after 1 July 2002. There is no substantive difference between the fair value valuation methodology and the previous valuation methodology adopted in the NSW public sector.

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. The Trust is a not for profit entity in terms of AASB 1010 - Recoverable Amount of Non-Current Assets.

Each class of physical non-current assets is revalued 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. Land was revalued in 1999/00, building, plant and equipment and works of art in 2000/01, by independent valuers.

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 calculated on a straight line basis in order to write off the carrying amounts of property, plant and equipment assets over their expected useful life.

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.

Collection assets, comprising artwork, are not considered to decrease in value and have a very long useful life and as such depreciation has not been charged.

(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 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) Other Revenues

Revenues from Trust operations as a performing arts centre comprise revenue from the provision of goods and services. Revenue is recognised when the Trust obtains control of the assets that result from them.

Interest (investment and bank) is recognised as it accrues.

Rent revenue is recognised in accordance with AAS17 - Accounting for Leases.

(o) Sydney Opera House Appeal Fund

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are consolidated 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. (See note 15).

(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 provided to the Trust.

(r) Interest in Joint Ventures

The Trust's interests in joint ventures are accounted for using the equity method. The Trust's share of revenue, expenses, liabilities and assets of the joint ventures are included in the financial report within relevant classifications.

(s) Adopting AASB 1047 Disclosure

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

The Trust is managing the transition to the new standards by allocating internal resources to analyse the pending standards and Urgent Issues Group Abstracts to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition. The Trust is also assessing the need to engage external contractors to assist in this process.

As a result of this exercise, the agency 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 IFRS
- identifying those standards that will impact on Trust operations, accounting and reporting

The Trust's Risk Management Committee will oversee the transition. The Committee will receive regular reports from management on the progress against the plan.

NSW Treasury is assisting agencies to manage the transition by developing policies, including mandates of options; presenting training seminars to all agencies; providing a website with up-to-date information to keep agencies informed of any new developments; and establishing an IAS Agency Reference Panel to facilitate a collaborative approach to manage the change.

The Trust has identified a number of differences in accounting policies that will arise from adopting AIFRS. Some differences arise because AIFRS requirements are different from existing AASB requirements. Other differences could arise from options in AIFRS. To ensure consistency at the whole of government level, NSW Treasury is likely to mandate a number of options, and will confirm these during 2004-05.

The Trust's accounting policies may also be affected by a proposed standard designed to harmonise accounting standards with Government Finance Statistics (GFS). This standard is likely to change the impact of AIFRS and significantly affect the presentation of the income statement. 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.

Based on current information, the following key differences in accounting policies are expected to arise from adopting AIFRS:

- AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards* requires retrospective application of the new AIFRS from 1 July 2004, with limited exemptions. Similarly, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors requires voluntary changes in accounting policy and correction of errors to be accounted for retrospectively by restating comparatives and adjusting the opening balance of accumulated funds. This differs from current Australian requirements, because such changes must be recognised in the current period through profit or loss, unless a new standard mandates otherwise.
- AASB 116 *Property, Plant and Equipment* requires the cost and fair value of property, plant and equipment to be increased to include restoration costs, where restoration provisions are recognised under AASB 137 Provisions, Contingent Liabilities and Contingent Assets. Major inspection costs must be capitalised and this will require the fair value and depreciation of the related asset to be re-allocated.
- AASB 119 *Employee Benefits* requires the defined benefit obligation to be discounted using the government bond rate as at each reporting date rather than the long-term expected rate of return on plan assets. This will increase the amount and future volatility of the superannuation asset/liability and the volatility of the employee benefit expense.
- AASB 131 *Interests in Joint Ventures* has application to the Trust's joint ventures. As a consequence of first time adoption of this standard, AASB 1 provides for retrospective application, upon election to do so, to past acquisitions of interests in joint ventures. The Treasury is likely to mandate that retrospective application not apply.
- AASB 136 *Impairment of Assets* requires an entity to assess at each reporting date whether there is any indication that an asset (or cash generating unit) is impaired and if such indication exists, the entity must estimate the recoverable amount. However, the effect of this Standard should be minimal because all the substantive principles in AASB 136 are already incorporated in Treasury's policy *Valuation of Physical Non-Current Assets at Fair Value*.
- AASB 1004 *Contributions* applies to not-for-profit entities only. Entities will either continue to apply the current requirements in AASB 1004 where grants are normally recognised on receipt, or alternatively apply the proposals on grants included in ED 125 Financial Reporting by Local Governments. If the ED 125 approach is applied, revenue and/or expense recognition will be delayed until the agency supplies the related goods and services (where grants are in-substance agreements for the provision of goods and services) or until conditions are satisfied.

2 REVENUES

	2004 \$000	2003 \$000
(a) Sales of goods and services		
Theatre services	9,564	9,225
Venue rentals	6,359	5,662
Production revenue	5,182	2,504
Guided tours	2,939	2,480
Booking fees & charges	2,756	2,628
Food and beverage	2,194	1,355
Tourism packages and events	1,642	1,657
Miscellaneous revenue	591	832
Merchandising, licensing & retail	375	270
Doubtful Debts recovered	122	...
	31,724	26,613
(b) Investment Revenue		
Interest	2,767	2,381
	2,767	2,381
(c) Other Revenue		
In-kind sponsorship	1,655	1,535
Cash sponsorship	1,179	1,040
	2,834	2,575
(d) Government contributions		
Recurrent		
Statutory endowment	10,685	9,972
Total asset management recurrent grant	6,448	6,293
Security grant	4,562	1,600
	21,695	17,865
Capital		
Total asset management capital grant	13,000	13,000
Venue Improvement program grant	9,780	(22)
Security capital grants	8,731	740
	31,511	13,718

3. EXPENSES

	2004 \$000	2003 \$000
(a) Employee related expenses		
Salary, wages and allowances (including recreation leave)	22,241	19,599
Penalty rates	2,489	2,349
Overtime	1,087	985
Superannuation	2,157	2,020
Payroll tax and fringe benefits tax	1,752	1,523
Workers compensation insurance	1,065	775
Redundancies	810	...
Other Expenses	86	90
	31,687	27,341
Less charged to maintenance	4,618	4,268
	27,069	23,073
(b) Other operating expenses		
Artist fees & presentation expenses	5,671	3,797
Fees for services rendered	4,610	5,859
Publicity and advertising	2,932	2,458
Utilities & cleaning	2,745	2,415
Administration expenses	2,486	1,957
Consumables & minor equipment	1,791	1,475
Tourism packages and events	1,473	1,429
Building & general insurance	880	656
Bank & credit card charges	574	398
Training	493	170
Rent payments on operating leases	288	98
Loss on disposal of assets	148	41
Doubtful debt expense	30	126
Audit fee – audit of financial report	44	38
	24,165	20,917
(c) Depreciation and amortisation		
Depreciation		
Building and building services	6,042	5,958
Plant and equipment	5,307	6,387
	11,349	12,345
Amortisation		
Leasehold improvement	156	45
	156	45
	11,505	12,390

4. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	Per Annum	
Chairman	\$2,465	
Trustees	\$1,460	

5. CASH AND BANK

	2004 \$000	2003 \$000
Cash on hand	48	48
Cash at bank	441	539
Joint venture cash	60	50
Appeal Fund cash	36	5
Hour-Glass cash facilities	34,526	13,892
NSW Treasury Corporation short term investments	10,994	21,653
Appeal Fund Hour-Glass cash facility	126	...
Appeal Fund short term investment	...	120
Foster Bequest short term investment	108	108
	46,339	36,415

6. RECEIVABLES

Trade debtors	1,466	1,181
Provision for doubtful debts	(42)	(142)
Accrued revenue	1,241	1,242
Prepayments	249	155
Joint venture	3	56
GST input credits	706	345
Other receivables	203	198
	3,826	3,035

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

Balance 1 July	142	17
Provision for year	30	126
	172	143
Less bad debts recovered	122	...
Less debts written off	8	1
Balance 30 June	42	142

7. OTHER FINANCIAL ASSETS

Fixed term deposit	10,466	10,000
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8. INVENTORIES

Finished goods – joint ventures – at cost	248	249
---	-----	-----

9. PROPERTY, PLANT AND EQUIPMENT

	2004 \$000	2003 \$000
Land – at fair value	68,000	68,000
Building, building services – at fair value	531,937	529,241
Less accumulated depreciation/amortisation	49,173	42,975
	482,764	486,266
Total – Land and Buildings	550,764	554,266
Plant and equipment – at fair value	65,258	59,642
Less accumulated depreciation	42,206	37,940
Total – Plant and Equipment	23,052	21,702
Collections – works of art – at fair value	2,684	2,669
Work in progress – at fair value	14,142	5,006
	590,642	583,643
Loss on Disposal of Non-Current Assets		
Proceeds from disposal of property, plant and equipment	...	21
Less written down value of assets disposed	148	62
Net loss on disposal of property, plant and equipment	148	41

Reconciliations

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

2004	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Carrying amount at start of year	554,266	21,702	5,006	2,669	583,643
Additions	2,696	6,016	9,932	18	18,662
Disposals	...	(145)	...	(3)	(148)
Reclassification	...	796	(796)	...	...
Decrease in joint venture	...	(10)	...	...	(10)
Depreciation	(6,198)	(5,307)	...	...	(11,505)
Carrying amount at end of year	550,764	23,052	14,142	2,684	590,642

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 2004.

10. PAYABLES

	NOTE	2004 \$000	2003 \$000
Accrued salaries, wages and on-costs		1,540	717
Advance ticket sales		2,599	2,070
Hirers' deposits		349	160
Accrued expenses		3,704	1,426
Revenue in advance		515	40
Trade and other payables		2,837	2,821
Joint venture		139	294
		11,683	7,528

11. CURRENT / NON-CURRENT LIABILITIES – PROVISIONS

11.1 Employee benefits and related on-costs

Annual leave and leave loading	1,770	1,594
Long service leave	3,471	2,897
Redundancy	458	...
	5,699	4,491

Aggregate employee benefits and related on-costs

Leave Provisions - current	2,478	1,694
Leave Provisions – non-current	3,221	2,797
Accrued salaries, wages and on-costs	10	1,540
	7,239	5,208

11.2 Superannuation

The funding position at 30 June 2004 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	
	2004 \$000	2003 \$000	2004 \$000	2003 \$000	2004 \$000	2003 \$000
SASS	3,372	3,480	2,702	2,708	670	772
SSS	36,210	32,397	21,362	20,873	14,848	11,524
SANCS	1,487	1,513	1,195	1,146	292	367
	41,069	37,390	25,259	24,727	15,810	12,663

The calculation of SASS, SSS and SANCS liabilities is based on the full requirements of AAS25 – Financial Reporting by Superannuation Plans. The financial assumptions that have been applied for the calculations are:

	2004/05	2005/06	2006/07
Rate of investment return	7.0	7.0	7.0
Rate of salary increase	4.0	4.0	4.0
Rate of increase in CPI	2.5	2.5	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 2004.

The Trust was granted a contribution holiday in respect of SASS, SSS and SANCS employer contributions during 2003/04. After adjusting for the contribution holiday, the sum of \$3,702,074 was credited to revenue in the Statement of Financial Performance to reflect the assessment by Pillar Administration of the 2003/04 prepaid contribution amount. The 2002/03 recognition of the assessed prepayment resulted in an expense of \$1,599,383 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.

An award of \$5,000 was made in 2003/04 (\$4,500 in 2002/03).

13. INTEREST IN JOINT VENTURES

The Trust holds an interest in two joint ventures with International Management Group of America Pty Ltd in the operation of souvenir merchandise shops located in the box office foyer and in the lower forecourt.

The Trust's share of the operating profits in 2003/04 was \$639,664 (\$669,695 in 2002/03). At 30 June 2004 the Trust's equity in the joint ventures was:

	2004 \$000	2003 \$000
Furniture fittings and equipment (less depreciation)	39	49
Inventory	248	249
Receivables	3	56
Cash	60	50
	350	404
Less payables	223	294
Net Assets	127	110

These amounts have been included within the assets and liabilities of the Trust under appropriate classifications.

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

	Accumulated Funds		Asset Revaluation Reserve		Trust Funds		Total	
	2004 \$000	2003 \$000	2004 \$000	2003 \$000	2004 \$000	2003 \$000	2004 \$000	2003 \$000
Balance 1 July	202,358	211,624	431,520	431,520	108	107	633,986	643,251
Surplus/(Deficit)	15,963	(9,266)	...	...	...	1	15,963	(9,265)
Balance 30 June	218,321	202,358	431,520	431,520	108	108	649,949	633,986

The Asset Revaluation Reserve represents the value of increments credited to the reserve on the revaluation of non-current assets.

15. SYDNEY OPERA HOUSE APPEAL FUND

As a controlled entity the financial report of the Sydney Opera House Appeal Fund has been consolidated with the Trust's financial report.

Financial operations were:

	2004 \$000	2003 \$000
Revenue	37	6
Cash	162	125
Equity	162	125

The assets and liabilities of the Appeal Fund as at 30 June were as follows:

These amounts have been included within the assets and liabilities of the Trust under appropriate classifications.

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:	2004 \$000	2003 \$000
- not later than one year	8,989	12,485
- later than one year and not later than five years	1,390	5,666
Total including GST	10,379	18,151

The commitments are inclusive of the Goods and Services Tax for which input tax credits of \$944,000 are expected to be recoverable from the Australian Taxation Office in respect of 2003/04 commitments (\$1,650,000 for 2002/03).

16.2 Leases

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

	2004 \$000	2003 \$000
Payable:		
- not later than one year	412	405
- later than one year and not later than five years	429	841
Total including GST	841	1,246

The commitments are inclusive of the Goods and Services Tax for which input tax credits of \$76,000 are expected to be recoverable from the Australian Taxation Office in respect of 2003/04 commitments (\$113,000 for 2002/03).

17. CAPITAL COMMITMENTS

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

Payable not later than one year (including GST)	2004 \$000	2003 \$000
	9,265	264

The commitments above are inclusive of the Goods and Services Tax for which input tax credits of \$842,000 are expected to be recoverable from the Australian Taxation Office in respect of 2003/04 commitments (\$24,000 for 2002/03).

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 \$162,814, exists in relation to a legal claim lodged by an engineering firm for consultancy fees. The Trust denies the claim and is defending the matter.

19. MATERIAL ASSISTANCE PROVIDED AT NO COST OR AT NOMINAL COST

All material assistance has been accounted for in the financial report.

20. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2004, consultants were paid a total of \$333,885 (2002/03 - \$230,910).

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 2004.

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 4.25% per annum (3.75% in 2002/03).

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:

	2004 \$000	2003 \$000
Cash Facility	34,652	13,892

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 5.11% (4.52% in 2002/03).

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.

	2004 Carrying Amount \$000	2004 Net Fair Value \$000	2003 Carrying Amount \$000	2003 Net Fair Value \$000
Less than one year	11,102	11,102	21,881	21,881

The deposits at balance date were earning an average interest rate of 5.44% (4.81% in 2002/03), while over the year the average interest rate was 5.08% (4.91% in 2002/03).

21.2 Receivables

All trade debtors are recognised as amounts receivable at balance date. Collectability of trade debtors is reviewed on an ongoing basis. Debts which are known to be uncollectible are written off. A provision for doubtful debts is raised when some doubt as to collection exists. 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 next fair value. Invoices are issued on 30 day terms.

21.3 Other Financial Assets

This comprises a one year fixed term investment with a commercial bank at an interest rate of 5.06% per annum. The interest rate is fixed for the term of the investment and investments are held to maturity.

	2004 Carrying Amount \$000	2003 Carrying Amount \$000
Less than one year	10,466	10,000

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 accordance with the policy set out in Treasurer's Direction 219.01. 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

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 Trust, the results of those operations or the state of affairs of the Trust in future financial years.

23. NOTES TO THE STATEMENT OF CASH FLOWS

23.1 Reconciliation of surplus/(deficit) from ordinary activities to net cash flows from operating activities.

	2004 \$000	2003 \$000
Surplus/(deficit) from ordinary activities	15,963	(9,266)
Depreciation	11,505	12,390
Increase in provision - leave	1,208	379
Increase/(Decrease) in provision - doubtful debts	(92)	125
Increase/(Decrease) in payables	2,522	(881)
(Increase)/Decrease in receivables	(3,846)	2,207
Reduction in inventories	1	8
Net loss on sale of plant and equipment	148	41
Decrease in joint venture capital assets	10	7
Increase in trust funds	...	1
Capital in-kind sponsorship	(442)	(561)
NET CASH FROM OPERATING ACTIVITIES	26,977	4,450

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	46,339	36,415
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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 2004, 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.



JOSEPH SKRZYŃSKI AM
MEMBER



BARBARA WARD
MEMBER

SYDNEY
13 OCTOBER 2004



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 2004 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.



G J Gibson FCPA
DIRECTOR OF AUDIT

SYDNEY
19 OCTOBER 2004

BEGINNING OF AUDITED FINANCIAL REPORT

SYDNEY OPERA HOUSE APPEAL FUND

STATEMENT OF FINANCIAL PERFORMANCE

for the year ended 30 June 2004

	2004 \$	2003 \$
Revenues from ordinary activities		
Donations	30,000	...
Interest	6,950	5,884
	36,950	5,884
Less:		
Expenses from ordinary activities		
Bank charges	64	60
	64	60
Surplus from ordinary activities	36,886	5,824
Total changes in equity other than those resulting from transactions with owners as owners	36,886	5,824

STATEMENT OF FINANCIAL POSITION as at 30 June 2004

	NOTE	2004 \$	2003 \$
Current Assets			
Cash	5	161,715	124,918
Receivables		121	32
Total Current Assets		161,836	124,950
Equity			
Accumulated Funds	7	147,993	111,438
Regina Ridge Fund	7	13,843	13,512
Total Equity		161,836	124,950

STATEMENT OF CASH FLOWS for the year ended 30 June 2004

	\$ INFLOWS/ (OUTFLOWS)	2004 \$	\$ INFLOWS/ (OUTFLOWS)	2003 \$
Cash flows from operating activities				
Payment to suppliers		(64)		(60)
Receipts from interest		6,861		5,914
Receipts from donations		30,000		...
Net cash used in operating activities		36,797		5,854
Cash at beginning of year		124,918		119,064
Cash at end of year		161,715		124,918
Represented by - Cash		161,715		124,918
Reconciliation of net cash used in operating activities to operating result:				
Operating surplus		36,886		5,824
Increase in receivables		(89)		...
Decrease in receivables		...		30
Net cash used in operating activities		36,797		5,854

The accompanying notes form part of this financial report.

NOTES TO AND FORMING PART OF THE FINANCIAL REPORT for year ended 30 June 2004

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 a controlled entity of the Sydney Opera House Trust and, as such, the financial operations of the Fund are included in the consolidated 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 (General) Regulation, 2000, and Treasurer's Directions.

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.

The Fund has kept proper accounts and records in relation to all of its operations in accordance with Section 41(1) of the Public Finance and Audit Act, 1983.

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

(c) Revenue Recognition

Government contributions and contributions from other bodies 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.

Revenues from Fund activities are recognised on provision of goods sold and services rendered.

Interest (investment and bank) is recognised as it accrues.

(d) Adopting AASB 1047 Disclosure

The Australian Equivalents to International Financial Reporting Standards (AIFRS) will be applied to the Fund from the reporting period beginning 1 July 2005.

The transition to the new standards is being managed by allocating internal Sydney Opera House resources to analyse the pending standards and Urgent Issues Group Abstracts to identify key areas regarding policies, procedures, systems and financial impacts affected by the transition.

As a result of this exercise, the agency 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 IFRS
- identifying those standards that will impact on Trust operations, accounting and reporting

The impact of the adoption of Australian Equivalents to International Financial Reporting Standards (AIFRS) is not expected to be significant for the Fund.

NSW Treasury is assisting agencies to manage the transition by developing policies, including mandates of options; presenting training seminars to all agencies; providing a website with up-to-date information to keep agencies informed of any new developments; and establishing an IAS Agency Reference Panel to facilitate a collaborative approach to manage the change.

Based on current information, the following key difference in accounting policies is expected to arise from adopting AIFRS:

- AASB 1 *First-time Adoption of Australian Equivalents to International Financial Reporting Standards* requires retrospective application of the new AIFRS from 1 July 2004, with limited exemptions. Similarly, AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors requires voluntary changes in accounting policy and correction of errors to be accounted for retrospectively by restating comparatives and adjusting the opening balance of accumulated funds. This differs from current Australian requirements, because such changes must be recognised in the current period through profit or loss, unless a new standard mandates otherwise.

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 2004 (nil in 30 June 2003).

4. CONTINGENT ASSETS AND LIABILITIES

There are no known contingent assets or liabilities.

5. FINANCIAL INSTRUMENTS

The financial assets of the Appeal Fund at 30 June 2004 were:

	2004 \$	2003 \$
Cash		
Cash at Bank	35,865	5,361
Hour-Glass cash facility	125,850	...
Fixed term investment	...	119,557
	161,715	124,918
Receivables	121	32

Hour-Glass cash facility and fixed term investment return was 4.7% (5.1% in 2002/03). Cash at Bank return was 4.25% (3.75% in 2002/03).

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	
	2004 \$	2003 \$	2004 \$	2003 \$	2004 \$	2003 \$
Balance 1 July	111,438	106,257	13,512	12,869	124,950	119,126
Surplus	36,555	5,181	331	643	36,886	5,824
Balance 30 June	147,993	111,438	13,843	13,512	161,836	124,950

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 2004

INCOME	\$'000
Theatre services	8,804
Venue rentals	5,457
Production income	2,110
Guided tours	2,596
Booking fees & charges	2,531
Food & beverage	2,330
Tourism packages and events	1,730
Miscellaneous revenue	276
Merchandising, licensing & retail	260
Investment revenue	2,334
In-kind sponsorship	2,230
Cash sponsorship	1,310
Total from operations (excl JV)	31,969
Government grants	
Endowment	10,685
Total asset management - recurrent	6,448
Security recurrent grant	2,663
Total asset management - capital	13,000
Venue improvement programme - capital	9,780
Total government grants	42,576
TOTAL	74,545

EXPENDITURE	\$'000	\$'000
Employee related	29,476	
Less charged to maintenance	4,805	
Sub total employee related		24,671
Artist fees & presentation expenses		3,098
Fees for services rendered		6,289
Publicity and advertising		2,712
Utilities & cleaning		3,063
Administration expenses		2,538
Maintenance		28,914
Consumables & minor equipment		1,319
Tourism packages and events		1,482
Building & general insurance		1,080
Bank & credit card charges		436
Training		364
Rent payments on operating leases		151
Audit fee – audit of financial report		44
TOTAL		76,159
Deficit before depreciation		(1,614)
Depreciation and amortisation		12,464
Deficit after depreciation		(14,078)
Share of net profits from joint venture		1,184
Deficit from ordinary activities		(12,894)

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2005

INCOME	\$'000
Revenue from operations	
Sale of goods and services	31,261
Investment revenue	2,626
Other revenue	2,985
Sub total (excl JV)	36,873
Government grants	
Endowment	10,647
Security	3,471
Total asset management grants	19,242
Venue improvement programme - capital	18,313
Sub total	51,673
TOTAL	88,546

EXPENDITURE	\$'000	\$'000
Employee related	34,399	
Less charged to maintenance	5,276	
Sub total employee related		29,122
Other operating expenses		23,010
Maintenance		23,319
TOTAL		75,451
Surplus before depreciation		13,095
Depreciation and amortisation		11,537
Surplus after depreciation		1,558
Share of net profits from joint venture		1,040
Surplus from ordinary activities		2,598

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	13,018	541	70	57	33
December	12,224	806	99	43	32
March	11,453	1,497	152	119	248
June	13,805	389	55	79	18

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	95	13,018	13,719
December	92	93	12,224	13,204
March	92	85	11,453	13,469
June	92	97	13,805	14,346

The number of accounts paid on time this year was 93% (versus 91.5% in 2002/2003). There was no interest paid on creditor accounts during the 2003/2004 financial year.

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.

- Ernst & Young – Opera Theatre Closure Impact Statement \$42,450.
- Mollison Communications – Marketing & Publicity Strategies \$32,000.
- Pacific Micromarketing – Data Analysis \$51,409.
- Woolcott Research Pty Ltd – Evaluation of Sydney Opera House Domestic/International Tourists \$81,785.
- Zenithmedia – Media Planning for Online Advertising, Tourism and Contra Media \$31,200.

In addition, there were 10 consultancies of \$30,000 or less costing a total of \$95,041.

CUSTOMER EXPERIENCE

Sydney Opera House's commitment to customer service is set out in our Guarantee of Service and is reinforced by the goals and strategies in the strategic and business plans and code of conduct.

Improving the customer experience was identified as a corporate priority for this year and will continue to be so next year. Sydney Opera House welcomes and values all feedback.

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:

Kids at the House – December 2003 (research commenced in June 2003)

Its purpose was to provide an accurate profile of the various target audiences for Kids at the House events. It was effected through quantitative self-completion questionnaires. The results provided a profile of the parents and children who attended, examined use of information sources, determined preferences for the receipt of information, uncovered the degree to which the brochure is used, and measured overall satisfaction with performances. In particular, results showed that children enjoyed the involvement/participation aspects of performances with the most positive opinions in response to *Conductor and the Clown* and *Muckheap*. Respondents also indicated interest in attending similar performances in the future. The research recommendations have been implemented for all subsequent marketing campaigns.

Transport Access Survey – April 2004

The purpose of this study was to assess the likely uptake of a proposed bus service to deliver people to the roundabout at the entrance to the Sydney Opera House precinct from Circular Quay and return. The study also examined existing methods of transport to and from the Sydney Opera House, satisfaction with the current transport options, likely use of the new bus service and profiling characteristics. The study was quantitative in nature, involving a self-completion methodology; questionnaires were distributed via a seat drop at a range of performances. A new free shuttle bus service was introduced on 17 June 2004 on a four month trial basis. Survey results indicated the need to offer a bus service that would assist elderly and less mobile patrons attending major performances with travel to and from Circular Quay.

Tourism Research – commenced June 2004

A mixture of qualitative and quantitative research is underway to assess the levels of satisfaction with the current range of guided tour products, to understand customer expectations and to explore opportunities for new product. The research outcomes will be used to identify opportunities for the development of new tourism products. The research is being conducted amongst key segments of the international and domestic markets. Results will be reported next year.

Customer Feedback System

Overall feedback 1999 to 2004

Type of Feedback	03/04	02/03	01/02	00/01	99/00
Negative	153	177	70	106	145
Positive	56	17	6	34	75
Suggestions	29	13	5	6	6

Feedback by category for 2003/04

Category	Positive	Negative	Suggestion
Presentations – Other Presenters	2 (4%)	30 (20%)	2 (4%)
Presentations – SOH Presents	4 (7%)	3 (2%)	2 (7%)
Customer Service – Business Partners	-	5 (3%)	1 (4%)
Customer Service – Patrons/Public	34 (61%)	43 (27%)	-
Customer Service – Presenters	2 (4%)	3 (2%)	-
Access	2 (4%)	19 (12%)	7 (24%)
Quality and Value – Overall Experience	2 (4%)	13 (9%)	-
Quality and Value – Service and Products	1 (2%)	25 (16%)	16 (55%)
Site and Venue Presentation	7 (13%)	9 (6%)	1 (4%)
Other	56 (100%)	153 (100%)	29 (100%)

During the past year 238 customers contacted the Sydney Opera House to provide feedback on a range of issues. Overall feedback increased by 15% versus the previous year.

The proportion of suggestions and positive feedback, particularly regarding customer service, increased from 30 last year to 85. The suggestion to improve the visibility of stairs on the Forecourt has been implemented. Another suggestion regarding replacement of the curtains in offices at the front of the building has also been implemented, with new roller shade blinds, contributing to a much neater look.

Negative instances of feedback fell to 153 for the year. Customer concerns encompassed a perceived diminution of access, following the cancellation of bus services to the Concourse. Cancellation of these bus services was followed by the introduction of a new Sydney Opera House shuttle bus service to and from Circular Quay in June 2004. The shuttle bus service, being trialled for four months, operates before and after major performances. A review of the service will be carried out in September 2004.

DISABILITY ACTION PLAN

The purpose of our Access Strategic Plan 1998-2007 is to ensure that the Sydney Opera House provides barrier-free access to the building, the site, services and information.

We are also committed to providing productive employment and career development opportunities for people with disabilities.

Access Goals

Two primary access goals have been identified for Sydney Opera House's access plan:

Goal 1 - Improved facilities

Sydney Opera House will create a welcoming and hospitable environment so that activities can be enjoyed by everyone.

Goal 2 - Improved services

Patrons will enjoy an exemplary standard of customer service and an expanded range of accessible attractions and services so that activities can be enjoyed by everyone.

Achievements

To celebrate International Day of People with Disabilities 2003, Sydney Opera House, with the assistance of Accessible Arts and the TAFE NSW - Sydney Institute, hosted a 1 day pilot workshop on disability access awareness as it relates to the performing arts, festivals and events. 17 people from Sydney Opera House and the arts industry were awarded a Statement of Attainment.

Guided tours designed to accommodate customers requiring wheelchair access and with specific mobility requirements were available daily at set times throughout this period. They were conducted by expert guides specifically trained in access issues.

Sydney Opera House, working in partnership with the Royal Blind Society and Sydney Theatre Company, provided 9 audio-described performances this year:

- Proof*, Drama Theatre, one performance in July 2003
- Howard Katz*, Playhouse, two performances in August 2003
- Blithe Spirit*, Drama Theatre, one performance in February 2004 and one performance in March 2004
- The Club*, Drama Theatre, one performance in February 2004 and one performance in March 2004
- Amigos*, Drama Theatre, two performances in May 2004.

Accessible Arts provided a generic review of the redesigned Sydney Opera House website, with a positive outcome. A further detailed access review will be conducted next year from the perspective of the blind and vision impaired.

Two new accessible toilet facilities in the Box Office Foyer were completed.

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:

- an increase of 13 permanent part-time positions previously provided on a casual basis
- successful delivery of 9 traineeships for Indigenous people and completion of a strategy for continuing our traineeship program for next year. An additional 3 trainees were taken on, including two targeted Indigenous places
- successful re-registration as registered training organisation to 2007, enabling us to continue to deliver nationally recognised qualifications
- the 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 Adult Learners' Week and 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
- information technology literacy program and sponsorship agreement with Pollack Learning Alliance
- continuation of regular organisation-wide open forums with the CEO and an internal newsletter for all staff
- 18 employees gained nationally accredited qualifications in Entertainment and
- 6 employees gained qualifications in Assessment and Workplace Training.

Government Reporting continued

The following table outlines trends in the representation and distribution of EEO groups. Benchmarks are set by the NSW Government.

Table A - Trends in the Representation of EEO Groups

EEO Group	Benchmark or Target	% of Total Staff			
		2004	2003	2002	2001
Women	50%	38%	35%	36%	36%
Aboriginal people and Torres Strait Islanders	2%	0%	0.4%	0.4%	0.4%
People whose first language was not English	20%	14%	15%	15%	14%
People with a disability	12%	5%	6%	6%	2%
People with a disability requiring work-related adjustment	7%	1.1%	1.8%	2.4%	4.3%

Table B. Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index			
		2004	2003	2002	2001
Women	100	110	97	96	97
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	89	96	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

Table A and B note: Staff numbers as at 30 June; 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

Sydney Opera House continued its commitment to multicultural programming this year.

Programs included the *Macedonian Cultural Festival—100 years 'Ilinden', Serbian National Folkdance Ensemble—KOLO, POL-ART 2003 Gala Concert* which was part of the 9th Festival of Polish Visual and Performing Arts, *Mexico in Concert* and *Little Asia Dance* which was a celebration of dance across Asia.

Information brochures are available in 8 languages: Spanish, Italian, German, Portuguese, Japanese, French, Mandarin and Modern Chinese. These are updated and reprinted as required.

FREEDOM OF INFORMATION

During the year there were:

- no new FOI requests, completed requests or charges imposed
- no ministerial certificates issued
- no formal consultations undertaken
- no requests for amendment or notation of personal records
- no internal reviews.

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 an arts centre and meeting place
- 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.

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

The Sydney Opera House Trust has 10 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 the 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 the Sydney Opera House.

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 details are listed below.

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: foi@sydneyoperahouse.com

Policy documents held by the Trust include:

- Annual Report
- Strategic Plan
- 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.

INDIGENOUS

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

Message Sticks 2004

Message Sticks Indigenous Arts Festival was held over three weeks in the Exhibition Hall, Western Foyer, Playhouse, The Studio and Circular Quay from 26 May to 13 June 2004.

The festival presented exciting opportunities to celebrate Indigenous culture through visual arts, theatre, music, forums and films. With a focus on the work of Indigenous artists and communities who share a unique relationship to the Murray Darling River Basin, the festival featured a major visual arts exhibition in the new Exhibition Hall, 3 premiere productions commissioned by the Sydney Opera House; *Flash Blak*, celebrating the life of renowned photographer *Merv Bishop*; *River Rhythm Beatbox*, a multi-media hip hop concert showcasing the talents of 17 young performers from Broken Hill, Wilcannia and Bourke; and *Ruby's Story* featuring Ruby Hunter, Archie Roach, Paul Grabowski and the Australian Art Orchestra.

Special events included *Talking' Up River*, a two day talk-fest featuring Indigenous speakers from all over Australia and the *2004 Message Sticks Film Festival*, a free weekend film program showcasing the best of recently released Indigenous films from around the world.

Refer page 7, 9, 11, 17 for further achievements.

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.

	03/04 \$	02/03 \$	01/02 \$	00/01 \$	99/00 \$
Motor Vehicle	0	2,110	2,252	1,546	2,191
Property	433,640	329,500	299,314	299,000	227,602
Public Liability	433,440	321,070	245,101	188,450	125,792
Workers' Comp.	970,410	583,310	895,699	586,459	489,580
Miscellaneous	5,710	3,410	2,790	3,103	2,666
TOTAL COST	1,843,200	1,239,400	1,445,156	1,078,558	847,831
Total Employees	660	631	638	616	639
COST PER EMPLOYEE	2,793	1,964	2,265	1,751	1,327

INVESTMENT PERFORMANCE MEASURE

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

LEGAL

The Sydney Opera House Trust Act 1961 was amended by the Statute Law (Miscellaneous Provisions) Act 2003. The amendments provide that in calculating the maximum number of consecutive terms for which a Trustee of the Sydney Opera House Trust may hold office, any period of appointment to fill a casual vacancy is to be disregarded. The amendments also repealed the provisions specifying that the appointment of a Trustee takes effect on 1 January in the year following the year in which the appointment is made. The instrument of appointment may specify the date the appointment takes effect. Similar amendments were made to other Acts within the arts portfolio so that the same provisions apply to other Trustees and members of boards and councils concerned with the administration of the arts. The amendments took effect from 22 July 2003.

Refer page 27 for further changes to Sydney Opera House legislation.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

The number of injuries recorded for this financial year was reasonably consistent with previous years.

The Sydney Opera House was very active in an industry group developing a standard format for conducting risk assessments associated with productions. We continued to provide a range of OH&S training to staff and those of our business partners.

Year	Number of Injuries
2003/2004	290
2002/2003	265
2001/2002	299
2000/2001	296
1999/2000	299

Refer page 25 for further achievements.

OVERSEAS TRAVEL

Name	Dates/Location	Purpose
Greg Clarke, Producer, Producers Unit	14-24 Aug 2003, Scotland	Attended Edinburgh Fringe Festival and the British Council Showcase.
Virginia Hyam, Executive Producer - Studio, Producers Unit	17-22 Sept 2003, Hong Kong	Attended Little Asia Creators workshops hosted by Hong Kong Arts Centre.
Philip Rolfe, Executive Producer, Producers Unit	24-27 Sept 2003, New Zealand	Attended Australasian Performing Arts Centres programmers meeting and part of the Auckland Festival.
	2-7 June 2003, South Korea	Attended meetings of the new World Cultural Forum Alliance.
	28 June-6 July 2004, Brazil	Attended meetings of the new World Cultural Forum Alliance.
Ken McSwain, Corporate Systems Coordinator, Information Technology Services	23-30 Oct. 2003, USA	Attended the Annual Ungerboeck International EBMS User Group conference.
Norman Gillespie, Chief Executive Officer	27 Oct-3 Nov 2003, USA	Attended Performing Arts Centres Consortium Fall conference meeting in Philadelphia and visited Walt Disney Concert Hall and The Metropolitan Performing Arts Center to inspect their ticketing system.
	31 March-2 April 2004, USA	Attended Performing Arts Centers Consortium conference.
Jonathan Bielski, Manager, Presenter Services	27 Nov-1 Dec 2003, New Zealand	Attended planning and development meetings for <i>The Lord Of The Rings Symphony</i> production.
Chris Leahy, Event Manager, Presenter Services	7-13 Dec 2003, Japan	Attended the Tokyo Performing Arts Market.
Jessica Bateman, Sales Development Manager, Tourism Services	25-29 Feb 2004, New Zealand	Attended the OzTalk Trade Fair.
Tony David Cray, Sound Technician, Sound and Audio Visual	10-14 May 2004, USA	Attended Euphonix software development workshop.

PRIVACY MANAGEMENT

Sydney Opera House has undertaken an audit of its personal information collections in accordance with the Privacy and Personal Information Protection Act 1998, and as required under section 33 of the Act prepared a Privacy Management Plan.

The Privacy Management Plan 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 Act; procedures for facilitating the public's right to access information held on them; and procedures for privacy complaints and internal reviews.

A review of the Privacy Management Plan is currently underway. The review is being undertaken to ensure that Sydney Opera House complies with the provisions of the Health Records and Information Privacy Act 2002 which commenced on 1 July 2004.

Sydney Opera House reviewed its customer privacy practices and website privacy practices during the year. Details of how Sydney Opera House protects the privacy of its customers and visitors to its website are available at sydneyoperahouse.com.

To obtain copies of Sydney Opera House's current Privacy Management Plan, Customer Privacy Statement and/or to make enquiries about privacy issues, contact:

Coordinator, Corporate Information
Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7424

Fax: (02) 9247 3651

Email: privacy@sydneyoperahouse.com

PUBLICATIONS

Sydney Opera House produced this year: Sydney Opera House 2003 Annual Report; Bi-monthly Events guide; 30th Birthday promotional material; Dupain's Sydney Opera House catalogue; Kids at the House brochure and promotional material; House:ED brochure and promotional material; The Studio 6 month program brochure and promotional material (2); Message Sticks brochure and program; performance brochures and flyers; Conservation Plan; retail flyers and promotional material; tourism brochures in Chinese (Simplified), Chinese (Traditional), English, French and German; Backstage Tour flyers and passes; privacy information flyers; new free bus service flyers; E-news flyers and Gold Pass promotional material.

The Sydney Opera House Annual Report 2004 is available on CD and on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, print format copies, multimedia CDs, and internet version was \$50,800.

SENIOR EXECUTIVE SERVICE

There are 6 senior executive service positions at Sydney Opera House. 4 positions are held by women. As at 30 June 2004 the Chief Executive of Sydney Opera House was Norman Gillespie. The Chief Executive's total remuneration package was \$260,626. Key achievements this year are outlined in this report.

In accordance with the determination of the Statutory and Other Offices Remuneration Tribunal (SOORT), a 4.7% remuneration increase was awarded to the senior executive service with effect on and from 1 October 2003 based on assessment of satisfactory services. The 4.7% consisted of a 3% economic adjustment and a further 1.7% catch up to maintain relativity with the Senior Officer classification.

WAGE AND SALARY MOVEMENTS

A 5% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries - January 2000) Award. It was effective from the first pay period commencing on and after 1 July 2003.

WOMEN'S ACTION PLAN

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

Education and Training

Since becoming a registered training organisation in December 1999, Sydney Opera House has awarded 21 qualifications in Entertainment and 15 qualifications in Assessment and Workplace Training to women within the organisation. This year, 5 women were awarded qualifications in Entertainment ranging from Certificate II to Advanced Diploma. 4 women were awarded Certificate IV in Assessment & Workplace Training – this program was run with funding received from NSW Department of Education and Training.

Women from all departments undertook specific skills development training in a range of areas including information technology and other technical skills, Occupational Health and Safety Committee training, responsible service of alcohol, financial skills, accessibility awareness, government framework, business writing and performance planning and review refresher training. In addition, women comprise 25% of the total Indigenous Traineeship intakes.

Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 28% of the permanent workforce, 60% of the part-time and 52% of the casual. In total, women comprise 45% of the overall workforce. The current Executive Team comprises 60% women.

Management development programs this year included financial skills, business writing skills and government framework. 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 Programme is directed towards women in non-managerial roles, it also provides a springboard for all women wanting to advance their skills and facilitate access to information. The Spokeswomen's Programme at Sydney Opera House is committed to the advancement of women in the public sector and the performing arts. The Programme aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential.

The Spokeswomen of Sydney Opera House in 2003 were Lindsay Monteath, Theatre Technical Services Staging, Sally Tingle, Presenter Services and Ann Toltz, Tourism. Elections were held in December 2003 with Julie Barrington from Box Office being elected as the new Spokeswoman.

Events this year included: International Women's Day - celebrating the diversity and achievements of women; Christmas Morning Tea - continuing the tradition of telling Sydney Opera House women's stories; Australia's Biggest Morning Tea - fundraising for the Cancer Council; and NSW Premier's Department Annual Spokeswomen's Conference and Workshop.

Performance List

Presenter	Production	Venue	Performances	Audience
Ameso	Maria Yiakoullis - Live!	The Studio	1	184
ATA Allstar Artists	Hayley Westenra	Concert Hall	1	2,061
ATA Allstar Artists	Secret Garden	Concert Hall	1	2,252
ATA Allstar Artists	The Bravehearts of Scotland Spectacular	Concert Hall	1	1,938
Australian Chamber Orchestra	Australian Chamber Orchestra with Dawn Upshaw	Concert Hall	2	3,474
Australian Chamber Orchestra	Australian Chamber Orchestra with Emmanuel Pahud	Concert Hall	2	3,721
Australian Chamber Orchestra	Australian Chamber Orchestra with Melyvn Tan	Concert Hall	2	4,226
Australian Chamber Orchestra	Australian Chamber Orchestra with Steven Isserlis	Concert Hall	2	3,312
Australian Chamber Orchestra	Glorious Beethoven	Concert Hall	1	2,501
Australian Chamber Orchestra	Imogen, Richard and Friends	Concert Hall	1	1,663
Australian Chamber Orchestra	Last Words	Concert Hall	1	2,000
Australian Chamber Orchestra	Romantics	Concert Hall	1	1,719
Australian Girls Choir	Annual Concert 2003	Concert Hall	1	2,171
Australian Philharmonic Orchestra	Best of British	Concert Hall	2	3,370
Australian Philharmonic Orchestra	Deep In My Heart	Concert Hall	2	2,424
Australian Philharmonic Orchestra	Let's Face the Music and Dance	Concert Hall	2	3,082
Australian Philharmonic Orchestra	Love Live Forever	Concert Hall	2	1,982
Australian Philharmonic Orchestra	Not New Year's Eve	Concert Hall	2	3,231
Australian Philharmonic Orchestra	Vienna - City of My Dreams	Concert Hall	2	3,794
Australian Singing Competition	2003 Mathy Awards Finals	Opera Theatre	1	717
Board of Studies NSW Department of Education and Training	Encore	Concert Hall	2	5,294
Carnivale	Slava & Endorphin	The Studio	1	344
Carnivale	Sunset to Sunrise	The Studio	2	450
Carnivale Ltd/ABC Radio	The Audiotheque-Cinema for the ear in a small, small world	The Studio	1	224
Cologne New Philharmonic Orchesta	Cologne New Philharmonic	Concert Hall	1	2,510
Dainty Consolidated Entertainment	Michael Bubl�	Concert Hall	3	6,329
DC Touring	America - On The Road	Concert Hall	2	4,312
DC Touring	Tony Bennett and k.d. lang	Concert Hall	4	8,983
Department of Education and Training	2003 Primary Choral Festival	Concert Hall	4	7,716
Frontier Touring Company/ Roundhouse Entertainment	Jewel: Solo & Acoustic Tour	Concert Hall	3	6,796
Grundy Television Pty Ltd	Australian Idol Final Verdict	Concert Hall	1	2,000
Grundy Television Pty Ltd	Australian Idol Forecourt Event	Outdoors	1	3,500
Gyuto House of Australia	Gyuto Monks of Tibet	The Studio	2	407
Hana Music Agency	The 1st Hana Music Concert	The Studio	1	280
Hansori Productions	Nikolai Evrov and Michelle Park	The Studio	1	281
Henk Van Leeuwen	Jan Garbarek Group - A Nordic Journey	Concert Hall	1	1,207
Hocking & Vigo	Inti-Ilhimani	Concert Hall	1	1,456
Honew Tours Pty Ltd	Kyung Nam CBS Concert	Concert Hall	1	2,000
IMG and International Concert Attractions	Bryn Terfel	Concert Hall	2	4,221
IMG and International Concert Attractions	Jos� Carreras in Recital	Concert Hall	1	2,578
International Concert Attractions	The Treorchy Male Choir	Concert Hall	1	1,694
Japan Australia Goodwill Mission	Kinden-Ryu Taisho Koto Players	Concert Hall	1	2,200
Kambala	Kambala Music Festival	Concert Hall	1	2,300
Macedonian Australian Council of Sydney	Macedonian Cultural Festival - 100 years 'linden'	Concert Hall	1	2,160
Mexican Cultural Fund	Mexico in Concert	The Studio	1	235
Min Gyo Group Pty Ltd	Korean Pop Music Festival concert	Concert Hall	1	2,065
Morrison Records Pty Limited	On the Edge	The Studio	2	501

Presenter	Production	Venue	Performances	Audience
Music Council of Australia	Freedman Jazz	The Studio	1	220
Nataraj Centre Melbourne	25th Spirit of India 2004 - Sarangi Maestro Sultan Khan	Drama Theatre	1	273
Network Ten	For Holly	Concert Hall	1	2,182
New Line Tours	Korean Music Festival	Concert Hall	1	2,400
Newcastle Conservatorium	Waltzing with Whittlam	The Studio	1	83
NSW Department of Educational & Training	Sydney South East Festival of Music	Concert Hall	1	2,014
NSW Dept Education and Training	Granville District Schools Spectacular	Concert Hall	1	2,600
Oz-Sino Association For Advancement Of Culture, Science And Technology	Red Poppy Ladies' Percussion	Concert Hall	1	2,609
POL-ART 2003 and Bankstown Sports Club	The Polish Festival Gala Concert	Concert Hall	1	1,954
Present Australia	Verdi's Requiem	Concert Hall	1	2,100
Ryde Schools Music Festival	Ryde Schools Music Spectacular	Concert Hall	1	2,500
Sony Music Entertainment	Peter Brocklehurst	Concert Hall	1	2,200
SSC Promotions	Serbian National Folkdance Ensemble - KOLO	Concert Hall	2	3,717
St Aloysius College	St Aloysius' College 125th Anniversary Concert	Concert Hall	1	2,450
Suzuki Talent Education Association of Australia	25th Annual Suzuki Graduation Concert	Concert Hall	1	1,359
Suzuki Talent Education Association of Australia	25th Annual Suzuki Graduation Concert	The Studio	14	1,540
Sydney Festival	Ahmad Jamal	Concert Hall	1	2,691
Sydney Festival	Ephemera	Concert Hall	2	3,133
Sydney Festival	Kronos Quartet	Concert Hall	1	1,601
Sydney Opera House	Babies Proms - Bushbabies	The Studio	18	3,890
Sydney Opera House	Babies Proms - Coco's Lunch	The Studio	18	3,157
Sydney Opera House	Babies Proms - Outtaspac	The Studio	18	2,293
Sydney Opera House	Babies Proms - Popstars	The Studio	18	4,140
Sydney Opera House	Babies Proms - Zootunes	Other internal	18	3,528
Sydney Opera House	Ben Walsh - First Sound	The Studio	3	586
Sydney Opera House	Dance Tracks Rumpus Room	The Studio	2	442
Sydney Opera House	Dancetracks Island Beatbox	The Studio	2	581
Sydney Opera House	Family Proms - Country	Other Internal	12	1,235
Sydney Opera House	Family Proms - Jazz	Other Internal	6	775
Sydney Opera House	Gilberto Gil	Concert Hall	1	2,690
Sydney Opera House	Global Beats	The Studio	1	127
Sydney Opera House	Inna Thigh - The Sista She Story	The Studio	5	1,062
Sydney Opera House	Inna Thigh - The Sista She Story	The Studio	1	205
Sydney Opera House	Meredith Monk In Concert	The Studio	1	243
Sydney Opera House	Message Sticks - River Rhythm Beatbox	The Studio	3	756
Sydney Opera House	Message Sticks - Ruby's Story with Australian Art Orchestra	Playhouse	2	782
Sydney Opera House	Pianissimo	The Studio	8	949
Sydney Opera House	Scratch Night - Sista She	The Studio	1	299
Sydney Opera House	Scratch Nights - Embalmer! The Musical	The Studio	1	254
Sydney Opera House	Studio Music Session - Killing Heidi	The Studio	2	553
Sydney Opera House	Studio Music Sessions - bi(f)tek	The Studio	1	328
Sydney Opera House	Studio Music Sessions - Stiff Gins with Sydney Children's Choir	The Studio	1	237
Sydney Opera House	Studio Music Sessions - Sweet Freedom: Spirituals and Liberation Songs	The Studio	1	183
Sydney Opera House	Studio Music Sessions - The Church	The Studio	3	775
Sydney Opera House	The Conductor And The Clown	The Studio	10	2,347
Sydney Opera House	The Ennio Morricone Experience	The Studio	3	765
Sydney Opera House	The Sound Summit Sessions	The Studio	2	329
Sydney Opera House	Thirtieth - The Birthday Celebration	Concert Hall	2	3,766
Sydney Opera House	Tina C. Doin' It for the Love	The Studio	5	1,050
Sydney Opera House/ Arimba Culture Exchange	Global Beats	The Studio	1	272
Sydney Opera House/ Goethe Institute	Global Beats	The Studio	1	348
Sydney Opera House/ ICA/Concertworks	Michael Ball	Concert Hall	1	2,153
Sydney Opera House/ International Concert Attractions	Aled Jones Live in Concert	Concert Hall	1	1,383

Presenter	Production	Venue	Performances	Audience
Sydney Opera House/ International Concert Attractions and Hocking & Vigo	The Whirling Dervishes	Concert Hall	2	3,807
Sydney Opera House/ Machine for Making Sense	Machine for Making Sense:dust	The Studio	1	93
Sydney Opera House/ McPherson Touring/Theme and Variations Piano Services/Steinway & Sons	An Evening of Unashamed Virtuosity	Concert Hall	1	2,297
Sydney Opera House/ McPhersonTourng	Geoffrey Tozer Celebration 40	Concert Hall	1	1,923
Sydney Opera House/ Sydney Symphony	Classic Dionne Warwick	Concert Hall	4	9,055
Sydney Opera House/ Sydney Symphony	The Lord Of The Rings Symphony	Concert Hall	5	9,942
Sydney Opera House/ Sydney Symphony	The Queen Symphony by Tolgar Kashif	Concert Hall	2	4,622
Sydney Opera House/ The Australian Institute of Eastern Music	Asian Music and Dance Festival	The Studio	6	1,208
Sydney Opera House/ The Song Company/ The Listening Room	Songs of Ecstasy	The Studio	1	240
Sydney Opera House/ Top Shelf Productions	Global Beats	The Studio	3	745
Sydney Opera House/ WOMADelaide/AFAA	Global Beats	The Studio	1	301
Sydney Philharmonia Choir	Resurrection	Concert Hall	1	2,442
Sydney Philharmonia Choirs	Lament for Jerusalem & Symphony No. 1	Concert Hall	1	1,795
Sydney Philharmonia Choirs	Messiah	Concert Hall	4	8,544
Sydney Symphony	Accardo plays Tchaikovsky	Concert Hall	4	9,192
Sydney Symphony	Alexander Lazarev Conducts Great Russian Masterpieces	Concert Hall	4	9,511
Sydney Symphony	Campanella Play Liszt	Concert Hall	3	6,296
Sydney Symphony	Christmas with the Symphony	Concert Hall	3	4,468
Sydney Symphony	Crouching Tiger Hidden Dragon	Concert Hall	3	6,454
Sydney Symphony	Dark Victories of Beethoven and Schubert	Concert Hall	4	8,416
Sydney Symphony	Edo de Waart Conducts Brahms 4	Concert Hall	1	1,661
Sydney Symphony	Elisabeth Batiasvili performing Sibelius' Violin Concerto	Concert Hall	4	8,978
Sydney Symphony	Gelmetti's Beethoven - Triumphant	Concert Hall	3	7,197
Sydney Symphony	Gelmetti's Rossini	Concert Hall	4	8,181
Sydney Symphony	Jacques Zoon's Magic Flute	Concert Hall	3	6,597
Sydney Symphony	John Adams' Harmonielehre	Concert Hall	3	4,325
Sydney Symphony	Meet The Music - Enchantment	Concert Hall	2	4,528
Sydney Symphony	Meet the Music - Gelmetti Magic	Concert Hall	2	4,866
Sydney Symphony	Meet The Music - Triumph over Tyranny	Concert Hall	2	4,465
Sydney Symphony	Nigel Kennedy's Vivaldi	Concert Hall	4	10,166
Sydney Symphony	Richard Gill conducts music from Purcell to Sculthorpe	Concert Hall	3	6,496
Sydney Symphony	Roger Woodward in Concert	Concert Hall	3	7,399
Sydney Symphony	Romeo and Juliet: Symphonic Cinema for Your Valentine	Concert Hall	4	7,694
Sydney Symphony	Seductive Argentina	Concert Hall	4	8,953
Sydney Symphony	Shostakovich's Leningrad Symphony	Concert Hall	3	6,125
Sydney Symphony	Strauss's Four Last Songs	Concert Hall	4	8,775
Sydney Symphony	Symphonic Czech Scenes	Concert Hall	1	2,055
Sydney Symphony	Symphonic Jazz	Concert Hall	3	7,296
Sydney Symphony	Tchaikovsky Spectacular	Concert Hall	3	7,186
Sydney Symphony	Tea & Symphony	Concert Hall	2	5,115
Sydney Symphony	Tea and Symphony - Gelmetti Magic	Concert Hall	1	2,555
Sydney Symphony	The Birth of Musical Classics	Concert Hall	2	4,276
Sydney Symphony	Tribute to Sir Charles Mackerras	Concert Hall	3	6,161
Sydney Symphony	Verdi Requiem Gala Event	Concert Hall	3	6,371
Sydney Symphony/ Energy Australia	Beethoven Symphony No 9	Concert Hall	2	2,575
The Australian Incentive Travel Company	Sydney Symphony	Concert Hall	1	900
The Yugoslav Australia Literature Association	The Magic Flute Of Bora Dugic	Concert Hall	1	321

Presenter	Production	Venue	Performances	Audience
Token Events	Mark Trevorrow	The Studio	6	776
United World Club	2004 Sydney Youth Musicale	Concert Hall	1	2,200
United World Club	United World Club	Concert Hall	1	700
Visit Australia Pty Ltd	International Music Exchange	Concert Hall	1	2,300
World Orchestras	Philharmonia	Concert Hall	2	3,851
World Projects	The 15th Australian International Music Festival	Concert Hall	3	2,649
XYZ Networks Pty Ltd	Cat Empire	The Studio	1	150
XYZ Networks Pty Ltd	Coldplay	The Studio	1	200
XYZ Networks Pty Ltd	george	The Studio	1	250
XYZ Networks Pty Ltd	Jack Johnson	The Studio	1	200
XYZ Networks Pty Ltd	John Butler Trio	The Studio	1	250
XYZ Networks Pty Ltd	Kasey Chambers	The Studio	1	250
XYZ Networks Pty Ltd	Paul Kelly	The Studio	1	180
	Total		426	458,498

Theatre

22nd Greek Festival of Sydney	The Philosophy of Love	The Studio	1	226
A-List Entertainment	Carl Barron - Whatever Comes Next	Drama Theatre	6	3,209
A-List Entertainment	Show Us Your Roots	Playhouse	7	2,434
Association for Norwegian Students Abroad ANSA (Australia)	Atle & Johan's Aussie Adventure	The Studio	1	275
BBC Wales	Max Boyce	Concert Hall	1	2,155
Bell Shakespeare Company	As You Like It	Playhouse	52	17,093
Bell Shakespeare Company	The Servant of Two Masters	Playhouse	45	17,515
Ensemble Theatre	Birthrights	Playhouse	14	4,693
Eureka the Musical Pty Ltd	Eureka the Musical	The Studio	1	200
Jack Morton Worldwide	The Matrix Revolutions	Opera Theatre	1	1,547
McPherson Touring	The Carer	Playhouse	2	292
McPhersonTouring	The Carer	Playhouse	1	173
NSW Premier's Department	Rugby On The House	Outdoors	4	10,950
Spirit Entertainment	Chelsea Plumley	The Studio	2	374
Spirit Entertainment/ Tim Woods	The Complete Works Of Shakespeare (abridged)	Playhouse	56	18,113
Sydney Festival/Australian Theatre for Young People/ The Royal National Theatre's Young Company (Britain)	The Musicians and Eclipse	The Studio	15	1,914
Sydney Opera House	Blowing It	The Studio	9	977
Sydney Opera House	Cirkus Inferno	Playhouse	31	7,287
Sydney Opera House	Crouching B-Boy Hidden Dreadlocks	The Studio	5	959
Sydney Opera House	Crouching B-Boy Hidden Dreadlocks	The Studio	3	384
Sydney Opera House	Dreaming Transportation	Playhouse	1	182
Sydney Opera House	Dreaming Transportation	Playhouse	5	1,127
Sydney Opera House	Flying Babies	Playhouse	19	5,437
Sydney Opera House	Jimmy, Creature de Reve	The Studio	6	600
Sydney Opera House	Legs on the Wall - Flying Blind	Drama Theatre	12	3,760
Sydney Opera House	Message Sticks - Flash Blak	Playhouse	6	1,009
Sydney Opera House	Message Sticks - Sorry Day	The Studio	1	350
Sydney Opera House	Message Sticks Film Festival	Playhouse	8	1,050
Sydney Opera House	Mindbender	The Studio	5	828
Sydney Opera House	Mouth Off	The Studio	6	822
Sydney Opera House	Muckheap	The Studio	12	1,634
Sydney Opera House	Outlookers	The Studio	20	3,262
Sydney Opera House	Pandora 88	Playhouse	17	3,532
Sydney Opera House	Peter Helliar	Playhouse	1	317
Sydney Opera House	Rocket and Roxy's Stunt Show	Outdoors	6	2,136
Sydney Opera House	Saving Henry plus Crowds	The Studio	8	948
Sydney Opera House	Scratch Nights - Sprocket	The Studio	1	195
Sydney Opera House	The 4 Noels in 'The Lost City of Argos'	The Studio	10	1,252
Sydney Opera House	The Blue Roof	The Studio	10	1,377
Sydney Opera House	The Carnival Goes On!	The Studio	12	1,585
Sydney Opera House	Tripod - Lady Robots	Playhouse	16	4,118
Sydney Opera House	What's Wrong With Bingo?	The Studio	6	1,139
Sydney Opera House/ A List Entertainment	The Umbilical Brothers in Speedmouse	Drama Theatre	12	4,943
Sydney Opera House/ Access Comedy	Fiona O'Loughlin	The Studio	6	856
Sydney Opera House/ British Council Australia	dUCKIE's C'est Vauxhall!	The Studio	15	1,144
Sydney Opera House/dLux	Sydney Film Festival - d→arto4	The Studio	1	57
Sydney Opera House/ICA & Jon Nicholls Productions	Darling, It's Noel!	Playhouse	24	5,636
Sydney Opera House/ Melbourne International Comedy Festival	Daniel Kitson	The Studio	13	3,795
Sydney Opera House/ New Music Network	A Derelict Woman	The Studio	1	176

Performance List continued

Presenter	Production	Venue	Performances	Audience
Sydney Opera House/ Ross Mollison Productions	Alone It Stands	Drama Theatre	16	6,782
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival	The Studio	15	705
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival - Illumination	The Studio	1	56
Sydney Opera House/ Token Events	Wil Anderson - Licence to Wil	Drama Theatre	12	4,390
Sydney Opera House/ www.accesscomedy.com	Sulid Gud	The Studio	7	1,827
Sydney Theatre Company	Amigos	Drama Theatre	70	33,390
Sydney Theatre Company	Blithe Spirit	Drama Theatre	59	29,708
Sydney Theatre Company	Howard Katz	Playhouse	54	18,785
Sydney Theatre Company	Proof	Drama Theatre	53	27,106
Sydney Theatre Company	The Club	Drama Theatre	75	36,088
The Australia Council	Honouring Words - From The Page To The Screen	The Studio	1	50
The Japan Foundation	Mizuto Abura - Cellophane Singular	The Studio	1	108
Token Events	Greg Fleet in 'I Wish You Were Dad'	The Studio	6	789
Vibe Australia	The National Indigenous Music, Sport, Entertainment And Community Awards (aka The Deadlys)	Opera Theatre	1	1,053
XYZ Networks Pty Ltd	The Psychic Barber	The Studio	1	250
	Total		889	305,124

Opera

Australian Opera Auditions Committee	Highlights of Opera	Opera Theatre	1	1,130
City of Sydney Cultural Council	McDonald's Operatic Aria Scholarship Finals	Opera Theatre	1	382
Opera Australia	A Golden Celebration - A Tribute Gala to Dame Joan Sutherland and Richard Bonynge	Opera Theatre	1	1,364
Opera Australia	A Midsummer Night's Dream	Opera Theatre	10	13,651
Opera Australia	Eugene Onegin	Opera Theatre	10	12,015
Opera Australia	La scala di seta/ Il Signor Bruschino	Opera Theatre	7	9,460
Opera Australia	La traviata	Opera Theatre	18	26,069
Opera Australia	Lulu	Opera Theatre	6	5,920
Opera Australia	Madama Butterfly	Opera Theatre	21	30,609
Opera Australia	New Year's Eve Opera Gala 2003	Concert Hall	1	2,618
Opera Australia	Norma	Opera Theatre	2	2,760
Opera Australia	Otello	Opera Theatre	13	16,645
Opera Australia	Salome	Opera Theatre	9	11,029
Opera Australia	The Cunning Little Vixen	Opera Theatre	6	6,919
Opera Australia	The Flying Dutchman	Opera Theatre	9	10,069
Opera Australia	The Magic Flute	Opera Theatre	13	17,981
Opera Australia	The Merry Widow	Opera Theatre	21	23,978
Opera Australia	The Mikado	Opera Theatre	2	2,411
Opera Australia	The Pearlfishers	Opera Theatre	21	24,607
Opera Australia	The Planets	Concert Hall	1	1,847
Opera Foundation Australia	2003 Metropolitan Opera Young Artist Study Awards	Opera Theatre	1	497
VCA and Conservatorium of the University of Newcastle	Opera Legends	The Studio	1	35
	Total		175	221,996

Dance

Presenter	Production	Venue	Performances	Audience
Ausdance NSW	Australian Dance Awards	Opera Theatre	1	1,353
Australia Latin American Foundation	Tango In The Night	The Studio	3	777
Bangarra Dance Theatre	Clan	Drama Theatre	6	3,047
Bjelke-Petersen Bros P/L	Bjelke-Petersen Seniors Final	Concert Hall	1	2,674
City of Sydney Cultural Council	McDonald's Ballet Scholarship Finals	Concert Hall	1	1,045
City of Sydney Cultural Council	Primary School Dance Groups	Concert Hall	1	1,200
City of Sydney Cultural Council	Secondary School Dance Groups	Concert Hall	2	2,200
Dance Exchange	in the room	The Studio	1	207
McDonald College	An Evening of Classical Ballet	Opera Theatre	1	1,061
McDonald College	Choreoscape	Concert Hall	1	1,964
Nataraj Cultural Centre	India Kuchipudi Dance	The Studio	1	143
Sydney Dance Company	Insights in Dance	Opera Theatre	1	416
Sydney Dance Company	Shades of Gray	Opera Theatre	22	16,528
Sydney Festival	George Piper Dances	Drama Theatre	6	3,234
Sydney Festival/Melbourne International Arts Festival/ Perth International Arts Festival	Chunky Move's Tense Dave	Drama Theatre	6	1,671
Sydney Opera House	B.P.M beatsperminute	The Studio	6	1,457
Sydney Opera House	Fine Line Terrain	The Studio	2	319
Sydney Opera House	Lucy Guerin Inc. - The Ends Of Things and Melt	The Studio	6	487
Sydney Opera House/ Hirano and Carnivale	Little Asia Dance	The Studio	3	435
Sydney Opera House/ The Australian Ballet	Introduction to the Ballet	Opera Theatre	1	1,300
Sydney Opera House/ The Australian Ballet	The Art of the Ballerina	Opera Theatre	1	1,194
Sydney Opera House/ The Australian Institute of Eastern Music	Asian Music & Dance Festival - Short Dance Works	The Studio	1	161
The Australian Ballet	Bella Trilogy	Opera Theatre	21	24,986
The Australian Ballet	Dance & Dancers	Opera Theatre	1	1,100
The Australian Ballet	Introduction to the Ballet	Opera Theatre	1	1,447
The Australian Ballet	Mr B - A Tribute To George Balanchine	Opera Theatre	21	26,671
The Australian Ballet	Swan Lake	Opera Theatre	23	33,191
The Australian Ballet	The Three Musketeers	Opera Theatre	22	29,903
	Total		163	160,171

Exploration

22nd Greek Festival of Sydney	The Philosophy of Love	The Studio	1	226
Ameso	Maria Yiakoulis - Live!	The Studio	1	184
Association for Norwegian Students Abroad ANSA (Australia)	Atle & Johan's Aussie Adventure	The Studio	1	275
Australia Latin American Foundation	Tango In The Night	The Studio	3	777
Carnivale	Slava & Endorphin	The Studio	1	344
Carnivale	Sunset to Sunrise	The Studio	2	450
Carnivale Ltd/ABC Radio	The Audiotheque- Cinema for the ear in a small, small world	The Studio	1	224
Dance Exchange	in the room	The Studio	1	207
Eureka the Musical Pty Ltd	Eureka the Musical	The Studio	1	200
Gyuto House of Australia	Gyuto Monks of Tibet	The Studio	2	407
Hana Music Agency	The 1st Hana Music Concert	The Studio	1	280
Hansori Productions	Nikolai Evrov and Michelle Park	The Studio	1	281
Mexican Cultural Fund	Mexico in Concert	The Studio	1	235
Morrison Records Pty Limited	On the Edge	The Studio	1	222
Morrison Records Pty Limited	On the Edge	The Studio	1	279
Music Council of Australia	Freedman Jazz	The Studio	1	220
Nataraj Cultural Centre	India Kuchipudi Dance	The Studio	1	143
Newcastle Conservatorium	Waltzing with Whitlam	The Studio	1	83
Sydney Festival/Australian Theatre for Young People/ The Royal National Theatre's Young Company (Britain)	The Musicians and Eclipse	The Studio	15	1,914
Spirit Entertainment	Chelsea Plumley	The Studio	2	374
Sydney Opera House/ New Music Network	A Derelict Woman	The Studio	1	176
Sydney Opera House/ The Australian Institute of Eastern Music	Asian Music & Dance Festival - Short Dance Works	The Studio	1	161
Sydney Opera House/ The Australian Institute of Eastern Music	Asian Music and Dance Festival	The Studio	6	1,208
Sydney Opera House	B.P.M beatsperminute	The Studio	6	1,457
Sydney Opera House	Ben Walsh - First Sound	The Studio	3	586
Sydney Opera House	Crouching B-Boy Hidden Dreadlocks	The Studio	8	1,343

Presenter	Production	Venue	Performances	Audience
Sydney Opera House	Dance Tracks Rumpus Room	The Studio	2	442
Sydney Opera House	Dancetracks Island Beatbox	The Studio	2	581
Sydney Opera House	Dreaming Transportation	Playhouse	6	1,309
Sydney Opera House/ British Council Australia	dUCKIE's C'est Vauxhall!	The Studio	15	1,144
Sydney Opera House	Fine Line Terrain	The Studio	2	319
Sydney Opera House	Gilberto Gil	Concert Hall	1	2,690
Sydney Opera House	Global Beats	The Studio	1	127
Sydney Opera House/ Arimba Culture Exchange	Global Beats	The Studio	1	272
Sydney Opera House/ Goethe Institute	Global Beats	The Studio	1	348
Sydney Opera House/ Top Shelf Productions	Global Beats	The Studio	3	745
Sydney Opera House/ WOMADelaide/AFAA	Global Beats	The Studio	1	301
Sydney Opera House	Inna Thigh - The Sista She Story	The Studio	6	1,267
Sydney Opera House	Jimmy, Creature de Reve	The Studio	6	600
Sydney Opera House/ Hirano and Carnivale	Little Asia Dance	The Studio	3	435
Sydney Opera House	Lucy Guerin Inc. - The Ends Of Things and Melt	The Studio	6	487
Sydney Opera House/ Machine for Making Sense	Machine for Making Sense:dust	The Studio	1	93
Sydney Opera House	Meredith Monk In Concert	The Studio	1	243
Sydney Opera House	Message Sticks - Flash Blak	Playhouse	6	1,009
Sydney Opera House	Message Sticks - River Rhythm Beatbox	The Studio	3	756
Sydney Opera House	Message Sticks - Ruby's Story with Australian Art Orchestra	Playhouse	2	782
Sydney Opera House	Message Sticks Film Festival	Playhouse	8	1,050
Sydney Opera House	Mouth Off	The Studio	6	822
Sydney Opera House	Pianissimo	The Studio	8	949
Sydney Opera House	Saving Henry plus Crowds	The Studio	8	948
Sydney Opera House	Scratch Night - Sista She	The Studio	1	299
Sydney Opera House	Scratch Nights - Embalmer! The Musical	The Studio	1	254
Sydney Opera House	Scratch Nights - Sprocket	The Studio	1	195
Sydney Opera House/ The Song Company/ The Listening Room	Songs of Ecstasy	The Studio	1	240
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival	The Studio	15	705
Sydney Opera House/dLux	Sydney Film Festival - d→arto4	Exhibition Hall	1	57
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival - Illumination	The Studio	1	56
Sydney Opera House	The Carnival Goes On!	The Studio	12	1,585
Sydney Opera House	The Ennio Morricone Experience	The Studio	3	765
Sydney Opera House	The Sound Summit Sessions	The Studio	2	329
Sydney Opera House	Tina C. Doin' It for the Love	The Studio	5	1,050
Sydney Opera House	What's Wrong With Bingo?	The Studio	6	1,139
The Australia Council	Honouring Words - From The Page To The Screen	The Studio	1	50
Token Events	Greg Fleet in 'I Wish You Were Dad'	The Studio	6	789
Token Events	Mark Trevorrow	The Studio	6	776
The Japan Foundation	Mizuto Abura - Cellophane Singular	The Studio	1	108
VCA and Conservatorium of the University of Newcastle	Opera Legends	The Studio	1	35
XYZ Networks Pty Ltd	Cat Empire	The Studio	1	150
XYZ Networks Pty Ltd	Coldplay	The Studio	1	200
XYZ Networks Pty Ltd	george	The Studio	1	250
XYZ Networks Pty Ltd	Jack Johnson	The Studio	1	200
XYZ Networks Pty Ltd	John Butler Trio	The Studio	1	250
XYZ Networks Pty Ltd	Kasey Chambers	The Studio	1	250
XYZ Networks Pty Ltd	Paul Kelly	The Studio	1	180
XYZ Networks Pty Ltd	The Psychic Barber	The Studio	1	250
	Total		235	40,137

Youth and Education

Presenter	Production	Venue	Performances	Audience
Australian Girls Choir	Annual Concert 2003	Concert Hall	1	2,171
City of Sydney Cultural Council	Primary School Dance Groups	Concert Hall	1	1,200
City of Sydney Cultural Council	Secondary School Dance Groups	Concert Hall	2	2,200
Department of Education and Training	2003 Primary Choral Festival	Concert Hall	4	7,716
Opera Foundation Australia	2003 Metropolitan Opera Young Artist Study Awards	Opera Theatre	1	497
St Aloysius College	St Aloysius' College 125th Anniversary Concert	Concert Hall	1	2,450
Suzuki Talent Education Association of Australia	25th Annual Suzuki Graduation Concert	Concert Hall	1	1,359
Suzuki Talent Education Association of Australia	25th Annual Suzuki Graduation Concert	The Studio	14	1,540
Sydney Dance Company	Insights in Dance	Opera Theatre	1	416
Sydney Opera House	Babies Proms - Bushbabies	The Studio	18	3,890
Sydney Opera House	Babies Proms - Coco's Lunch	The Studio	18	3,157
Sydney Opera House	Babies Proms - Outtaspase	The Studio	18	2,293
Sydney Opera House	Babies Proms - Popstars	The Studio	18	4,140
Sydney Opera House	Babies Proms - Zootunes	Studio Foyer	18	3,528
Sydney Opera House	Cirkus Inferno	Playhouse	31	7,287
Sydney Opera House	Crouching B-Boy Hidden Dreadlocks	The Studio	3	384
Sydney Opera House	Dreaming Transportation	Playhouse	6	1,309
Sydney Opera House	Family Proms - Country	Concert Hall - Northern Foyer	12	1,235
Sydney Opera House	Family Proms - Jazz	180 ^o	6	775
Sydney Opera House	Flying Babies	Playhouse	19	5,437
Sydney Opera House	Inna Thigh - The Sista She Story	The Studio	1	205
Sydney Opera House	Mouth Off	The Studio	6	822
Sydney Opera House	Muckheap	The Studio	12	1,634
Sydney Opera House	Outlookers	The Studio	20	3,262
Sydney Opera House	The Blue Roof	The Studio	10	1,377
Sydney Opera House	The Conductor And The Clown	The Studio	10	2,347
Sydney Opera House/ Sydney Film Festival	Sydney Film Festival - Illumination	The Studio	1	56
Sydney Opera House/ The Australian Ballet	Introduction to the Ballet	Opera Theatre	1	1,300
Sydney Opera House/ The Australian Ballet	The Art of the Ballerina	Opera Theatre	1	1,194
The Australian Ballet	Introduction to the Ballet	Opera Theatre	1	1,447
United World Club	2004 Sydney Youth Musicale	Concert Hall	1	2,200
	Total		257	68,828

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Note: audited financial statements appear on pages 35 to 46.
 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 open to the public (ticketed and non-ticketed), film screenings, previews, large scale rehearsals with audiences. Functions, ceremonies, conferences, exhibitions, film shoots, lectures, presentations, small scale rehearsals with audiences, sporting events, secondary performances, speech days, workshops, launches and media calls. Excludes performances by SOH touring productions.

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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 2 hours prior to performance.

Telephone: 61 2 9250 7777

TTY: 61 2 9250 7347

Facsimile: 61 2 9251 3943

Email: 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.

Guided Tours and Performance Packages

Sydney Opera House Tour operates between 9am and 5pm daily and takes approximately 1 hour depending on theatre availability. Backstage Tour runs every day at 7am and takes 2 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

E-mail: tourism@sydneyoperahouse.com

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

Address: Sydney Opera House, Bennelong Point,
Sydney NSW Australia 2001

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

Web Address

sydneyoperahouse.com

soh.nsw.gov.au

Car Parking

Sydney Opera House Carpark is operated by Enacon Pty Ltd and is open from 6.30am to 1.00am, seven days a week.

Entry to the carpark is via the Sydney Opera House end of Macquarie Street.

Telephone: 61 2 9247 7599

Facsimile: 61 2 9247 4576

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