

**PERFORMING FOR TODAY  
BUILDING FOR  
FUTURE GENERATIONS**

SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2007/08





**PERFORMING  
FOR TODAY**



Sydney Opera House is one of the busiest and most successful performing arts centres in the world. Operating 363 days, 1,269,996 people attended 1,661 performances over the year.

### Performance

Through our own programming division, *Sydney Opera House Presents*, our resident companies and major hirers we generated a wealth of diverse performances including international artists and ensembles, local and newly commissioned works, emerging artists and programs for families and schools.

*Sydney Opera House Presents* aims to complement the programming of our resident companies and extend the cultural experiences available to the people of Sydney and NSW. Our programming under this banner represented 44% of all performances across our venues.

### Partnerships

Resident companies – The Australian Ballet, Opera Australia, Sydney Symphony and Sydney Theatre Company – were responsible for 54% of our total audiences and 34% of all performances.

Our Major Partners NAB and HP, our five Media Partners and our 20 Corporate Sponsors help us to achieve our business objectives.

Our 417 private donors generously contributed \$545,305, an increase of 15% year on year, to allow us to invest in the world's best performing artists and to extend our access and education programs to a wider audience.

### People

Some 7 million people visit the site every year.

375,559 people attended *Sydney Opera House Presents* performances an increase of 19%.

As part of our commitment to extend access to the broadest possible community, 45% of patrons to our programs were new to Sydney Opera House.

53,726 children attended our Kids at the House and House:Ed programs designed for young audiences.

2,709 people attended the Balnaves Open House Program that extends access to the broader community by offering \$5 tickets.

Approximately 120,000 unique visitors visit our website every month.

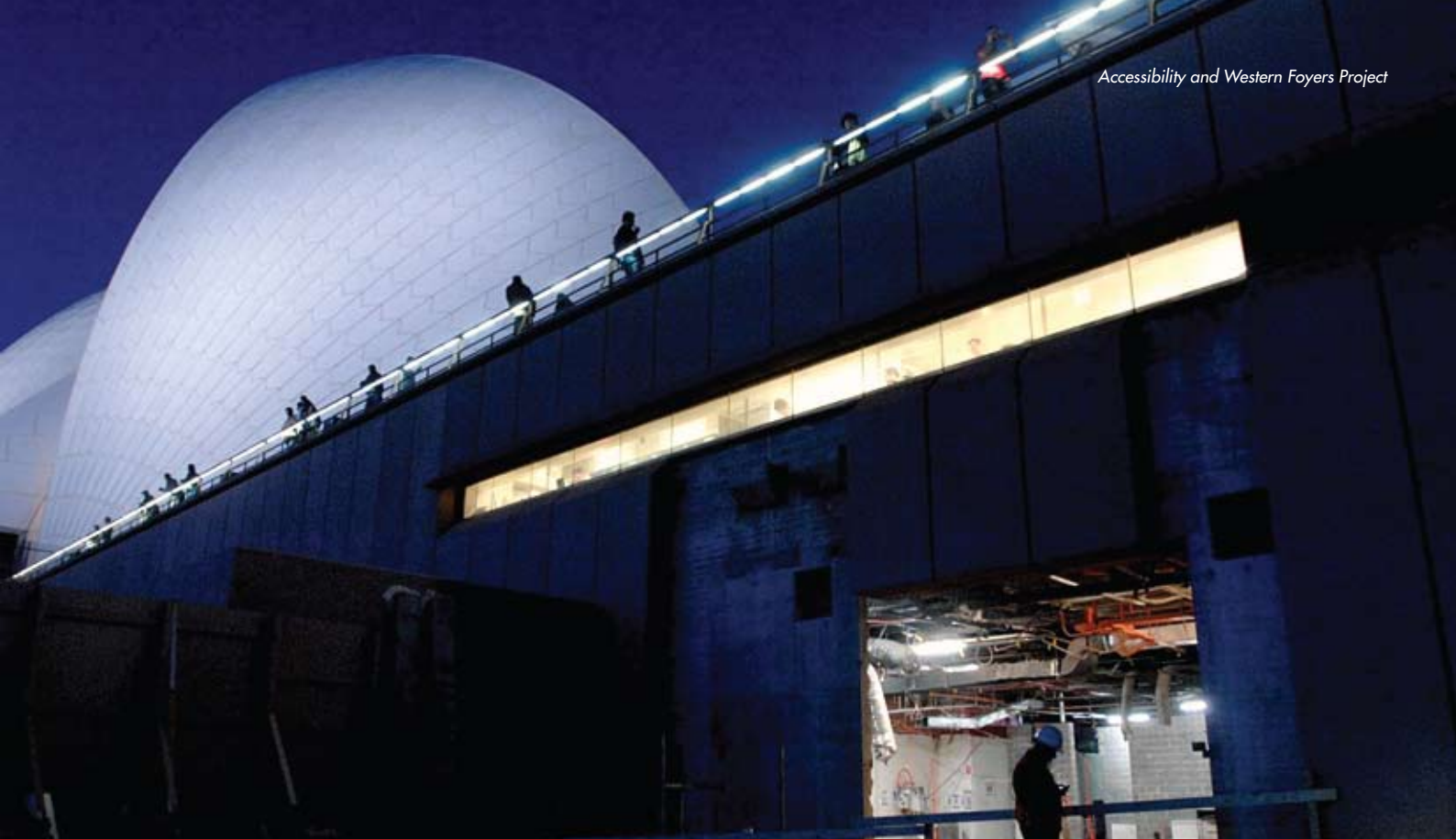
605 people are employed at Sydney Opera House and help us to achieve success every day. They are joined by many, many other people on site who work with our resident companies, food and beverage operators, building and maintenance contractors and retailers – all of whom contribute to our vibrant community.

### Precinct

Work continued on the \$38m Accessibility and Western Foyers Project, to be completed by mid 2009. This project includes a large capacity lift and installation of two new escalators, ensuring better access for less mobile patrons.



# **BUILDING FOR FUTURE GENERATIONS**



Our achievements to date are significant and our commitment to promoting and developing access to our performances and preserving our world heritage listed status is ongoing.

### **Ensuring Sydney is a cultural powerhouse and world stage for the performing arts**

We are committed to investing in Sydney and Australia's performing arts offering. Our investment in the performing arts will continue to see growth in our performance programs, collaborations with our resident companies and the presentation of the world's finest artists. Our expenditure in the performing arts increased to \$8.5m this year, an increase of 8%.

#### **Education and Access**

We are committed to expanding access to our award-winning and far-reaching education program and exploring opportunities for technology to enable us to deliver educational content direct to schools.

Sydney Opera House is dedicated to facilitating access to performances inside our venue to a broad section of the community. Thanks to the generosity of Neil Balnaves, the Balnaves Open House Program, now in its second year, provides \$5 tickets to disadvantaged people within our community. Through performances in our iconic building we aim to provide inspirational experiences that allow people to transcend the every day.

### **Preservation and development of our World Heritage Listed architectural masterpiece**

Remaining works for our Accessibility and Western Foyers Project are to be completed by mid next year. In addition to completely refurbished foyers, a large capacity lift will link to the Western Foyers and main Box Office while new escalators will provide access from the main Box Office to the Southern Foyers of the Concert Hall and Opera Theatre.

Work continues on securing a workable design and funding parameters for the renewal of the Opera Theatre and Concert Hall to bring them up to a contemporary standard for our performing companies, artists and patrons.

#### **Growing our fundraising activities**

The Sydney Opera House fundraising program is essential to our ability to invest for the next generation. Funds raised via our Annual Giving Program are directed to four streams of our business: bringing the best of the world's performers to our stage; enhancing and developing our education program; enabling access to the House through a variety of programs; and preserving and protecting our World Heritage building and precinct.

### **Developing a digital content distribution capability**

In 2008, Opera Australia in collaboration with Sydney Opera House and the Australian Film Commission presented a free live telecast of *Carmen* to screens on the Sydney Opera House Forecourt, Federation Square in Melbourne and to eight regional cinemas, across Australia. The Australian Ballet, also in collaboration with Sydney Opera House and the Australian Film Commission broadcast a live performance of *The Nutcracker* to the Forecourt and to eight locations in regional Australia.

Sydney Opera House is committed to using digital technology to extend access to the performing arts beyond the confines of its venues by using broadcasts to distribute content to live sites, cinemas, internet and DVD.

#### **Sustainability**

A sustainability group has been created with a focus on developing plans to reduce our ecological footprint, water-use and energy.

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## COVER:

Max & Aysia

Sydney Opera House is one of the busiest performing arts centres in the world. We are performing now and we are building for the future generations.

The Hon. Nathan Rees, MP  
Premier and Minister for the Arts

Sir, we have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2008, for presentation to Parliament. This report has been prepared in accordance with the provisions of the *Annual Reports (Statutory Bodies) Act 1984* and the *Public Finance and Audit Act 1983*.



Kim Williams AM  
Chairman



Richard Evans  
Chief Executive

# CHAIRMAN'S MESSAGE



2007/8 has been a busy, challenging and exciting year which presented much for reflection. I am pleased to report that Sydney Opera House has continued to deliver a solid performance during the year for visitors, audiences, performing companies, artists, other stakeholders and the broader community. Operating revenues grew by \$6m (an increase of 8%).





## Financial and Operating Performance

2007/8 has been a busy, challenging and exciting year which presented much for reflection. I am pleased to report that Sydney Opera House has continued to deliver a solid performance during the year for visitors, audiences, performing companies, artists, other stakeholders and the broader community. Operating revenues grew by \$6m (an increase of 8%).

For the third year in a row attendance at performing arts programs increased, to a level of 1,269,996 (up 5% from the previous year). A number of outstanding Australian and international artists provided opportunities for new and existing audiences to engage with the performing arts and celebrate the diversity offered in programs presented by the resident companies, the Sydney Opera House Trust itself and other providers and promoters.

Our resident companies Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet were responsible for 54% of total audiences (representing 34% of all performances) and brought to our stages a wide variety of programs which included the delivery of several free live broadcasts which encouraged new audiences to access the work presented at the House.

Sydney Opera House's own presented programs represented 24% of the total audience attendance (representing 44% of all performances). A number of those presentations received industry recognition in the form of Helpmann, Green Room and Australian Dance awards. Community access was expanded through more assisted tickets, education programs and free performances which will continue in the 2008/9 year.

Guided Tour patronage overall remained static (up 0.4% to 329,619 people), however revenue grew by 10% through the successful launch of a new tour product:- *The Essential Tour*.

Work on the \$38m Accessibility and Western Foyers Project continued. A complete refurbishment of the Western Foyers has commenced and is on track for completion by July 2009.

## Future Outlook

The focus in 2008/9 will be on growth in the Public Programs to include more free and low cost programs and special events so that even more people can experience the exhilaration of a performing arts experience. During the Western Foyer refurbishment, there is an opportunity to showcase *The Famous Spiegelent* (built in 1920), on the Forecourt from October through November 2008 bringing together two iconic venues for a festival of events.

The Trust will continue to look at ways to grow the commercial areas of the enterprise (tourism, retail, food and beverage) as well as from continuing fundraising efforts. Such activities enable the Trust to fund diverse, accessible performing arts programs and community events. In a climate which has little growth in inbound tourism and has experienced falls in two major markets (the United Kingdom and United States) the Trust needs to carefully manage the resultant risk which might impact on the success of overall commercial activity.

The customer experience will be enhanced with the completion of the Accessibility and Western Foyers project by early 2009. That project includes a large capacity lift, and installation of two new escalators by mid 2009 which will be invaluable in ensuring better access for people with disabilities and older people. This project is another major element in the renewal of Sydney Opera House and as with others such as the Colonnade and the Utzon Room has been designed by Jørn Utzon. Work continues on the larger project to secure workable design, operational and funding parameters for the renewal of the Opera Theatre and Concert Hall to bring them up to a contemporary standard for a long and successful life through the twenty first century in improving the performance environment for audiences and artists equally.

## Board and Executive Changes

Existing Trustees Renata Kaldor AO, Robert Leece AM and Leo Schofield AM were reappointed from 1 January 2008 for further three-year terms. They bring great skill and commitment to the Trust. I was also reappointed for a further three-year term as Chair of the Trust and it continues to be a privilege to Chair such a dynamic organisation which is central to the health of the performing arts across our nation.

Richard Evans having stepped down as Executive Director at the Australian Ballet, commenced as the new Chief Executive in late January 2008. Richard brings extensive knowledge and experience in the performing arts and is an insightful, talented and energetic leader. He will be central to the many goals set for the Trust in achieving the renewal of the building and in ensuring its vitality and relevance in the service of audiences, tourism, and of course the many companies and artists who perform at the site.

On behalf of the Trust I would like to record the Trust's sincere thanks to Sue Natrass AM who stepped aside as Trustee to undertake the role of Interim Chief Executive from 6 August 2007 until 27 January 2008 – a role she performed with grace and distinction.

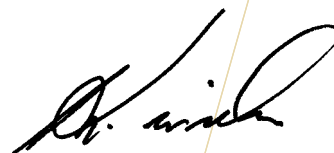
## Thank You

On behalf of the Trust I would like to acknowledge the New South Wales Government for its continued support and funding. The Trust also extends its warm thanks to the many generous sponsors and donors who enable it to provide so many performing arts experiences.

To the resident companies and artists, I extend a heartfelt thank you for the wonderful array of performances across the year.

I would like to acknowledge the management and staff for the enthusiasm with which they have risen to every new challenge and thank them for their dedicated efforts in delivering a year of fine results.

I also extend thanks to my fellow Trustees for the quality and consistency of their commitment and contributions to the Trusts' deliberations and for the regular counsel afforded me.



**Kim Williams AM**

Chairman

# CEO'S MESSAGE



When I joined Sydney Opera House in January 2008, I was struck by the commitment and enthusiasm of all staff for the future of this great NSW creative asset. This is a special place for everyone, and I look forward to continuing to develop the range of experiences in the coming years.



## **Performing Arts** (refer page 12)

Attendance at performing arts programs increased this year by 5% to 1,269,999. Performances also increased by 4% to 1,661.

Our resident companies brought to the stage great music, opera, theatre and dance in a diverse range of programs and in exciting new ways such as the free telecasts of Opera Australia's *Carmen* and The Australian Ballet's *The Nutcracker* which went live to the Forecourt, Federation Square, Melbourne, as well as to regional Australia. Sydney Symphony web-streamed 10 performances and Sydney Theatre Company presented four very successful productions.

The Sydney Opera House's own programming continues to grow, enabling the people of NSW to attend a broad range of national and international productions. Highlights included *Sacred Monsters*, a collaboration between Sylvie Guillem and Akram Khan, and our inaugural *Hemispheres* program of world music.

The new Public Programs stream commenced this year with a series of Public Program Talks and as part of our commitment to providing free family entertainment, there were 18 free performances of *Strange Fruit*. This program will grow next year with more free/low cost events and access to artists from other parts of our programme talking about their work.

Our Young Audience program remained popular with 56,655 people attending 307 performances on and off site. Highlights included House:Ed programs *Lifeboat* and *The Girl Who Cried Wolf* and Kids at the House programs of *Rabbit*, and *Goodbye Mr Muffin*.

The Balnaves Foundation Open House Program offered subsidised \$5 tickets to seven programs including 1,000 tickets to *Edward Scissorhands*. Sydney Opera House and the ABC presented the *Choir of Hard Knocks* in two sell-out performances, with all profits going directly to the Choir. The program won a Helpmann Award for Best Special Event.

## **Tourism and Visitor Experience** (refer page 24)

The visitor experience was improved this year through a number of initiatives. A new Host Team was created to welcome customers at the Information Desk and at Stage Door. *The Essential Tour* was launched to provide a new audio-visual tour experience and we opened up the Opera Theatre and Concert Hall Southern Foyers to the public during performance times.

Asian Language Tours attendance grew by 15% to 90,278 and Backstage Tours grew by 13% to 1,944; however, standard tours were affected by the UK and USA inbound tourism downturn and declined by 11% to 206,570. Strategies are in place to manage the effect of the decline.

I am pleased to report that work to improve access has gained momentum since the appointment of a dedicated Access Program Manager in 2006. Our new website launched this year is accessible to people with disabilities, funding has been allocated to improve access to and within the Playhouse theatre and a permanent caption system will be installed in the Drama Theatre in September 2008. Ensuring that our site and services are accessible for all people is a priority and our new three-year Access Strategic Plan, which is under development, will identify further improvement strategies.

## **Building and Environment** (refer page 26)

Work continued this year on the Accessibility and Western Foyers project that will significantly improve access and amenities. It is the largest building project undertaken since Jørn Utzon's re-engagement as Sydney Opera House architect in 1999.

A sustainability group was created with a focus on reducing our ecological footprint, and water and energy plans have been developed. A new Manager, Sustainability and Energy will be appointed next year.

In the third year of our Information Systems Strategic Plan, 22 projects have been completed to increase systems stability and capacity. Our new website was launched and has increased accessibility and sales capacity.

## **People and Culture** (refer page 34)

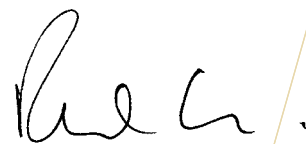
In April 2008, changes were made to the structure of the organisation to increase collaboration and improve business performance. The activities of strategic building development and maintenance were amalgamated as were fire and security. The commercial operations of tourism, food and beverage, retail and licensing all now report to a single director and a new central procurement unit has been created.

A leadership program was conducted this year and our safety record continued to improve. We successfully re-registered as a Registered Training Organisation which will allow us to continue to deliver a number of entertainment industry qualifications to staff and to offer traineeships.

Project Marker, which will commence in September 2008, will provide an opportunity to engage with staff about the continued improvement of the organisation using the *Business Excellence Framework*. This project will be in collaboration with other key performing arts centres world-wide and will allow us to compare results, generate and collaborate on improvement ideas.

## **Thank You**

Sydney Opera House's results are due to the support and commitment of many people and organisations. I would like to thank the resident companies for their essential part of our operation. Thanks also to our major sponsors HP, NAB and all our donors who help us deliver more events through their support. Finally, I wish to thank management and staff for the welcome that they have given me, and for all their hard work in making this yet another extraordinary year of activity at Bennelong Point.



**Richard Evans**  
Chief Executive

# VISION & GOALS

## WHO WE ARE

Sydney Opera House is a global landmark, part of our nation's DNA and provides a central element of the emotional heart of the city of Sydney. The focal point of our magnificent harbour, it is a place of excitement and of warmth, of welcome and wonder, where art and architecture uniquely combine to enchant and enliven artists, audiences and visitors.

As one of the busiest performing arts centres in the world, Sydney Opera House provides over 1,600 performances each year. With seven primary venues: the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Forecourt and Utzon Room, 'the House' offers audiences an opportunity to experience the best from every performing art form.

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

One of the most popular visitor attractions in Australia sees more than 7 million people visiting the site each year. Some 1.2 million people attend performances and over 329,000 people take a guided tour to explore the magic inside of one of the most recognised buildings in the world. Sydney Opera House is State, National and World Heritage listed.

As a performing arts centre, Sydney Opera House promotes and supports many performing arts companies, including the four key resident companies Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet as well other many other important Australian companies and artists.

Sydney Opera House also has increased the profile and reach of its own programs, with more than 700 performances a year that offer an eclectic mix of artistic and cultural activities for all ages from the educational through to the experimental.

## VISION, MISSION, VALUES AND GOALS

### Vision

To be the most distinguished and prominent performing arts centre in the world.

### Mission

To be a home for international calibre performing artists, whose works resonate with audiences around the world.

To be the best host, welcoming, engaging and inspiring every visitor through compelling experiences, each and every day.

### Values

The following organisation values will guide our efforts to deliver 'live performance every day': Leadership, Teamwork, Imagination, Integrity, Excellence and Sharing Success.

### Goals

Sydney Opera House has four key goals:

1. Expand and internationalise our horizons in performing arts. Take a leadership position by leveraging our brand and capabilities.
2. Achieve a sustainable enterprise, which secures the appropriate government support and operational freedom to grow commercial and philanthropic returns.
3. Complete the interiors of Sydney Opera House to Utzon's designs. Achieve a funding solution to the Opera Theatre project, venue renewal priorities and ongoing maintenance.
4. Nurture a performance culture, which utilises our resources and skills more efficiently and which explicitly values and acknowledges our people.

## KEY DATES

- 1957 Jørn Utzon wins Sydney Opera House design competition (January)
- 1959 Work begins on Stage 1 – building the foundations despite Utzon's protest that plans were not finalised (March)
- 1966 Jørn Utzon resigns (February)
- 1973 First guided tours of Sydney Opera House (July)
- 1973 First performance in Sydney Opera House – Australian Opera performed Prokofiev's War and Peace in the Opera Theatre (September)
- 1973 Opening Ceremony and Royal Concert with Queen Elizabeth II and the Duke of Edinburgh (October 20)
- 1979 Concert Hall Grand Organ completed (May)
- 1999 Opening of The Studio – new venue for contemporary performing arts (March)
- 1999 Jørn Utzon is re-engaged and appointed design consultant to the Sydney Opera House (August)
- 2000 Sydney Opera House Producers Unit established (October)
- 2002 Sydney Opera House Utzon Design Principles published (May)
- 2003 Sydney Opera House Conservation Plan published (June)
- 2003 State Heritage Listing achieved (December)
- 2004 Backstage Tour launched (April)
- 2004 Utzon Room opened – first venue at Sydney Opera House designed by Jørn Utzon (September)
- 2004 Recording Studio opened (October)
- 2005 National Heritage Listing achieved (July)
- 2006 Asian Language Tour launched in Japanese, Korean, Mandarin (January)
- 2006 Colonnade opened by HM Queen Elizabeth II – designed by Jørn Utzon, it is the first change to the exterior of the building since its completion in 1973 (March)
- 2007 World Heritage Listing achieved (June)
- 2007 The Essential Tour launched (October)

## KEY OUTCOMES 2007/08

### PERFORMING ARTS (page 12)

- ✓ New commissions of performing arts programs
- ✓ Successful *Adventures 07* performance program
- ✓ Implement strategic and broad ranging Public Program stream
- \* Achieve 85% overall satisfaction - presenter survey (81% achieved)
- ✓ Successful APEC event delivery
- ✓ Concert Hall Acoustics concept designs developed
- ✓ Restructure performing arts technical services delivery model

### BROADENING THE EXPERIENCE (page 24)

- \* Achieve 85% overall satisfaction - online customer survey (78% achieved)
- \* Increase tour visitors by 6% (0.4% achieved)
- ✓ Tour bookings available online
- ✓ New 'Host Team' commences
- ✓ New 'The Essential Tour' launched
- ✓ New website launched
- ✓ Disability Access Plan projects implementation (staff access brochure, AART.BOXX exhibition, new website achieving Priority 1 standards)

### BUILDING AND ENVIRONMENT (page 26)

- ✓ Accessibility and Western Foyer project - complete works packages 1-4 and package 5 phase 2-3 of Accessibility and Western Foyer project
- ✓ New Vehicle Concourse lighting
- ✓ Place of Public Entertainment Licence renewal
- ✓ Achieve 80% for Building Condition Indices (80.5% achieved)
- \* Develop environmental policy and management plan (Energy Plan developed)

### GOVERNANCE (page 28)

- ✓ Strategic Plan review and endorsement
- \* Corporate Social Responsibility - Decide approach (delayed until 2008/9 when new role appointed)
- ✓ Trustee Code of Conduct review and endorsement
- ✓ Australasian Reporting Award - Gold Award (Silver achieved)
- ✓ Implement expanded Conservation Council following World Heritage Listing

### PEOPLE AND CULTURE (page 30)

- ✓ Establish Live Performance Every Day as the centre of the culture of the organisation
- ✓ New OH&S Committee established and trained
- ✓ Information Systems Team restructure (from 5 to 7 day service)
- ✓ Broadened use of CHRIS21 system (OH&S, Human Resources, Training & Development)

### FINANCIALS (page 36)

- × Philanthropy Program – Capital Fund planning feasibility study (on hold)
- \* Annual Giving Fund net contribution \$300,000 (\$245,000 achieved)
- ✓ Operating cash reserves maintained above \$4.5m (\$6.4m achieved)
- \* Tourism contribution growth of 40% (10% achieved)
- \* Food & beverage contribution growth of 13% (2% achieved)
- \* Retail contribution growth of 14% (-14% achieved)

## OBJECTIVES 2008/09

- New commissions of performing arts programs
- Increase audiences to performing arts programs
- Grow Public Program stream
- Increase international live performance productions
- Successful *The Famous Spiegelent* program delivery
- Successful *Adventures 08* performance program
- Successful *Ukzon Music Series*
- Achieve 85% overall satisfaction - presenter survey
- Successful *World Youth Day* events delivery

- Achieve 85% overall satisfaction - online customer survey
- Maintain tour visitors at 329,000
- Conduct feasibility study – expansion of tours to more Asian and European cultures
- Develop new 3-year Access Strategic Plan
- Disability Access Plan projects implementation (new Access Guide)
- 1,000+ \$5 tickets through The Balnaves Foundation Open House Program
- New online initiatives – 'select your own seat'
- Research into an enhanced digital strategy

- Complete the Accessibility and Western Foyer project
- Construct two sets of escalators – Concert Hall and Opera Theatre
- Access masterplan development – presenter and staff areas
- Develop Forecourt Masterplan
- Achieve 80% for Building Condition Indices
- Appoint Manager, Sustainability and Energy
- Develop and Implement energy management and sustainability initiatives
- Voice infrastructure planned replacement

- Strategic Plan review and endorsement
- Corporate Social Responsibility – Decide approach
- Trustee Code of Conduct review and endorsement
- Australasian Reporting Award - Gold Award
- Appointment of two new independent Trustees

- Implement Marker business excellence project
- Extend leadership training to all staff
- OH&S initiatives – Safety Week
- Review of corporate policies framework and streamline of policies
- Negotiate new Enterprise Agreement
- E-Learning Strategy development

- Annual Giving Fund net contribution \$225,000
- Operating cash reserves maintained above \$4.5m
- Tourism contribution held
- Food & beverage contribution growth of 8%

- ✓ Fully achieved
- \* Partially achieved
- × Not achieved

# PERFORMING ARTS

Over 1.2 million people attended 1,661 performances this year, with audiences growing by 5%. Sydney Opera House programs and those of our four Resident Companies accounted for 77% of total performances, offering a wealth of choice from impeccable international artistry, to new works and interpretations of each genre, and family entertainment that is accessible to all.



Artistic Excellence  
Outstanding Live Performance  
Accessible Programs

## KEY OUTCOMES 2007/08

Sydney Opera House Presents offered audiences international brilliance, award-winning Australian talent, accessible entertainment and festival highlights from around the world. This year, our programs represented 44% of all performances, an increase of 4% (734 versus 703 in 2006/7).

### Ensuring the community has access to great international artists from around the world,

our international programs included the sell-out success, *Sacred Monsters*, a collaboration between Sylvie Guillem and Akram Khan that attracted some 5,200 people to the Concert Hall. Our *Hemispheres* concert program played to an audience of 22,400 and showcased some of the world's most celebrated musicians from Brazil, Israel, Peru, Argentina, Cape Verde, Korea, Mali, Turkey, Lebanon, Russia and India.

**Key to our programming was the presentation of home-grown artistry** and a number of our presentations received recognition in the form of Helpmann, Green Room and Australian Dance Awards. Programs included the 2007 commission of *Honour Bound*, the children's production of *Hitler's Daughter* and the cabaret productions of *Meow Meow: Beyond Glamour* and *The Needle and the Damage Done*.

**Family entertainment was offered in presentations such as *Le Grand Cirque***, the most attended Sydney Opera House presented production ever, which attracted 39,374 people over 21 performances and in the magical dance theatre production of *Edward Scissorhands*, which attracted an audience of 28,700 people over 22 performances. This production also toured in Melbourne, Adelaide and Perth, with the collaboration of other performing arts centres.

**Some of the best theatrical experiences from around the globe** were featured in the second year of our exciting *Adventures* program. This feast of International Festival Highlights included dance pieces such as *Future Tense* and theatre productions such as *Imagine Toi, C90* by Daniel Kitson and Sizwe *Banzi Is Dead*, a rare opportunity to witness the work of the legendary Peter Brook.

**Creating a centre of excellence for young people's enjoyment of contemporary performing arts experiences through lively, varied and interactive education, our Young Audience program continued to record excellent results, A total of 285 performances attracted an audience of 53,726 that spanned toddlers to young adults.**

**Highlights included** the House:Ed programs *Lifeboat*, *Dr Egg* and *The Girl Who Cried Wolf* and the Kids at the House programs of *Rabbit*, *The Drum* and *Goodbye Mr Muffin*. Our signature *Babies Proms* series continued to exceed attendance targets.

**A commitment of Sydney Opera House is the creation of accessible programs and price points to offering the entire community the opportunity to attend events at our venues.**

**This year, we commenced a new Public Program stream** which included Sydney Opera House Talks in the Opera Theatre with Tom Stoppard and Ian McEwan and 18 free public performances of *Strange Fruit* on the Forecourt during the school holidays, attracting an audience of 6,670.

**An initiative specifically targeting disadvantaged communities,** The Balnaves Foundation Open House Program was created in 2007. Subsidised \$5 tickets were offered to seven productions, including 1,000 tickets for the major dance spectacular *Edward Scissorhands*. Since April 2007, over 2,500 people have taken advantage of these subsidised tickets, most visiting Sydney Opera House for the first time. In a joint venture with the ABC, we presented the Helpmann Award-winning *The Choir of Hard Knocks* in two sell-out performances, donating all profits to the Choir.

**The programs of our four Resident Companies were responsible for 54% of our total audience and 34% of all performances. Once again, they brought to the stages of Sydney Opera House great music, opera, theatre and dance in diverse programs and exciting new ways.**

**Celebrating its 75th anniversary season in 2007, Sydney Symphony presented 117 performances to an audience of 258,466, under the guidance of Maestro Gianluigi Gelmetti, who has led the Orchestra as Chief Conductor for the past five years.**

**Highlights of this season** were its *Brahms and Beethoven Festivals* which celebrated the major orchestral works of these iconic composers, the visit of former Chief Conductor, Sir Charles Mackerras, release of two Sydney Symphony live label recordings and the web-streaming of ten performances.

**Satisfying and extending the experience of the committed opera lover and actively encouraging and developing new audiences, Opera Australia presented 170 performances to an audience of 220,997.**

**In its hugely successful winter season,** Opera Australia's programs encompassed three new productions, including the first foray into American opera with *A Streetcar Named Desire*. Other ground breaking offerings included a collaboration with Sydney Opera House and the Australian Film Commission, to present a free live telecast of *Carmen* to the Sydney Opera House Forecourt, Federation Square in Melbourne and to eight regional cinemas, across every State and Territory.

**One of Australia's flagship arts companies, and one of the busiest ballet companies in the world, The Australian Ballet presented 98 performances to an audience of 127,206 in a dynamic program that spanned the classical and the contemporary.**

**Highlights of this season included** the broadcasting of a live performance of *The Nutcracker* to the Forecourt and to eight locations around regional Australia, a world premiere work *Symphonie Fantastique* and a tribute to the world famous choreographer Jerome Robbins.

**Committed to the engagement of the imagination of its artists and its audiences, Sydney Theatre Company presented 172 performances to an audience of 74,631.**

**Robyn Nevin ended her successful tenure of seven years as Artistic Director in December 2007.** The Company presented four productions at Sydney Opera House, including two STC Actors Company programs, *Tales from the Vienna Woods* and *The Serpent's Teeth*. Cate Blanchett and Andrew Upton commenced as joint Artistic Directors from January 2008 with their first program beginning in 2009.

## The Year Ahead

- Growth of our Public Program, to include more free and low-cost programs and special events.
- Expansion of the Young Audience Program, to include even more international productions.
- Our Adventures Program to include fresh new music, dance and theatre works from across the globe.
- More outstanding international live performance, beginning with the Israel Philharmonic Orchestra in July 2008.
- Icon will meet Icon when *The Famous Spiegeltent* houses a festival of music, cabaret, comedy and children's performances on the Forecourt commencing October 2008.
- The Utzon Room Music Series will continue with a stellar line-up of international guests and the finest local talent.

### 10 YEAR PERFORMANCE TRENDS

Year	Performances	Audience	Average capacity
07/08	1,661	1,269,996	83%
06/07	1,595	1,212,270	85%
05/06	1,558	1,129,879	83%
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
01/02	1,563	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,533	1,247,763	82%
98/99	1,339	1,169,978	77%
<b>10 Year Average</b>	<b>1,521</b>	<b>1,178,970</b>	<b>81%</b>

### BOX OFFICE SALES

Year	Tickets	Turnover	Online
07/08	617,866	\$44,813,380	36%
06/07	612,366	\$40,130,170	31.7%
05/06	544,151	\$37,706,458	28.6%
04/05	533,661	\$36,057,649	27.0%
03/04	525,706	\$33,599,085	23.4%

# MUSIC

In a full and diverse Music program that included world renowned artists, the highlights were many and varied. Standing ovations greeted a jazz great and an outstanding new work for orchestra and didgeridoo; the expanded classical program in the uniquely intimate Utzon Room was enthusiastically embraced; and The Studio continued to build its reputation for leading edge live music.





## SYDNEY SYMPHONY

40 presentations, 117 performances, 258,446 audiences.

### Two world premieres gave audiences two very different musical experiences.

The first was a new symphonic jazz composition by Lalo Schiffrin, who wrote the work to showcase the respective genius of trumpeter James Morrison and pianist Ambre Hammond. *The Double Concerto for Jazz Trumpet and Piano* was the jewel in the crown of the *Kaleidoscope* program. The second, *Headlong*, was a commission in celebration of its 75th anniversary. Part of Andrew Ford's *Near to Heaven: Elgar's First Symphony*, the seven-minute piece, conducted by Jeffrey Tate, showcased each section of the Orchestra through the ever-changing context of a single, harmonic line.

**Dazzling audiences who did not want to leave**, Nigel Kennedy's concert marking his return to the stage and to Australia, left both audience and orchestra alike wanting more. The abundant beauty of Mozart and the heroism of Beethoven in *Classical Kennedy*, provided the ideal showcase for Kennedy's genius with the violin, demonstrating poetry and steel in equal measure. Three performances attracted an audience of 8,074.

### Generating a standing ovation,

*Kalkadungu*, a new work by William Barton in collaboration with Australian composer, Matthew Hindson, saw SSO join forces with Barton, who played didgeridoo. The 23-minute piece, scored for orchestra, electric guitar, solo voice and didgeridoo, was based on the events and the ramifications of the long guerrilla warfare conducted by the Kalkadungu tribe against European settlers in Far North Queensland. With all three solo parts performed by Barton, this unique presentation attracted a total audience of 6,873 over three performances.

**A Gala Performance opened the 2008 season** and celebrated Maestro Gelmetti's final season with the Orchestra as Artistic Director. *Ravel's Romances*, a tribute to Ravel, one of the Maestro's favourite composers, provided a sensual and seductive showcase of romance, a perfect fit for its Valentine's Day presentation. In a triumphant finale, Orchestra and Conductor were joined on stage by the Cantillation Chorus for Ravel's voluptuous ballet score for *Daphnis and Chloe*. This one-off performance attracted an audience of 2,301.

**One of the world's pre-eminent pianists returned to Sydney** for the first time since 2002 in *Emanuel Ax Plays Mozart*. Performing with SSO and conducted by 24 year old English conductor, Robin Ticciati, Ax's overwhelming authority as musician and technician was displayed throughout this superlative presentation. Three performances attracted an audience of 5,528.

**Maestro Vladimir Ashkenazy will take on the role of Principal Conductor and Artistic Advisor** to SSO for two years from 2009, succeeding Maestro Gelmetti, who has led the Orchestra for the past five years. Maestro Ashkenazy has worked with the Orchestra over many years, most recently conducting the Rachmaninov Festival in 2007.

## SYDNEY OPERA HOUSE

66 presentations, 240 performances, 122,126 audiences.

### Our inaugural Hemispheres program drew on the artistic virtuosity of renowned performers

from a broad range of countries and cultures inviting our diverse communities to come and share this most universal of art forms. The season encompassed 10 artists and attracted an audience of 22,477. Cesária Evora showcased her sublimely clean, unadorned voice in two performances of *Cesária Evora in Concert*, singing in the unique style that is Creole Portuguese. The seven musicians who make up Israel's *Idan Raichel Project*, drew from a bold and wide-ranging palette to create layers of sound in an artful combination of Ethiopian chants, Arabic poetry, Yemenite chants and rhythmic influences from the Caribbean and Africa.

### Two jazz legends graced our shores for the first time, with their only Australian performances at Sydney Opera House.

Archetypal saxophonist *Sonny Rollins* thrilled audiences with his deep, warm and richly textured sound that is both accessible and yet hard to define. This single performance from the energetic 77-year-old virtuoso attracted an audience of 2,272. Ornette Coleman, also now 77, is recognised as the last of the imposing jazz innovators of his generation and the *Ornette Coleman Quintet* received a standing ovation from the 2,148 audience, who thrilled to the music of this Pulitzer Prize-winning virtuoso.

**Enthusiastically embraced by Sydney music lovers**, our *Utzon Room Music Series*, curated by Marshall McGuire, was expanded for its second season and featured a stellar line-up of local and international musical talent. With a stunning view of the Harbour and just 200 seats, the Utzon Room offered audiences a rare opportunity to get up close and personal with exceptional musicians in an exceptional setting. Among the offerings this year were two performances on cello: *Pieter Wispelwey*, one of the world's leading cellists, performed a solo cello recital that included one of J S Bach's iconic Suites for Solo Cello; and young cellist Natalie Clein, recipient of the Young British Performer Classical Brit Award of 2005, performed some of the landmark cello works of J S Bach and Benjamin Britten in another exquisite solo performance. 10 performances attracted an audience of 1,895.

**Building on its reputation as one of the top live music venues in the country**, The Studio presented *Studio String Sessions*, showcasing some of the finest local and international guitarists. Included in the line-up were: great contemporary Brazilian guitar duo, *Sergio and Odair Assad*, who presented classical and folk gems from Latin America in their first show in Australia for over 20 years; American acoustic guitar virtuoso *Kaki King*, making her return to Australia after a sell-out season at the 2007 Sydney Festival; slide guitar legend *Jeff Lang* and renowned Sudanese oud master, *Asim Gorashi*, who took audiences on an Arabian musical safari. Seven performances attracted 1,363 people.

### Other musical highlights in The Studio

this year included: *Jake Shimabukuro*, a Hawaiian musician who has been dubbed the Jimi Hendrix of the ukelele, treated the audience to jazz, to bluegrass, to classical, to rock and everything in between. His two performances attracted 624 people. Camille returned in *Camille – Dark Angel*, to present a new season of songs from the likes of Nick Cave, Jacques Brel, Tom Waits and David Bowie, inhabiting a darkly humorous and different character with every song. 11 performances attracted a total audience of 3,092. With humour of a different kind, Berliner *Meret Becker* brought her internationally acclaimed 21st century version of cabaret to Australia for the first time and attracted an audience of 624 over two performances; and Australian phenomenon *The Necks* presented their entirely new and entirely now sonic experience. Having won two ARIAs, an APRA Award and two Best Jazz Group Awards, they delighted audiences over four concerts which attracted an audience of 846.

**In a concert that reprised her unforgettable soundtrack to the 1960s**, Dionne Warwick thrilled audiences in the Concert Hall with the songs and artistry that made her an international star and won her five Grammy Awards. This one-night-only performance attracted an audience of 2,459.

**An exclusive and truly zany Christmas experience** was the comic oratorio *Not the Messiah*, Eric Idle and John du Prez's festive musical madness, inspired by the Monty Python film classic, *Life of Brian*. In lunatic Python fashion, the evening encompassed pop, Welsh hymns, a Greek Chorus and a rousing sing-a-long version of 'Always Look on the Bright Side of Life'. Two performances attracted an audience of 4,756.

**Addressing some hard-hitting issues about her country**, American Laurie Anderson and a trio of musicians performed her new work, *Homeland* in the Opera Theatre as part of the *Adventures* program. With a beautiful sound, created by a mixture of voice, electronics and strings and using her particular brand of humour to accompany the overtly political themes of her songs, Laurie captivated audiences in two performances that attracted an audience of 2,153.

# THEATRE

Theatre at Sydney Opera House overflowed with verve and diversity, from the superlative to the off beat and all points between. Audiences were presented award winning interpretations of some classics, once in a lifetime public talks by two world masters, spectacular and approachable family fare, world renowned hip hop in circus guise and local and international contemporary writing with exceptional staging and direction.



## SYDNEY THEATRE COMPANY

4 presentations, 172 performances,  
74,631 audiences.

**With Helpmann award nominations resulting for two of the cast**, a revival of David Williamson's classic slice of election night satire was perfectly timed to coincide with the 2007 federal election. *Don's Party* featured a strong cast, including the award-winning performances of Travis McMahon and Alison Whyte, with 56 performances attracting an audience of 27,366.

**A brilliant adaptation of a rarely performed 20th century classic**, *Tales from the Vienna Woods* was presented in the Drama Theatre as the sixth and final production of the STC Actors Company 2007 season. Ödön von Horvath's play was adapted by STC Associate Director Tom Wright and directed by Jean-Pierre Mignon, with 37 performances attracting a total audience of 15,971.

**An Australian premiere opened the STC 2008 season**. David Hare's latest offering, *The Vertical Hour*, opened simultaneously at Sydney Opera House and the Royal Court in London. Directed in Sydney by Julian Meyrick and featuring a stellar cast including Ryan Hayward and Victoria Longley, 47 performances attracted a total audience of 21,368.

**The world premiere of *The Serpent's Teeth* was performed in the Drama Theatre**, marking a homecoming for the multi-award-winning playwright, Daniel Keene. One of the most performed Australian playwrights outside Australia, Keene's absorbing double-bill was directed by Pamela Rabe and Tim Maddock, with 32 performances attracting a total audience of 9,926.

## SYDNEY OPERA HOUSE

40 presentations, 429 performances,  
137,167 audiences.

**A family-focused feast of entertainment**, *Le Grand Cirque* was presented in the Concert Hall. Seen by millions around the world, the cast of 40 hand-picked international virtuosos performed an astonishing array of spectacular feats in elaborate costumes and a vivid display of colour and light. This easy-to-digest visual fare attracted 39,374 people over 21 performances.

**Exceptional theatrical experiences from around the world** was the theme of our second *Adventures* program. *Imagine Toi* was performed in the Playhouse, featuring a modern Harlequin, an extraordinarily versatile actor, clown and mime artist who created an entire soundscape using only his voice. With great audience participation, this joyous production attracted 5,579 people over 20 performances. Directed by the legendary Peter Brook, one of the great figures of contemporary theatre, *Sizwe Bansi Is Dead* was a pared-down production of an apartheid-era classic performed in the Playhouse in French with English surtitles. This tale of identity, humanity, truth and survival attracted 4,820 people over 22 performances.

**Two international contemporary greats** provided a stellar launch to our Public Program. *Tom Stoppard in Conversation* gave audiences a rare opportunity to witness one of the great masters of international theatre discuss aspects of his life, his work and his ideas with Andrew Upton, Co-Artistic Director of Sydney Theatre Company and Geoffrey Rush, one of the finest actors of his generation. *Ian McEwan in Conversation* was the Booker Prize-winning author's only Sydney appearance, a lively and probing exploration of the boundaries between truth and artifice, facilitated by Radio National's Ramona Koval. These priceless one-off opportunities to get up close and personal with two global leading lights attracted audiences of 1,456 and 1,438 respectively.

**A high-powered fusion of Indigenous Australian and Indonesian culture** translated into a seamless blend of physical theatre, music, song and dance. *Eyes of Marege* celebrated 400 years of trade and cultural exchange between two cultures through the story of a young Indonesian man's journey to Makassar at the turn of the 20th century. Presented in The Studio, three performances attracted an audience of 708.

**Providing good, strong physical theatre for young adults**, *Headlock* came to Sydney Opera House following great critical acclaim and numerous awards for its premiere season in Melbourne. Exploring the relationship between three brothers during the first 24 hours of a prison sentence for one of them, *Headlock* traversed a complex terrain of brute physicality and intense sensitivity of young masculinity. Director Kate Denborough and Gerard Van Dyck's visionary partnership Kage made its performance debut in 1997 propelling dance-theatre into fresh territory, claiming international awards, recognition and new audiences along the way. Their latest offering, written by David Denborough, did not disappoint, with six performances attracting an audience of 1,148.

**Delighting audiences around the world for 20 years**, Justin Bond and Kenny Mellman (aka Kiki and Herb) returned to The Studio with *Kiki & Herb: The Year of Magical Drinking Tour*, possibly their last dark-humoured cabaret show in this eccentric incarnation. Delighting, shocking and charming Studio audiences once again, 12 performances attracted 3,420 people.

**Following huge international media acclaim** and a season at the Edinburgh Fringe Festival, *Tom Tom Club* returned to Australia and The Studio, with its high energy, high impact hip-hop entertainment. Representing the future of Australian circus entertainment, the show was jettisoned into cult status under the practised guidance of veteran festival musical director Ben Walsh and featured the amazing sounds of recently crowned international Beat Box Champion, Tom Thum. Loud, fun and engaging, *Tom Tom Club* attracted 1,158 people over six performances.

## THE BELL SHAKESPEARE COMPANY

4 presentations, 128 performances,  
53,378 audiences.

**Three productions of the Bard's most loved plays and one Russian classic** were offered in Bell Shakespeare's season at Sydney Opera House. *As You Like It* was John Bell's bright, breezy take on this beloved comedy, attracting 13,362 people over 34 performances. Marion Potts' production of *Hamlet* was a contemporary, poignant interpretation of perhaps Shakespeare's finest tragedy, with Brendan Cowell bringing a brilliant intensity to the lead role in 27 performances, attracting an audience of 14,167. Having waited for the right indigenous actor to play the lead, Bell staged *Othello* for the first time ever, with Director Marion Potts accentuating our culture's own dark heart of racism. Wayne Blair gave a superbly poignant and accomplished performance as the esteemed, yet fragile black general in a white world of power and 31 performances attracted 13,337 people. Branching out to Russian classic comedy, John Bell united two of Australia's finest actors in a wonderful production of Gogol's *The Government Inspector*. Darren Gilshenan and William Zappa used their consummate skill to play all 19 of the roles in this sharp and hilarious satire on small-town politics, with 36 performances attracting 12,512 people.

# OPERA

This year, the national opera company satisfied opera lovers with a new take on some beloved classics, with international luminaries and local burgeoning talent and with productions that ranged from the stark to the opulent. It also extended its reach to new audiences with a free live telecast around the country, presented a new production of a beloved stage musical and made its first foray into American opera.



## OPERA AUSTRALIA

15 presentations, 167 performances, 215,680 audiences.

**Heralded as a luscious opera experience,** an enigmatic, opulent new production, *The Tales of Hoffman* was presented by a lustrous cast in one of opera's most melodic classics. This production had critics raving about Emma Mathews' superlative performance in bringing to life all four soprano roles. With sumptuous staging, reminiscent of the kind of European tableau not often seen on Australian stages, wonderful musical unity and a surround-sound ending, this production was a feast for all the senses, with 13 performances attracting an audience of 14,443.

**Masterfully conducted by Richard Bonyng,** a new Opera Conference production of Rossini's much-loved romantic comedy, *The Barber of Seville* treated audiences to a sparkling and beautifully styled presentation. Featuring Amelia Farrugia in her debut as Rosina, Henry Choo as her suitor, Almaviva and José Carbó as the smooth-talking Figaro, 17 performances attracted an audience of 20,837.

**Marking the Company's first foray into American Opera,** Tennessee Williams' *A Streetcar Named Desire*, composed by Andre Previn and directed by Bruce Beresford, made its Australian premiere in the Opera Theatre. Starring Teddy Tahu Rhodes and Yvonne Kenny, it also featured a fresh performance of Stella by Antoinette Harlan. A revolving set, overlaid with projections from movies of the 1940s, evoked the classic age of American drama and a visual fidelity to the era of Williams. Eight performances attracted an audience of 11,265.

**Taking a classic hot and sultry opera to a new and wide-ranging audience,** *Opera on the Big Screen* was the result of three-way collaboration between Opera Australia, Sydney Opera House and the Australian Film Commission. A new production of Bizet's *Carmen* by Francesca Zambello was performed in the Opera Theatre and simultaneously telecast free onto big screens on the Forecourt, at Federation Square in Melbourne and at the eight regional cinemas that form the Australian Film Commission's Regional Digital Screen Network. 20 performances in the Opera Theatre attracted 29,521 people, with an additional audience of 2,570 on the Forecourt watching the free live telecast.

**For the first time, Opera Australia presented a sumptuous new Richard Strauss work.** A new production of the bitter-sweet romance of *Arabella* starred real-life partners Peter Coleman-Wright and Cheryl Barker, who made her debut in this lead role. Five performances attracted an audience of 7,346.

**An exciting young tenor brought a new dimension** to the acclaimed Simon Philips production of Puccini's *La bohème*, a production that brings bohemian Paris to the stage of the Opera Theatre. Opening the Company's Summer Season, this now much loved incarnation starred Hye Seoung Kwong as the tragic Mimi and Aldo di Toro in the role of Rodolfo. 20 performances attracted an audience of 27,416.

**The Winter Season opened with another first for the Company,** the presentation of the beloved Lerner and Loewe stage musical, *My Fair Lady*. From the same team that created *The Pirates of Penzance*, this sumptuous production, with extravagant sets and costumes, showcased the dazzling voice of young soprano, Taryn Fiebig, with Reg Livermore in the role of Henry Higgins and Nancye Hayes as Mrs Higgins. Four performances in June 2008 attracted a total audience of 5,838 (the season will continue for 10 performances in July and August 2008).

**An operatic version of the world's favourite fairytale,** Michael Hampe's production of *La Cenerentola*, was faithful to Rossini's creation, capturing all the magic of the original folk-tale, though a wise philosopher replaces the fairy godmother. The cast was made up of some of Australia's most exciting young voices including, in the lead role, Dominica Matthews, a member of the Moffat Oxenbold Young Artist Program, with bel canto specialist Brad Cohen conducting. 10 performances attracted an audience of 11,985.

**With an ironic dead-pan take on Victorian pantomime and vivacious choreography by Elizabeth Hill,** Stuart Maunder's production of *The Gondoliers* breathed sparkling new life into a perennial Gilbert and Sullivan operetta. With a stellar cast featuring Reg Livermore, Judi Connelli, John Bolton Wood, young soprano Taryn Fieberg and the animated dancing of the Pierrot and Columbine dancers, this was high comedy at its explosive best. 23 performances attracted an audience 29,555.

**Offering audiences the opportunity to hear her in three leading roles in one night,** Cheryl Barker rose to the challenge in *Il Trittico*, (The Triptych), Puccini's three one-act operas, premiered by the Company in a revival of the 1973 production by Moffat Oxenbould. In an evening made for voice addicts, 10 performances attracted an audience of 11,400.

**Focusing on the serious dramatic opportunities that the music lends itself to,** Opera Australia presented an original and powerful production of Verdi's *Il Trovatore*, the setting relocated by Director Elke Neidhardt to the Spanish Civil War of the 1930s. Putting the tensions of the work into a real-world setting and presenting it in a stark and menacing stage design were designed to leverage the underlying power of what is acknowledged as one of Verdi's three greatest operatic achievements. With conductor Richard Armstrong leading an expressively sympathetic performance from the Opera and Ballet Orchestra, 10 performances attracted an audience of 10,555.

**A bold production and a stellar international cast** provided a perfect introduction to the Grand Opera of Wagner. Directed by Elke Neidhardt and conducted by the Company's Music Director, Richard Hickox, *Tannhäuser* starred Richard Berkeley-Steele in the title role and featured other opera luminaries such as Janice Watson, Daniel Sumegi and Jonathon Summers. Eight performances attracted an audience of 10,136.

**Welcoming in the New Year with champagne, a medley of arias and beautiful music,** a thrilling *New Year's Eve Gala Concert* was presented in the Concert Hall. This year hosted by the ABC's Virginia Trioli, on the bill were some of Australia's finest voices, including Jose Carbo, Emma Matthews, Rosario La Spina and Milijana Nikolic, with Giovanni Reggioli conducting the Australian Opera and Ballet Orchestra. This one-night-only performance played to an audience of 2,558.

**Providing secondary students with the opportunity to experience the art form** from many perspectives, this year 470 people were given the opportunity to go behind the scenes, to learn about opera and to attend performances through the Company's Opera:Ed program. Four projects were made possible by Arts philanthropist, Mr Fred Street, AM, with another supported by NSW's ConnectEd Arts initiative.

# DANCE

Dance this year encompassed tributes to choreographic genius, presentations of new work and globally heralded new productions of well-loved classics. Access to a sell-out season was made available to a broader audience through free live digital telecasting and through subsidised tickets to live performance. We continued to offer audiences the new and the edgy in dance theatre and access to superlative new contemporary Indigenous work.



## THE AUSTRALIAN BALLET

11 presentations, 98 performances,  
127,206 audiences.

**A world premiere and a first presentation combined to celebrate the genius of a ballet revolutionary.**

The Company's double bill *Destiny* was a tribute to Leonide Massine, one of the first to choreograph ballet to symphonic music. *Les Pressages*, set to Tchaikovsky's *Fifth Symphony* and written in 1933, was presented by The Australian Ballet for the first time. It was followed by the world premiere of a new work by Polish choreographer Krzysztof Pastor, who created his own ballet to Berlioz's *Symphonie Fantastique*, having never seen the work that Massine choreographed in 1936. The double bill of *Destiny* was the second in a series honouring the Ballet Russes in Australia and 22 performances attracted an audience of 27,209.

**An Australian premiere resulted in a sell-out season** for one of ballet's 'big three'.

Peter Wright's acclaimed production of *The Nutcracker*, created for the Royal Ballet in 1990, was the third in the Company's landmark series of classics, following on from *Swan Lake* and *The Sleeping Beauty*. Masterfully combining past and present, the sumptuous costumes and sets by John McFarlane provided a fitting backdrop to the dance technique that received much critical acclaim. 24 performances attracted an audience of 34,573 in the Opera Theatre, with a further 1,300 enjoying a live telecast of the 7 December 2007 performance on a big screen in the Forecourt. Seven digital network cinemas around the country also presented the live telecast, in a groundbreaking collaboration between The Australian Ballet, Sydney Opera House and the Australian Film Commission. Designed to make live performance more accessible to all Australians, the free telecast was further enriched with a unique 'behind the scenes' view into rehearsal and warm-up areas via additional cameras.

**After wowing audiences across the globe, a sell-out season** greeted the much-anticipated return to Sydney Opera House of Graeme Murphy's powerful 2002 interpretation of *Swan Lake*. Once again, this gripping production was made accessible to a much broader audience with the live screening of a performance via satellite to eight regional cinema screens, to Federation Square in Melbourne and to a television audience on ABC2. 22 performances attracted an audience of 32,525 in the Opera Theatre, with many more around the country enjoying the free telecast.

**Complementing global tributes to a choreographic genius**, four of Jerome Robbins' best-loved ballets were staged to mark the 10th anniversary of his death. Bridging the worlds of ballet and Broadway, Robbins' work spanned both decades and art forms and The Australian Ballet's *Jerome Robbins – A Celebration* acknowledged his unmatched influence in their staging of a range of his work, including *Afternoon of a Faun*, *The Cage*, *The Concert* and one of his last-ever works, *A Suite of Dances*. Thrilling audiences, 22 performances attracted 26,390 people.

**The Company expanded its well-loved education program** at Sydney Opera House. This year, the perennial *Introduction to the Ballet*, for young people of 10 years and over, attracted 1,451 attendees who witnessed a short class, followed by a performance of *Jerome Robbins – A Celebration*. New additions to the program were *Fifteen Minutes of Fame*, in which 24 attendees were taught the dance that accompanies Chopin's *Raindrop Prelude* from *Jerome Robbins – A Celebration*, while *Chance to Dance* offered 16 participants a beginners' class, Australian Ballet style. *Saturdays at Five* continued the Company's tradition of inviting participants to experience all the nuances of a ballet season, with four programs that included *An Australian Classic*, *The Diversity of Dance*, *Massine's Musical Mission* and *Of Christmases Past and Present*. These free sessions attracted 1,213 people.

## SYDNEY OPERA HOUSE

6 presentations, 65 performances,  
44,478 audiences.

**A magical dance theatre production by Matthew Bourne was premiered** in a three-week season of *Edward Scissorhands*, Bourne's follow-up to his global triumph of *Swan Lake*. This production translated the Tim Burton cult classic movie to the stage, capturing all the poignancy and gothic wittiness of the original film in spectacular dance theatre that required no dialogue. With staging made possible through the support of our Presenting Partner, NAB, this international theatrical phenomenon encompassed the captivating score of Terry Davies and exquisite sets by Lez Brotherston. 22 performances attracted an audience of 28,710. Included in this number were 1,000 people who attended as part of the Balnaves Foundation Open House Program, with subsidised \$5 tickets.

**In a program suggested to us by Mikhail Baryshnikov**, *Future Tense* presented a double bill of two compelling solos. Part of our second *Adventures* program, *Erection* was a 45 minute spell-binding offering from French dancer-choreographer, Pierre Rigal, whose performance tracked the evolution of man from primitive life to homo erectus. *CIP17* was the second solo work, created by one of Europe's hottest and most acclaimed choreographers, André Gringas, who mixes styles from capoeira to break dancing. Performed by Norwegian Kenneth Flak, this seminal work, in which man and machine collide, combined digital imagery with edgy and superlative physicality. 10 performances attracted an audience of 1,853.

**Another International Festival Highlight in our Adventures series**, *Sacred Monsters* was presented in the Concert Hall. It featured an extraordinary meeting of the minds and bodies of two great artists, Akram Khan and Sylvie Guillem, the former a dazzling exponent of Indian kathak, the latter a star of Western classical ballet. This was a performance that saw them create a supernova of dance from opposite corners of the world, before being stripped bare of the façade of celebrity, with the power of the work drawn from their respective vulnerabilities. Three performances attracted an audience of 5,458.

**A first-time collaboration between a clever Sydney dance troupe and an award-winning British director**, *The Fondue Set: No Success Like Failure* presented audiences with part talent quest, part educational forum and part cabaret. The Fondue Set's Jane McKernan, Elizabeth Ryan and Emma Saunders teamed with award-winning UK director, Wendy Houston, to create this exploration of loss, emptiness, giving up and letting go in an edgy and out-there dance experience. Pushing contemporary dance out of the academy and into popular culture. Five performances of this new work attracted 774 people.

**A Tokyo Dance Company's first visit to Sydney** challenged audience pre-conceptions of time, space and scale. The bizarre world of Tokyo's *Strange Kinoko* presented audiences with the unique style of dance founded by Artistic Director, Chie Ito in 1990, along with fellow graduates from Nihon University. *Strange Kinoko: Not Quite Right* encompassed a soundtrack of lounge, swing, Hollywood classics and Japanese pop along with original music by Ammaakasic Noka, in this production that was developed through the Australia-Japan Dance Exchange 2006. Five performances attracted 822 people.

## BANGARRA DANCE THEATRE

1 presentation, 31 performances,  
13,667 audiences.

**Traditional Aboriginal and Torres Strait Islander history and culture blended with contemporary dance influences create a unique Australian dance language.**

This year at Sydney Opera House, this exciting Australian Dance Company presented two new and very different productions.

From the desolate wastelands of Maralinga and the volcanic sands of the Torres Strait Islands, the brand new work *True Stories (X300 and Emeret Lu)* explored two aspects of Australia's Indigenous culture. The award-winning choreographer Frances Rings created the hard-hitting *X300*, the code name of the atomic test site set up on Tjarutja traditional lands in the 1950s for a series of atomic explosions. The work is a powerful exploration of a landscape deemed 'vacant', but which became a contaminated desert that poisoned the people who lived there. In complete contrast, *Emeret Lu* – meaning 'very old things' – presented an exploration of Indigenous people's love of the land, the sea and each other. This exuberant new work from choreographer, Elma Kris provided audiences with an uplifting production of lasting imagery delivered in the language of movement. 31 performances attracted 13,667 people.

# YOUNG AUDIENCES AND EDUCATION

This year, we delivered on our commitment to actively engage young audiences in their own right. Our far reaching House:Ed program of 89 performances celebrated the world of theatre; and we delivered a year long festival of delights in over 200 performances for toddlers to teens in Kids at the House.





## SYDNEY OPERA HOUSE

**In the most exciting House:ED program in five years, there were 89 performances designed to celebrate the world of theatre and to demonstrate to young audiences the vibrancy and relevance of the performing arts. Firmly established on the New South Wales schools' calendar, House:Ed this year enabled students to travel around the world and experience life from different perspectives through the medium of storytelling and the art of communication between performer and audience. Comprehensive Teachers' Notes facilitated discussion extending the impact beyond our stages.**

**After securing Australia's richest playwrighting prize,** the Richard Wherrett Prize for Excellence, Angela Betzien's powerful drama *Hoods* returned to the Sydney Opera House, following its critically acclaimed regional tour. Co-commissioned by Sydney Opera House and premiered here in 2006, the play is an exploration of an untold Australian story inspired by incidents of children left in cars for hours at a time by their parents. Seven performances attracted an audience of 1,269.

**An inspiring true-life portrait of survival and life-long friendship** was presented in the musical theatre production of *Life Boat*, the story of two of the 11 children who survived the torpedoing of a ship that was attempting to escape war-torn Europe for the safety of Canada in 1940. A heart-warming and affectionate tale, 18 performances attracted an audience of 2,786.

**From workshop to full performance in 12 months,** the premiere of *The Girl Who Cried Wolf* was a production created specially for 8 to 12 year olds. It explored our culture's obsession with the media and celebrity through the story of an 11 year old schoolgirl who fakes her own abduction. Students had full access to stage direction and rehearsal rooms during the pre-production phase, before taking their creation to full stage performance in 2008. Nine performances attracted an audience of 732.

**Facing contemporary moral and ethical dilemmas,** such as those created by new bio-technology and genetic engineering, was the theme of the parable called *Dr Egg and the Man with No Ear*. Created for young people of 12 years and above, this program encompassed a professional workshop for teachers to help them create a visual narrative. This remarkable piece of theatre brought together a unique and exceptional group of Australian artists in the fields of animation, puppetry and physical performance, led by multi-award-winning performer, Annie Lee. Created by writer Catherine Fargher and brought to the stage by Director Jessica Wilson, this was theatre appealing to all the senses, with seven performances attracting an audience of 1,288.

**Giving an old tale 21st century relevance,** *A Sonatina* was an inventive re-working of the Brothers Grimm story of *Little Red Riding Hood*. Performed by award-winning Danish theatre company, Grupp 38, in a return to Sydney Opera House, the production had adults and children alike shrieking with laughter in 12 performances that attracted an audience of 1,319.

**The return of an international film festival for children,** *Little Big Shots* featured Australian and international short films, animations and documentaries about kids, shot by kids in stories for kids. This successful festival attracted 2,289 people over 14 performances, with another season planned for September 2008.

**Tackling some controversial issues around growing up,** *Australian Marriage Act* was designed for young people 14 years and over. A frank account of a young couple's fight for love, this riveting production addressed some hard-hitting and very real dilemmas. Eight performances attracted an audience of 1,319.

**Our much-loved and critically acclaimed Kids at the House program for young audiences and their families this year encompassed a year-long festival of delights in over 200 performances.**

**Now an interactive cult classic for babies and toddlers,** *The Green Sheep*, based on the book *Where is the Green Sheep?* by Mem Fox and Judy Horacek, was created specially for a 1 to 4 year old audience by Windmill Performing Arts, Australia's flagship performing arts company for children and family audiences. Captivating both toddlers and their parents, 39 performances attracted an audience of 4,932.

**Using contemporary dance, theatre and comedy to capture the imagination** of young children over four, *Rabbi T* was inspired by Lewis Carroll's *Alice's Adventures in Wonderland*. Vividly painted canvasses, an electronic landscape, cello and voice and a mixture of hip hop, acrobatics and contemporary dance combined to engage all the senses in a comedic celebration of creativity, adventure and curiosity. Adults and children alike were entranced over 20 performances attracting an audience of 6,861.

**Playfully revealing how the reward of art lies in the joy of creation itself,** the German production of *What Does Red Do On Thursdays?* offered children a rare insight into the artist's creative process. The living transformation of a painting that begins with a red dot and becomes a magical kingdom, was accompanied by the music of Ravel, Debussy and Shostakovich. Delighting audiences with the surprises that accompanied every brushstroke, 27 performances attracted 3,931 people.

**The hottest toddlers' ticket in town** was the return of *Dougal the Garbage Dump Bear*, following last year's sell-out season. Shortlisted for the 2005 Children's Council Book of the Year prize, the book was transformed into a touching and hilarious musical journey for very young children, with the underlying theme that, sometimes, bad luck can turn out to be your best friend. 30 performances attracted 7,162 people.

**Introducing our youngest patrons to the delights of the Performing Arts, our Babies Proms series is one of our most important, longest running and most successful programs.** Once again touring regionally to southern NSW, 84 performances over three programs attracted an audience of 19,259. *Pecorino's First Concert*, based on the popular picture book by Alan Madison and AnnaLaura Cantone, was performed by the renowned Babies Proms Orchestra and filled with whimsical word-play in its quest to impart a little about each instrument. Subsidised \$5 tickets through the Balnaves Open House Program helped broaden community access to our popular Christmas offering, *Santa's Babies*, while *The Drum* introduced our youngest audiences to an Indian folktale and the sounds of percussion and sitar. *Strings & Things*, a musical exploration of the string section of an orchestra, was once again with the support of Country Energy, bringing the Babies Proms Orchestra into the home territory of youngsters across Wagga Wagga, Cootamundra, Young, Yass and Crookwell, and lifting our total regional audience over three years to 20,000 children across 63 regional towns.

# BROADENING THE EXPERIENCE

This was year three of our ten year program to create a competitive and compelling visitor experience, in a customer focused workplace that strives to be an international benchmark.



Towards a More  
Compelling Experience

## KEY OUTCOMES 2007/08

The principles in our *Commitment to our Customers and customer feedback* again informed our planning and direction. Online measurement of overall customer satisfaction this year rated at 78%, short of our 85% target (81% in 2006/07), with results being carefully analysed and built in to future strategy.

**Helping to deliver on our customer promise to ‘warmly welcome’** we restructured procedures during performance times, creating a more open feeling to the southern foyers and improving general access.

**A new 5-star front-line customer service team**, providing a welcome service to customers and raising awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House, was created in September 2007. The Host Team now operates two crucial customer service hubs, the Information Desk at Box Office and at Stage Door, as well as hosting the *High Tea in Guillaume at Bennelong* and providing critical customer support and feedback.

**Creating cultural change towards a house-wide service culture**, a new Customer Service Group was created, chaired by the Customer Service Manager and comprising decision-makers from all parts of the organisation. Meeting six times a year, the Committee’s major brief is to evaluate customer service and feedback, site presentation, strategy and policy. With participation from external experts and members of the general public, the Committee will use both professional and customer perspectives to help drive our approach and development in this critical area.

**Facilitating easier access to our site and services**, a number of projects in the third year of our Access Strategic Plan contributed to ongoing improvements organisation-wide. The Accessibility and Western Foyers project reached stage three, accessibility improvements to the Playhouse commenced, which will result in increased wheelchair seating and lifts on entry and an Access Masterplan was drafted. Funding was allocated to both enhance customer experience in the Drama Theatre and reduce costs for presenters, with the installation of a permanent captioning system; and we successfully removed significant access barriers to our website for people with disabilities, with the increase in compliance with Priority 1 and 2 of the W3C Web Content Accessibility Guidelines.

**Promoting positive community attitudes about people with disabilities**, we again collaborated with Accessible Arts to host in the Utzon Room, *AART.BOX 07* Exhibition, a collection of works by artists with a disability and under the age of 25. This year the program was expanded to include a free artist talk and it attracted a capacity audience of 350 people. In partnership with Vision Australia and Sydney Theatre Company, three audio described theatre performances were provided this year and special discounted Access Tours were offered to people with disabilities for the week of 29 November 2007.

**Rewarding staff for access achievements** is one way we improved staff awareness and skills in accessibility, with 23 awards presented to staff and external partners, to mark our celebration of International Day of People with Disabilities. During the year, we undertook a raft of initiatives in this area, including a new Staff Access Guide to help translate the principles of accessibility into staff behaviours. Access awareness sessions were integrated into regular staff orientation programs, the new Host Team received tailored disability training from an outside provider and internal training was delivered as part of the pilot Manager Orientation program.

**Three years since the Independent Tourism Review** and the creation of our ambitious vision for visitor experience, overall visitor participation has increased by 33% (82,705 people) and our tourism margin has increased by 276% to \$2.49m (up from \$0.9m in 2004/05). In a climate of little or no growth in inbound tourism and sharp falls in the two major markets of the UK and USA, launch of a new product at a premium price helped us to increase overall guided tours revenue by 10% to \$560,000.

- **A compelling audio-visual journey** celebrating the creative genius of architect Jørn Utzon and the story of the genesis of Sydney Opera House, *The Essential Tour* was launched in October 2007. Narrated by celebrated actress Rachel Griffiths, featuring never-before-seen footage and using the building itself as the storytelling canvas, the tour enables visitors to witness the unfolding drama of how this globally lauded masterpiece came into being against seemingly impossible odds.
- **More responsive and cost-effective engagement** with tour operators in the USA, UK and Asia resulted in greater exposure in international tourism brochures, keeping us well placed for a future upturn in tourism from the first two markets. This exposure and our first visit to India as part of the India Travel Mission helped generate an increase of 17% in our Asian Language Tours to 90,278 people (up from 77,000 in 2006/07). Our *Backstage Tour*, launched in 2005, also recorded a pleasing increase of 13% to 1,944 visitors (up from 1,720 in 2006/07).

**Successfully tackling some major international events**, our new functions operator, Opera Point Events, helped this part of our operations produce an increase of 10% in contribution to revenue, exceeding its financial targets and eliciting very good customer feedback. The logistical challenges of APEC and FIFA were well executed and preparations for World Youth Day are well in hand. Business contribution from Guillaume at Bennelong increased by 14% and the restaurant received two chef’s hats from the Sydney Morning Herald Good Food Guide. Opera Bar’s popularity with local and tourist patrons continued unabated, its financial contribution increasing by 7%. The affects of the drop in tourist numbers primarily impacted the sidewalk outlets, whose contribution fell by 16% this year.

**Our Sydney Opera House retail stores are being challenged** with less sales this year (down 14% on 2006/7). Strategies to improve this performance include the review of operating efficiencies, as well as a greater integration of the stores into the wider commercial offering through cross-selling from the tours business and better leveraging of the customers already onsite. The retail stores will continue to be under pressure next year due to the climate of little or no growth in inbound tourism.

**Increasing community access to Sydney Opera House and to the arts**, one initiative was The Balnaves Foundation Open House Program, created in April 2007, which has resulted in some 2,500 people enjoying programs through subsidised \$5 tickets. With most of these patrons visiting for the first time, some 1,000 enjoyed the major dance spectacular *Edward Scissorhands* in the Opera Theatre. Direct assistance, in the form of donations of tickets for raffles or subsidised tickets to performances and tours, was given to over 30 organisations, from local public schools and kindergartens to pioneering organisations such as Midnight Basketball and Legs on the Wall.

## The Year Ahead

- Study into the feasibility of expanding language tours to more Asian and European cultures.
- Further developments in Accessibility, including evaluation of results from our Access Strategic Plan, followed by a new three-year plan; development of a new summarised *Access Guide Brochure*; new program to celebrate International Day of People with Disabilities.
- Continuation and development of community access initiatives, such as the newly developed Balnaves Foundation Open House Program, through which we will offer 1,000 seats to community groups for the *Christmas at the House* and the return season of *Le Grand Cirque*.
- New online customer initiatives, including ‘select your own seat’ and promotional offers.
- Research into an enhanced digital strategy.

### 5 YEAR GUIDED TOURS TRENDS

Year	People
07/08	329,619
06/07	328,224
05/06	270,040
04/05	246,914
03/04	244,890

# BUILDING AND ENVIRONMENT

The preservation and development of this World Heritage listed architectural masterpiece, as famous as the people who perform in it, is of paramount importance to us and to the nation. Initiatives this year have all had this primary goal in mind, as well as the imperative of building an energy efficient and sustainable environment.

Building a Better  
Sydney Opera House



## KEY OUTCOMES 2007/08

**A successful endeavour on the world stage,** management of the World Heritage Listing Project was awarded a Silver Premier's Award in the category of 'Growing Prosperity in NSW'.

**Moving closer to greater accessibility and amenities,** work on the \$38m Accessibility and Western Foyers Project continued. Total refurbishment of the Western Foyers has commenced, to be completed in nine separate phases. Phase 3, the upgrade of the western foyers, including The Playhouse and Studio bars and new southern toilet amenities, was completed this year. Other works commenced last year (including the large capacity lift connecting the Lower Concourse, Western Foyers and the Box Office) continued on schedule.

**More light with no increased energy usage** was the pleasing outcome of our upgrade to the concrete sloping beams on the southern side of the Vehicle Concourse. This was achieved through the use of new technology which results in automatic adjustment to light intensity, as required. This forms part of our holistic approach to lighting design in a Lighting Masterplan that was finalised this year and which will be progressively implemented as funding becomes available.

**With a planned outcome of increased access and a better customer experience,** drafting commenced on a comprehensive Access Masterplan. Our Architects, including Jan Utzon, Conservation and Heritage consultants, access experts and staff came together for this, so that every aspect could be both tabled and considered. A major inclusion was a methodology for assessing access design solutions within conservation and heritage frameworks. The Access Masterplan will become the design guide for all new access upgrades within the public, presenter, business partner and staff areas. This work has already assisted current projects such as the Accessibility and Western Foyers Project.

**Achieving or bettering planned deadlines,** three major projects were completed to make our building safer (fire services and smoke management upgrades and fire compartment around the Green Room). Other major maintenance projects undertaken this year was the upgrade of one of the sub main electrical distribution boards that service the southern end of the site; a 30,000 hour major overhaul to the main air-conditioning chillers and commencement of the implementation of the 10-year Carpet Replacement Strategy program.

**With performance-based contract management,** we undertook the annual review of our Building Maintenance contract and Cleaning contract with a fourth contract year being awarded to United Services Group and Cleanevent, respectively. Three new performance-based contracts were awarded during the past 12 months: HVAC operation and maintenance (Hastie Services); Stage Automation equipment maintenance (State Automation); and Lifts and Escalators comprehensive maintenance (ThyssenKrupp

Elevators). Finally, our research project, 'Adopting BIM for Facilities Management' was named industry Project of the Year by the Association of Consulting Engineers.

**With a target score of 80% set for this year and for next,** daily inspections of the building under our Building Fabric Index (BFI), established in 2005, resulted in an average score of 83% (versus 84% for 2006/07 and 78% for 2005/06). Engaging staff across the organisation for the first time, daily inspections under our Building Presentation Index (BPI) resulted in an average score of 82% (the same as for the previous two reporting years).

**22 projects reached completion this year, part of the three-year Information Systems Strategic Plan,** approved by the Trust in 2006. Increased systems stability and capability were achieved via a number of initiatives. These included: launch of our new sydneyoperahouse.com website, which is both more accessible and able to handle increased traffic and ticket sales; a business continuity centre for customer facing systems were completed and tested; aging data-base servers were consolidated and replaced and our overall Information Security Management was strengthened.

**A cleaner environment, a sustainable business and a reduction in both our ecological footprint and our costs are ambitious, yet achievable,** ongoing aims. We created a sustainability group of building development and maintenance staff, contractors and consultants whose focus is on the technical aspects of these aims, including hot water usage, air-conditioning efficiency, waste minimisation and recycling. Water and energy plans have been produced and the energy plan has been submitted to Government, with the recommendations reviewed and progressively implemented. The following was achieved this year in three key areas:

### Energy Management

**We completed an assessment of water usage that will feed into our Water Savings Action Plan** and will look to implement key findings from this audit. The first phase of the Lighting Master Plan, with sunrise/sunset automated technology was installed for all external lighting. Thermostatic mixing valves were replaced and additional sub-metering was installed to improve monitoring of significant energy use equipment. To better understand our total current usage, the metering network has been expanded to remote sites. We maintained a 'green' component of 6% in our energy contract and our energy use profile was reassessed during the year, resulting in the identification of a number of energy saving initiatives under an Energy Management Strategic Plan. Seven initiatives under this are due for implementation over the next 12 to 18 months.

### Waste and Recycling

**A series of waste audits has enabled us to identify current diversion rates,** areas for improvement and to refine strategies for waste collection, removal, and procurement. An action plan defined targets for waste generation and recycling, with a contract for two years awarded to Cleanevent for implementation of the WRAPP report recommendations and to generate and coordinate a waste management system that will minimise waste and increase resource recovery. A commingled recycling service was made available to onsite caterers to increase the amount of recycling from waste in these areas, with sorting after collection. Recycled waste was increased by 21%, resulting in 27% of the total waste we produce now being recycled.

### Sustainability, energy and water-saving initiatives

**Water-efficient shower heads and waterless urinals** were installed in a dressing room as a trial, with the aim to reduce water consumption. Motion sensors for power requirements continue to be installed in meeting rooms and offices and staff participated in a sustainability workshop hosted by the City of Sydney for business and government leaders, in which the Council presented a plan for a sustainable city. Outcomes of the workshop were refined and presented to a public forum late in 2007.

### The Year Ahead

- Construction of two sets of escalators to the Concert Hall and Opera Theatre southern foyers (by mid 2009).
- Remaining works on the Accessibility and Western Foyers Project to be completed including finalisation of the new large capacity (by early 2009).
- Further development to the Access Masterplan, focusing on presenter and staff areas.
- Development of a Forecourt Masterplan.
- New Manager, Sustainability & Energy, to be appointed to lead, manage and integrate the development and implementation of energy management and sustainability initiatives organisation-wide.
- A planned replacement of our voice infrastructure.
- Further energy saving initiatives, including strategy development for greater efficiency in chiller operation, a revised approach to venue and Box Office air-conditioning, further automation to lighting, improvement to maintenance practices, introduction of energy-efficient motors.

# CORPORATE GOVERNANCE

## THE TRUST

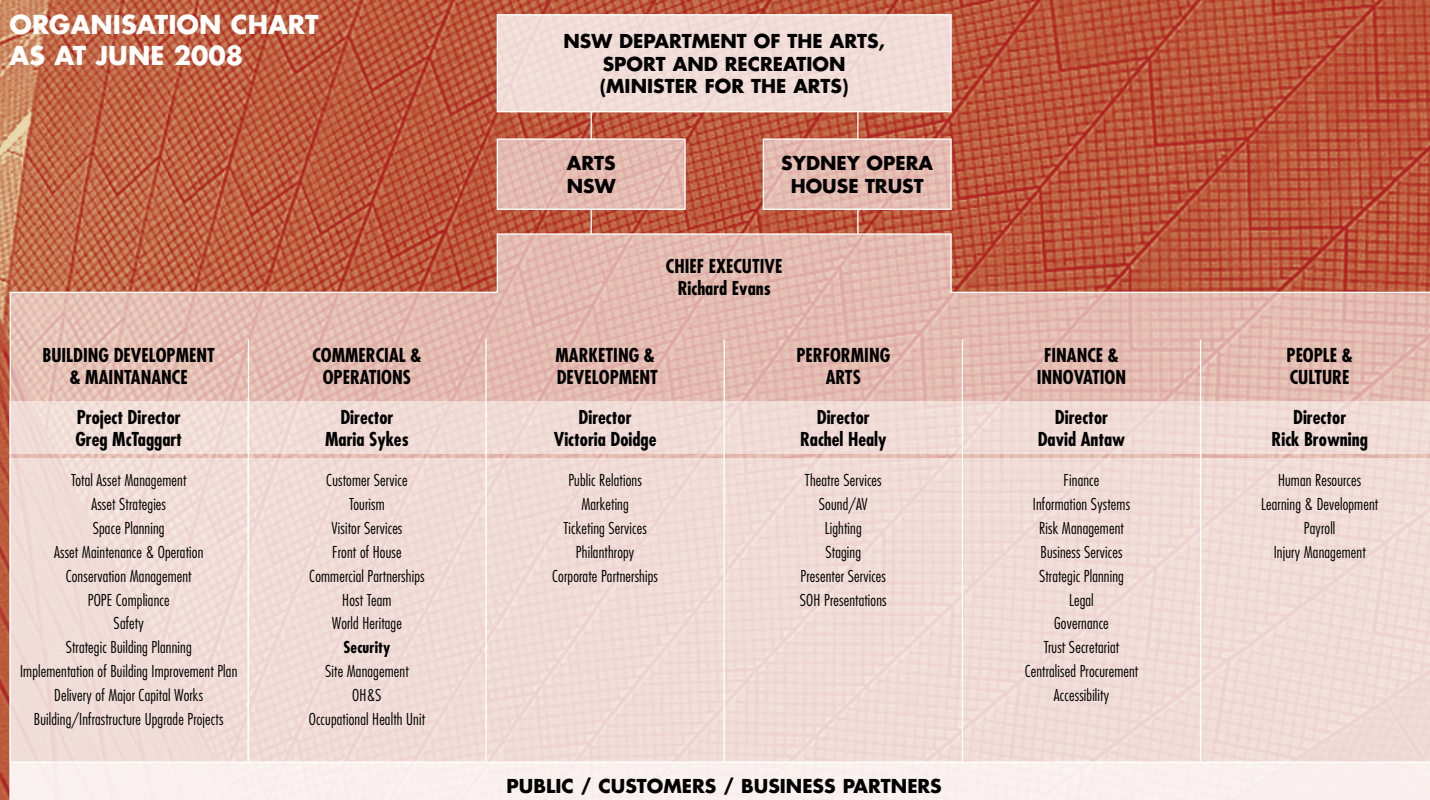
### The Trust's Objectives and Conduct

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's objectives are: 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*).

In February 2008 the Trust reviewed and individually signed a Code of Conduct for Trustees which covered the following: accountability for decision making and expenditure, use of public resources and information, official spokesperson for the Trust, gifts and benefits, disclosure of interests and managing conflicts of interest and reporting suspected corrupt conduct.

## ORGANISATION CHART AS AT JUNE 2008



PUBLIC / CUSTOMERS / BUSINESS PARTNERS

## TRUST COMMITTEES, MEMBERSHIPS, ATTENDANCES

### The Trust

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 Trust must include at least two persons who have knowledge of, or experience in the performing arts.

Ms Sue Natrass AO stepped aside from her role as Trustee to undertake the role of interim Chief Executive from 6 August 2007 to 27 January 2008.

Ms Renata Kaldor AO stepped aside from her post on the Conservation Council in October 2007, replaced by Mr Evan Williams AM who also assumed the chairmanship of the Council. Mr Dennis Watkins, who at the request of the Trust remained as Chair of the Conservation Council following completion of his term as Trustee, left to undertake the role of Head of Public Programs at Sydney Opera House on 12 November 2007.

Trustees reappointed to the Trust for a further three-year term from 1 January 2008 to 31 December 2010 were Mr Kim Williams AM (Chair), Mr Robert Leece AM, Ms Renata Kaldor AO, and Mr Leo Schofield AM.

Committees, their membership, frequency of meetings and attendance figures for the year are set out below. The figure directly following the Trustee's name is the number of meetings attended during the year and the figure in brackets indicates the number of possible attendances.

With key strategic and business items on the agenda the Trust met six times. Agenda items encompassed: overall business performance monitoring; review and endorsement of the annual business plan and rolling four-year strategic plan, Strategic Asset Management Plan, annual progress review of Disability Access Strategic Plan; strategic goal presentations; Trustee Code of Conduct, philanthropy; Israel Philharmonic Orchestra program; Opera Theatre; Utzon Foundation; Brand protection; government funding and Accessibility and Western Foyers project.

**Attendance at Trust meetings was as follows:** Kim Williams AM 6 (6), John Ballard 3 (6), Wesley Enoch 5 (6), Renata Kaldor AO 5 (6), Jacqueline Kott 5 (6), Robert Leece AM 5 (6), Sue Natrass AO 2 (2), Leo Schofield AM 3 (6), Barbara Ward 5 (6) and Evan Williams AM 6 (6).

In addition, a whole of Trust Planning Session was held for Trustees in February 2008. The focus of the session was on performance management and priorities; key organisation issues; financial planning context; strategic plan framework; fundraising; marketing; communications; redevelopment and funding.

### Risk Management (Audit) Committee

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

Six meetings were held this year with key agenda items including: review of business performance and the following internal audit reports – Financial Reconciliations Review and Cabcharge Expenditure Review. Agenda items also included end of month financial results; commercial food and beverage retail outlets; 2006/7 annual accounts; business process review; quarterly progress with Information Systems Strategic Plan; *Play! A Video Game Symphony* post-event analysis, *Inside I* business case, Gatz business case; APEC debrief; PACC survey; review of Delegations of Authority schedule; disaster recovery; contract variations; email security; Electricity Contracts delegations and international visits. **Attendance at Risk Management Committee meetings was as follows:** Trustees: Barbara Ward 6 (6), Kim Williams AM 5 (6) and Sue Natrass AO 3 (3).

### Building Committee

The Building Committee provides guidance to the Trust on the implementation of the Venue Improvement Programme, 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 Programme project development and execution.

Six meetings were held this year, with key agenda items including: Western Foyers and Escalators, Smoke Management upgrade, Fire Hydrant Replacement project, Fire Damper Upgrade project, Place of Public Entertainment compliance, Concert Hall Acoustics, Opera Theatre Renewal, Lighting Masterplan, contract extensions for building works, asset risks, VIP risk management plans, Strategic Asset Maintenance and Parapet Wall, Handrail, Roadway and Membrane project and Lifts and Escalators review.

**Attendance at Building Committee meetings was as follows:** Trustees: Robert Leece AM 6 (6), Kim Williams AM 6 (6), Evan Williams AM 6 (6). **Management:** Richard Evans 3 (3), Sue Natrass AO as Interim CEO 2 (2), Norman Gillespie 1 (1), David Antaw 6 (6), Greg McTaggart 6 (6).

### Conservation Council

The Conservation Council Charter was expanded following Sydney Opera House's inscription on the World Heritage List on 28 June 2007. In addition to providing advice on the preservation, conservation and development of the building and site, the charter also now includes a monitoring and advisory role for the Trust on conserving World Heritage values. Membership of the Council was also expanded to include one representative each of the NSW Heritage Branch, the Department of Infrastructure, Planning and Natural Resources (NSW) and Arts NSW.

Four meetings were held this year, with key agenda items including Conservation Management, Accessibility and Western Foyers Project, proposed Forecourt Marquee during closure of The Studio and Parapet Wall, Handrail, Membrane and Roadway Project.

**Attendance at Conservation Council meetings was as follows:** Trustees: Evan Williams AM 3 (3); Renata Kaldor AO 0 (1), Jacqueline Kott 4 (4). **Management:** Sue Natrass AO as Interim CEO 1 (1), Richard Evans 3 (3), Maria Sykes 4 (4), Paul Akhurst 3 (3) and Greg McTaggart 4 (4). **External Specialists:** Dennis Watkins 1 (1), Susan McDonald 1 (1), Peter Mould 3 (4), John Nutt 4 (4), Sheridan Burke 4 (4), Rajeev Maini 3 (3), Jason Perica 3 (4), Hugo Leschen 2 (4) and Shane McMahon 1 (1) as representative for Mr Leschen.

### Philanthropy Committee

The Philanthropy Committee is responsible for defining the scope and framework of the Philanthropy Program and ensuring obligations are met regarding compliance with relevant laws and regulations, monitoring the implementation of the program and leading the development of a culture with Sydney Opera House that will ensure the long-term sustainable capacity to attract and maintain private gift support.

Four meetings have been held with key agenda items including report on 2006/7 Annual Giving Program and the strategy for 2007/8 and the Israel Philharmonic Orchestra fundraising. **Attendance at Philanthropy Committee meetings was as follows:** Trustees: John Ballard 4 (4), Kim Williams AM 1 (4), Renata Kaldor AO 4 (4) and Leo Schofield AM 1 (4). **Management:** Richard Evans 2 (2), Sue Natrass AO as Interim CEO 1 (1), Norman Gillespie 1 (1), David Antaw 4 (4), Victoria Doidge 2 (2) and Naomi Gabel 2 (2).

### Performance Review Committee

The Performance Review Committee is responsible for ensuring that the executive team performs to the agreed standard in the achievement of Sydney Opera House's organisation objectives.

One meeting was held this year. The committee utilises regular Trust meetings to discuss performance review matters. **Attendance at Performance Review Committee meetings was as follows:** Trustees: Kim Williams AM 2 (2), John Ballard 2 (2), Renata Kaldor AO 2 (2), Sue Natrass AO 1 (1).

### Sydney Opera House Appeal Fund

The Sydney Opera House Appeal Fund, with membership identical to the Trust, met once. **Attendance at the Appeal Fund meeting was as follows:** Kim Williams AM 1 (1), John Ballard 0 (1) Wesley Enoch 1 (1), Renata Kaldor AO 1 (1), Jacqueline Kott 1 (1), Robert Leece AM 1 (1), Sue Natrass AO 1 (1), Leo Schofield AM 0 (1), Barbara Ward 1 (1) and Evan Williams AM 1 (1).

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

# THE TRUST



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



**JOHN BALLARD, MBA, FAICD**, appointed 2000, is a Director at Fonterra Cooperative Group Ltd and Magellan Flagship Fund Limited. John is also a Trustee of Pacific Equity Partners Fund. Prior to this, he was Chief Executive Officer and Managing Director of Southcorp, a Director of Woolworths Limited, CSR Limited and Chairman of Wattyl Limited. John has an MBA from Columbia University in New York with a major in Marketing and International Business, and has worked in Europe, Asia and Australia. He is Chair of the Philanthropy Committee.



**ROBERT LEECE AM, RFD, BE, M.Eng. Sc, MBA, F.I.E.Aust, CPEng**, appointed 2002, is Chairman of the Health Infrastructure Board and was previously Chief Operating Officer, Tenix Pty Ltd, Deputy Director-General of the Olympic Coordination Authority and held board positions of various public and private organisations. Throughout his career he has been responsible for the successful development and construction of over \$10 billion of infrastructure and buildings in Australia. Robert is Chair of the Building Committee.



**SUE NATRASS AO**, appointed 2006, is Chair of the Collections Council of Australia Ltd, the Confederation of Australian International Arts Festivals and the Cultural Development Advisory Board of the Melbourne City Council. She is also a Director of the Harold Mitchell Foundation, the Brian Stacey Memorial Trust and the John Truscott Design Foundation. In addition Sue is also on the boards of Federation Square Management Pty Ltd and the Theatre Royal Hobart and is a member of the Melbourne and Olympic Parks Trust. Previously, Sue was the Artistic Director of the Melbourne International Festival of the Arts and General Manager of the Victorian Arts Centre, as well as being an Arts consultant since 2000. She was President and is now a Life Member of the AEIA, was Chair of the Melbourne 2006 Commonwealth Games Cultural Working Group and the M2007 World Swimming Championships Cultural Program Working Group and, until recently, was on the Board of the Melbourne Football Club. Sue is a member of the Risk Management Committee.





**WESLEY ENOCH**, appointed 2007, is a member of the Murri people of Southern Queensland. Wesley is currently Associate Artistic Director at Belvoir Street Theatre. Previously, he has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts, an Associate Artist with the Queensland Theatre Company and a Resident Director with the Sydney Theatre Company. In 2002 Wesley was the recipient of a Cité International des Arts residency in Paris. He also won the 2005 Patrick White Playwright's Award for the play *The Story of the Miracles at Cookie's Table*.



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



**JACQUELINE KOTT, BA, Hon Fellow, Hon D**, appointed 2002, has a long and illustrious career in theatre, film and television as an actor, teacher and administrator. She was the inaugural administrator of the Australian National Playwrights Conference, is a former member of the Australia Council, the Board of Management of the Seymour Theatre Centre, the Board of NIDA, and the advisory panel for the theatre department of the University of Western Sydney. After a lifetime of involvement with the performing arts, as a performer and audience member, Jacqueline is also President of the Royal Hospital for Women Foundation and is a member of the Conservation Council.



**LEO SCHOFIELD AM**, appointed 2005, brings outstanding artistic, entrepreneurial and commercial expertise to the Trust. He is a former Director of Sydney Festival, Artistic Director of the Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994-96), and Artistic Director of Sydney's New Year's Eve Celebrations (2002-04). He has recently been involved in Australian debut presentations of a number of major international events and companies, including the Edinburgh Military Tattoo and the Paris Opera Ballet. He is also a well-known and respected journalist and a television broadcaster. He has worked closely with many arts organisations in a fundraising capacity and was a Trustee of the Powerhouse Museum, Sydney. Leo has recently been appointed to the board of the National Portrait Gallery in Canberra. He is a member of the Philanthropy Committee.



**BARBARA WARD, BEc, M. Pol. Econ**, appointed 1999, is the Chair of Country Energy, a Director of Lion Nathan Limited and former Director of Allco Finance Group limited and Multiplex Limited. Barbara has been recently appointed to the board of Qantas Airways Limited. Barbara's balance of corporate and community experience reflects Sydney Opera House's goal to deliver financial results without compromising our cultural and community objectives. Barbara is Chair of the Risk Management Committee.



**EVAN WILLIAMS AM**, appointed 2006, was head of the NSW Government's cultural sector from 1986 to 2001, when he was appointed a senior adviser in the NSW Cabinet Office. He has filled previous temporary vacancies on the Sydney Opera House Trust and served as a member of the Archives Authority of NSW and the Australian International Cultural Council, as well as on the boards of the Sydney Biennale and Sydney Festival. A Walkley Award-winning journalist and former newspaper editor, he has been a film critic of *The Australian* since 1981 and a member of the board of the Australian Chamber Orchestra since 2002. He was a speechwriter and arts adviser to the Hon. E.G. Whitlam from 1973 to 1977. Evan is Chair of the Conservation Council and a member of the Building Committee.

# EXECUTIVE TEAM



**RICHARD EVANS**, appointed Chief Executive in January 2008, began work as a freelance promoter, publicist, stage and production manager, eventually taking on the role of Executive Producer with the New Zealand Puppet Theatre. In 1993, Richard Evans moved to Australia, working with Spare Parts Puppet Theatre in Fremantle and later became General Manager of DeckChair Theatre Company, also in Fremantle. In 1995, he joined the State Theatre Company of South Australia as Associate Producer. Richard was General Manager of Bell Shakespeare Company from 1997 until 2002 when he became General Manager of The Australian Ballet and Executive Director in 2004. After over 15 years in the industry in Australia, Richard was Secretary of the Australian Major Performing Arts Group in 2000-01, served on the Executive Council of the Australian Entertainment Industry Association from 2002 to 2005, and was Chairman of the Board of Lucy Guerin Inc from 2006 to 2007. He is a member of the Building Committee, Conservation Council and Philanthropy Committee.



**DAVID ANTAW, B.Bus, M.Com, FCPA**, appointed in October 2006, is Director, Finance and Innovation and is responsible for finance, information systems, risk management, business services, strategic planning, legal, governance and trust secretariat functions, centralised procurement and corporate records. David has a substantial depth of public and private sector experience at a senior level. His previous role was General Manager Finance and Corporate Services at Energy Australia. David has also held various senior financial and business development roles with Pioneer International and Tubemakers of Australia and has significant mergers and acquisitions experience. He is a member of the Building Committee and Philanthropy Committee.



**RICK BROWNING, C.A.H.R.I.**, appointed as Director, People and Culture in August 2007, is responsible for human resources, learning and development, payroll and injury management. Rick has over 30 years of experience in human resource management and general management, with extensive experience in service industries including hospitality, retail and banking. Growing up in Tasmania, Rick was heavily involved in the performing arts through stage management and performance at the Theatre Royal and Hobart's Playhouse. In recent times, Rick has maintained an active interest in the arts and event management through the Sydney Olympics, and administration and concert management of one of Sydney's largest choirs.



**VICTORIA DOIDGE, B. Bus., Mktg**, appointed as Director, Marketing and Development in February 2008, Victoria's portfolio includes public relations, marketing, ticketing services, philanthropy and corporate partnerships. Prior to joining Sydney Opera House, Victoria held the position of Chief Marketing Officer for leading global digital marketing services provider, BlueFreeway. Prior to her role at BlueFreeway, she held the position as Director Market Development for the Sydney Symphony, a presenting partner of Sydney Opera House. Victoria was a co-founder and director of Australia's first online music destination, ChaosMusic, launched in 1998 and listed on the Australian Securities Exchange in 1999. Victoria has also held marketing and sales roles for OzEmail, Radio 2SM and News Limited. Victoria is a senior member of the Australian Marketing Institute and a member of the Philanthropy Committee.



**RACHEL HEALY, BA**, appointed as Director, Performing Arts in August 2006, is responsible for theatre services, sound/audio visual, lighting, staging, presenter services and Sydney Opera House presentations. Former General Manager of Company B at Belvoir Street Theatre, Rachel has been working in the performing arts for eighteen years as a manager and producer. Prior to her appointment at Belvoir Street Theatre in 1997, Rachel worked with The Australian Ballet, Handspan Theatre in Melbourne and Magpie Theatre, the youth wing of the State Theatre Company of South Australia. Rachel has served on a number of arts boards, including Legs on the Wall, the Arts Industry Council (Victoria) and was Deputy Chair of the Theatre Board of the Australia Council. In 1998 she was awarded the inaugural Nugget Coombs Award for Arts Administration in the Young Manager category and in 2002 Rachel was awarded a fellowship from the Harvard Club of Australia to participate in a study course in management of not-for-profit companies at Harvard Business School.



**GREG McTAGGART, BE (Hons), MEng. Sc., Grad. Dip. Mgt., MIEAust., CPEng.**, appointed as Director, Building Development and Maintenance in April 2008, is responsible for maintenance and conservation of the building, as well as major building projects. Greg joined the organisation in 2003 and was previously the Project Director responsible for the planning and delivery of all major building projects, including the Utzon Room, Western Colonnade, Western Foyers, external Lighting and the Opera Theatre Renewal Concept Design Study. Greg has been involved in the delivery of public infrastructure and building projects for over 30 years including ANZ Stadium, Sydney Athletic & Aquatic Centres and the Regatta Centre at Penrith Lakes. Greg was also involved in the planning, construction and operational activities associated with the Sydney 2000 Olympic and Paralympic Games and received the 'Olympic Golden Rings' award from the International Olympic Committee for his contribution to the Games. Greg is a member of both the Building Committee and Conservation Council.



**MARIA SYKES, BA (Hons)**, appointed to Sydney Opera House in 2002, is Director, Commercial and Operations. Maria is responsible for commercial partnerships, tourism and visitor operations, customer service, front of house operations and the Host team, World Heritage and emergency planning and response. Maria has held various positions in the private and public sector, including policy roles in international affairs agencies in the UK. Maria moved to Sydney in 1995, and before joining Sydney Opera House held various policy roles in the NSW Cabinet Office, including economic development, arts and tourism policy, before heading up the Cabinet Secretariat to oversee the management of the Government's legislative program. Maria was a French Announcer for the 2000 and 2004 Olympic Games. Maria is a member of the Conservation Council.

# PEOPLE AND CULTURE

Identifying our values and creating a culture in which they can be lived became a major focus. Our new CEO made changes to deepen these qualities, creating a new organisational structure to facilitate their integration. We created a leadership development program, broadened Workplace Giving options and continued our focus on safety and fairness in the workplace.



Building Leadership  
Streamlining Capabilities  
Identifying Values

## KEY OUTCOMES 2007/08

### Bringing extensive performing arts experience and an intimate knowledge of Sydney Opera House, Richard Evans

commenced as CEO in January, after his successful tenure as Executive Director of The Australian Ballet. Increased collaboration and the streamlining of performance and accountability were high on his initial agenda and a major organisational re-structure took place in April 2008.

Logically linking strategic development with maintenance, the Building Development and Facilities units were amalgamated; commercial operations – Food & Beverage, Retail and Licensing - were brought under the auspices of Operations, all now reporting to a single Director; a new portfolio, Finance and Innovation, now encompasses Information Systems and the new Central Procurement unit.

**An improved event delivery service was the result of refined work practices,** the creation of service delivery standards and changes made to the labour charging system. Hirers now have more certainty around costs for labour and equipment. Safety has been improved and more opportunities for training and development have been created for theatre technical staff.

**Creating a bridge for brand integration into our culture,** we identified six organisational values. Each value has been built into a leadership pipeline so that staff at every level are able to interpret them in their day-to-day functions, and role statements have been revised to reflect all six values in individual performance criteria. A reinvigorated performance planning and review system now enables all staff to monitor their own performance against values and required behaviours. This information will help build a dynamic, cross-organisational learning matrix.

**Fostering an ongoing learning environment for staff,** we delivered over 7,700 training and development hours this year (up from 7,000 in 2006/7 and 6,000 in 2005/6). Key programs included five Leadership Development Modules, new 'Essential Tour' training for Tour Guides, and role training for Hosts, Tour Guides and Front of House staff. We ran Organisational Orientation and accredited training for new Workplace Trainers and programs on Occupational Health & Safety, Information Technology, Records Management and Arts Management.

**Focusing on effective communication, coaching for success and satisfying some universal human needs,** a leadership program was run for 107 people leaders in the organisation. This was a development following the 2007 Employee Opinion Survey, from which communication, planning, management and performance recognition were areas identified as needing improvement.

**Remaining a key organisational priority,** health and safety recorded a further improvement this year. In spite of an increase in the number of performances, there was a reduction in the number of staff accidents (229, down from 252 in 2006/7). The number of Workers Compensation cases has also decreased (44, down from 46 in 2006/7). However, due to a small number of long-term injury cases carried over into this year, time lost to injuries has increased (5.09, up from 4.21 hours lost per thousand hours worked in 2006/07). There were 11 WorkCover reportable incidents this year. Refer page 67 for more detailed information.

- **Meeting five times this year,** the OH&S committee reviewed Safety Week planning, risk assessments, accident and injury reporting.
- **Improving the accuracy of reporting,** particularly in relation to WorkCover reportable incidents, a new incident reporting and recording system was introduced.
- **Improving OH&S procedures** for staff working in the Concert Hall ceiling, a detailed risk assessment was completed for that space.
- **Contributing to an increasingly safe work environment,** nine Safe Work Procedures were reviewed and updated throughout the year.
- **Consolidated into one day in October,** Safety Week 2007 targeted increasing staff awareness of, and building skills in, the OH&S aspects of the working environment.
- **Promoting a healthy and fit workforce,** a free flu vaccination was again offered to staff, with a subsidised offer extended to contractors and hire staff of \$10 per vaccine, with 70 people taking it up; 244 Pilates and Yoga classes were run in-house this year.
- **Increasing awareness to prevent workplace injuries,** a four-hour Manual Handling training session for 49 staff focussed on risk factors and safety techniques.

**Increasing our focus on Workplace Giving,** the scheme has been extended to offer staff other ways in which they can contribute to this important social program. Staff can now volunteer, donate presents and participate in fundraising events, in place of, or in addition to, regularly donating from their salaries. Over 30 staff Ambassadors are now taking an active role in the coordination of events which together raised some \$5,000 in cash and \$6,000 in goods. 73 staff personally donated \$13,930 to Boys Town, Redkite, OzGreen, The Benevolent Society, Beyond Blue, The NSW Cancer Council and the RSPCA.

**Equal Opportunity Initiatives this year focused on creating a fair workplace** in which employees' views are heard and their EEO needs are included in planning. Incorporation of EEO principles and practices into regular and specialised staff development programs has been designed to ensure that managers and employees alike are informed, trained and accountable in this regard. For details on these and other current and upcoming EEO initiatives, refer to page 64.

**Training was taken to a new level this year,** beginning with our successful re-registration as a Registered Training Organisation, enabling us to deliver Certificate III to Advanced Diploma qualifications in the Entertainment Industry Training Package and Certificate IV in Frontline Management in a Business Services Training Package. We also participated on the Board of Arts Training NSW, the state advisory body to the Government on training requirements and skills shortages in the arts and cultural industries. A 12-month Graduate Indigenous Traineeship was completed, funded by the Elsa Dixon Aboriginal Employment Program from the NSW Department of Education and Training. Following a 12-month indentured traineeship under our auspices, two Certificate III qualifications in Live Production, Theatre and Events, were awarded to entry-level trainees at the Sydney Convention and Exhibition Centre. A further two traineeships commenced in March and a Train the Trainer program was provided for 10 training staff and one contractor.

### The Year Ahead

- Introduction of the Marker Business Excellence Project to facilitate collaborative engagement and learning.
- Development of a dynamic cross-organisational learning matrix to help staff live our values day to day.
- Leadership training to be extended to all staff.
- Further OH&S initiatives to ensure our safety record keeps improving.
- Finalisation of the policy review process including a new framework for policy development and implementation.
- Negotiation of a new Enterprise Agreement.
- Introduction of an e-Learning Strategy to meet needs for accessible, immediate and flexible learning solutions.
- A vocational and competency framework to clearly identify development and career-path options.
- Provision of professional development workshops for 30 Sydney Opera House trainers and assessors.
- BSB Certificate IV and Diploma to be added to the Business Services Training Package in late 2008.

# FINANCIALS

## OPERATING RESULT

The overall contribution is a loss for the year of \$19.6m. This comprises a contribution from Operations of \$4m and a net loss of \$23.6m from building maintenance and development.

Sydney Opera House actively prioritises general activities to ensure that it has adequate cash reserves to maintain and sustain operations. Over 2007/08 the operating cashflow was \$2m. The key elements of this were the 2007/08 general operations \$4m contribution offset by investment in capital assets of \$2m. The strong operating contribution benefited from a number of one off events and a deferral of some programming investment into 2008/09.

Maintenance of adequate cash reserves has allowed general operating activities to cope with fluctuation in commercial and philanthropy income as well as manage risks associated with around-the-clock building operations. General operating cash reserves at \$6.4m are not considered large being only 8% of operating revenue and immaterial in terms of \$1.9 billion in net assets. This should also be seen in the context of the economic environment in early 2008/09 which is driving weaker commercial activity and contribution. Tourism numbers in particular are expected to slow, highlighting uncertainty in global markets.

### Operating Revenue

The 2007/08 year was also a strong year for operating revenues which grew by 8%, an increase of \$6m on the prior year. Key points to note include:

- venue based rentals and recoveries increased by 18% to \$17.5m due to growth in Concert Hall and Outdoor activities;
- tourism revenues grew by 8% to \$515,000 due to higher language tours revenue.

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

- overall 1,661 performances were presented at the Sydney Opera House an audiences of 1,269,996, an increase of 4% and 5% respectively over the prior year;
- our four Resident Companies presented 557 performances covering opera, music, ballet and theatre to audiences of 681,300; and
- Sydney Opera House presented 734 performances, covering a wide range of genres to audiences of 303,771.

Expenditure on Sydney Opera House supported programming activities increased to \$8.5m with a cost, net of related production income, of \$2.4m.

## Building Development and Maintenance

The net loss of \$23.6m attributable to building maintenance and development is primarily a timing variance as government grants are received in one financial year period and expended in the same or subsequent financial year periods.

The maintenance funding for 2007/08 was \$23m of which \$16.1m was received in advance in 2006/07. In 2007/08 maintenance expenditure totalled \$22.8m, of which \$7.6m was capitalised.

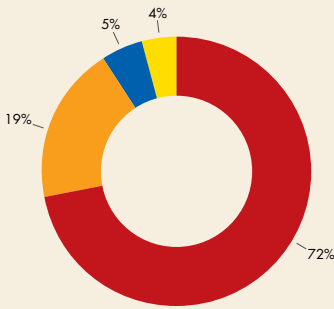
Building development grants for \$25m covering the refurbishment of the Parapet wall, roadway and Place of Public Entertainment compliance were received in 2006/07, with work commencing on these projects in 2007/08. The \$5.3m expended on these projects at 30 June 2008 is largely capital.

In 2007/08 the Venue Improvement Programme (VIP) capital funding (part of a \$69m package of funding approved by NSW Government in 2001/02) achieved:

- significant progression on the construction of the Western Foyers Upgrade and Accessibility Project, which will result in lift access at the lower concourse, main arrivals concourse and Box Office levels, with escalators then carrying patrons up to the southern foyer level of the Concert Hall and Opera Theatre. Also the works comprise accessibility improvements to the Playhouse Theatre; and
- investigations into acoustic improvements for the Concert Hall.

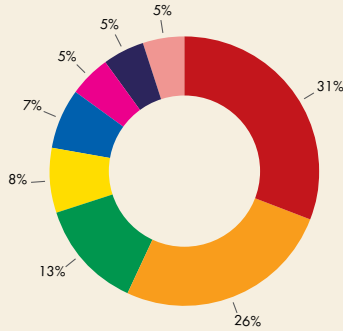
	2008 \$000	2007 \$000
<b>Operating Activities</b>		
<i>Revenues</i>		
Operating revenues	62,923	56,937
Government endowment	14,424	13,148
	77,347	70,085
<i>Expenses</i>		
Operating expenses	73,307	69,191
<b>Operating profit before depreciation and other activities</b>	<b>4,041</b>	<b>894</b>
<b>Other Activities</b>		
<i>Revenues</i>		
Maintenance grants	6,939	16,100
Other capital grants	0	34,424
Asset-related revenues & adjustments	3,092	1,962
Appeal fund	0	10
	10,031	52,496
<i>Expenses</i>		
Decrease in prepaid superannuation	0	6
Building refurbishment & maintenance expenses	15,992	14,821
Depreciation	17,723	18,395
	33,715	33,222
<b>Other Activities surplus/(deficit) incl. depreciation</b>	<b>(23,684)</b>	<b>19,274</b>
<b>Surplus/(Deficit) for year, as per Audited Financial Report Income Statement</b>	<b>(19,643)</b>	<b>20,168</b>

**SOURCES OF FUNDING FOR OPERATING ACTIVITIES  
2008/07**



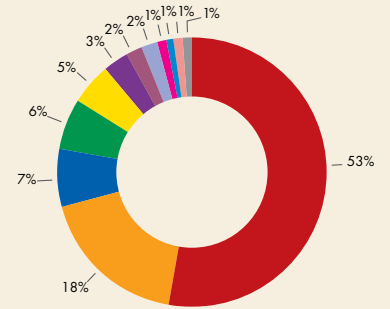
	\$000
Self-generated - commercial & recoveries	55,979
Endowment	14,424
Self-generated fundraising	4,009
Interest	2,935

**COMMERCIAL REVENUE SOURCES  
2008/07**



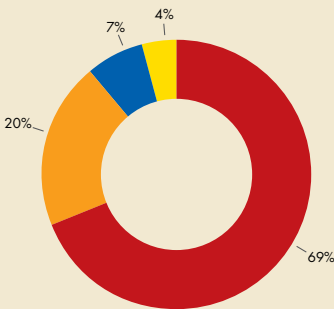
	\$000
Venue rental & recoveries	17,465
Programming	14,329
Tourism Services	7,259
Food and Beverage	4,629
Ticketing Services	3,935
Front of House	2,958
Business Development & Retail	2,669
Other revenue & recoveries	2,735

**OPERATING EXPENSES  
2008/07**

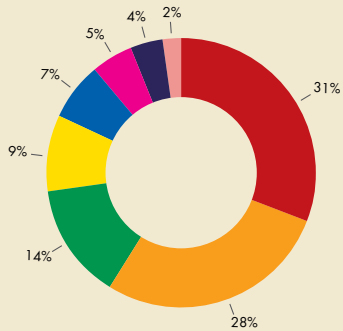


	\$000
Personnel expenses	38,564
Presentations	13,476
Marketing	5,348
Facility expenses	4,390
Administration	3,886
Fees for Services	1,962
Merchandising (incl. joint ventures)	1,726
Other	1,170
Tourism	1,041
Repairs & Maintenance	604
Consumables & Minor Equip.	742
Training	388

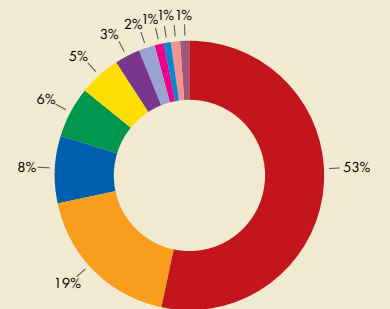
**2006/07**



**2006/07**



**2006/07**



## FINANCIAL STATEMENTS

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### SYDNEY OPERA HOUSE TRUST

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

Pursuant to Section 41C 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 report exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2008, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit Regulation 2005 and the Treasurer's Directions.

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



KIM WILLIAMS AM  
CHAIRMAN



SUE NATRASS AO  
MEMBER, RISK MANAGEMENT COMMITTEE

SYDNEY  
2 OCTOBER 2008





GPO BOX 12  
SYDNEY NSW 2001

## INDEPENDENT AUDITOR'S REPORT SYDNEY OPERA HOUSE TRUST

To Members of the New South Wales Parliament

I have audited the accompanying financial report of the Sydney Opera House Trust (the Trust), which comprises the balance sheet as at 30 June 2008, the income statement, statement of recognised income and expense and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

### Auditor's Opinion

In my opinion, the financial report:

- presents fairly, in all material respects, the financial position of the Trust as at 30 June 2008, and its financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2005.

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

### The Trustees' Responsibility for the Financial Report

The members of the Trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the PF&A Act. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

### Auditor's Responsibility

My responsibility is to express an opinion on the financial report based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial report is free from material misstatement.

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

I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my audit opinion.

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.

### Independence

In conducting this audit, the Audit Office of New South Wales has complied with the independence requirements of the Australian Auditing Standards and other relevant ethical requirements. The PF&A 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 of New South Wales are not compromised in their role by the possibility of losing clients or income.

Peter Carr FCPA  
Director, Financial Audit Services

8 October 2008  
SYDNEY

**BEGINNING OF AUDITED FINANCIAL REPORT**
**INCOME STATEMENT**

FOR THE YEAR ENDED 30 JUNE 2008

	NOTE	2008 \$000	2007 \$000
<b>Income</b>			
Sale of goods and services income	3(a)	49,527	44,702
Share of net profits for joint ventures accounted for using the equity method	18	607	704
Investment income	3(b)	6,231	4,849
Grants and contributions	3(c)	4,088	5,312
Government contributions income	3(d)	21,363	63,672
<b>Total Income</b>		<b>81,816</b>	<b>119,239</b>
<b>Expenses</b>			
Personnel services expense	4(a)	39,054	37,213
Other expenses	4(b)	28,636	28,696
Maintenance expense	4(c)	15,968	14,701
Depreciation and amortisation expense	4(d)	17,801	18,461
<b>Total Expenses</b>		<b>101,459</b>	<b>99,071</b>
<b>(Deficit)/Surplus for the Year</b>	<b>19</b>	<b>(19,643)</b>	<b>20,168</b>

**STATEMENT OF RECOGNISED INCOME AND EXPENSE**

FOR THE YEAR ENDED 30 JUNE 2008

	NOTE	2008 \$000	2007 \$000
Net (decrease) in Hedging reserve	8	(7)	-
<b>Total loss recognised directly in equity</b>		<b>(7)</b>	<b>-</b>
(Deficit) / Surplus for the period	19	(19,643)	20,168
<b>Total Recognised income and expense for the year</b>		<b>(19,650)</b>	<b>20,168</b>

The accompanying notes form part of this financial report.

**BALANCE SHEET**

AS AT 30 JUNE 2008

	NOTE	2008 \$000	2007 \$000
<b>ASSETS</b>			
<b>Current Assets</b>			
Cash and cash equivalents	6	75,303	104,945
Trade and other receivables	7	2,362	4,649
Prepayments		2,852	436
GST Receivable		1,452	1,312
Derivatives used for hedging	8	373	-
Inventory	9	93	64
<b>Total Current Assets</b>		<b>82,435</b>	<b>111,406</b>
<b>Non-current Assets</b>			
Property, plant and equipment	10	1,833,476	1,823,465
Intangible assets	11	1,029	1,472
Investment accounted for using equity method	18	221	221
<b>Total Non-current Assets</b>		<b>1,834,726</b>	<b>1,825,158</b>
<b>Total Assets</b>		<b>1,917,161</b>	<b>1,936,564</b>
<b>LIABILITIES</b>			
<b>Current Liabilities</b>			
Trade and other payables	12	8,227	9,220
Deferred Revenue	13	6,767	6,386
Payables - Personnel Service providers	14	6,045	5,676
Derivative financial instruments	8	380	-
<b>Total Current Liabilities</b>		<b>21,419</b>	<b>21,282</b>
<b>Non-current Liabilities</b>			
Payables - Personnel Service providers	14	704	658
Provisions	15	403	338
<b>Total Non-Current Liabilities</b>		<b>1,107</b>	<b>996</b>
<b>Total Liabilities</b>		<b>22,526</b>	<b>22,278</b>
<b>Net Assets</b>		<b>1,894,635</b>	<b>1,914,286</b>
<b>EQUITY</b>			
Accumulated funds	19	244,485	264,128
Reserve	19	1,650,150	1,650,158
<b>Total Equity</b>		<b>1,894,635</b>	<b>1,914,286</b>

The accompanying notes form part of this financial report.

## CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2008

	NOTE	2008 \$000	2007 \$000
<b>Cash flows from operating activities</b>			
<b>Receipts</b>			
Receipts from operations		67,374	55,881
Interest received		6,235	4,868
Cash flows from Government		21,363	63,672
<b>Total Receipts</b>		<b>94,972</b>	<b>124,421</b>
<b>Payments</b>			
Payments to suppliers and personnel service providers		(97,494)	(88,952)
<b>Total Payments</b>		<b>(97,494)</b>	<b>(88,952)</b>
<b>Net Cash (outflows) / inflows provided by operating activities</b>	25	<b>(2,522)</b>	<b>35,469</b>
<b>Cash flows from investing activities</b>			
Payments for property, plant and equipment		(27,120)	(17,147)
<b>Net cash (outflows) / inflows from investing activities</b>		<b>(27,120)</b>	<b>(17,147)</b>
<b>Net (decrease) / increase in cash and cash equivalents</b>		<b>(29,642)</b>	<b>18,322</b>
Cash and cash equivalents at the beginning of the financial year		104,945	86,623
<b>Cash and cash equivalents at the end of the financial year</b>	6	<b>75,303</b>	<b>104,945</b>

The accompanying notes form part of this financial report.

## SYDNEY OPERA HOUSE TRUST NOTES TO AND FORMING PART OF THE FINANCIAL REPORT

FOR THE YEAR ENDED 30 JUNE 2008

### 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

#### (a) Reporting Entity

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

This financial report for the year ended 30 June 2008 has been authorised for issue by the Sydney Opera House Trust on 2 October 2008.

#### (b) Basis of Preparation

The financial report is a general purpose financial report which has been prepared on an accruals basis and in accordance with applicable Australian Accounting Standards (which include Australian Accounting Interpretations), the requirements of the Public Finance and Audit Act, 1983, and the Public Finance and Audit (General) Regulation, 2005, and Treasurer's Directions.

Property, plant and equipment, collection assets and financial assets at 'fair value through profit or loss' are measured at fair value. Other financial report items are prepared on an accrual basis and based on historical costs. The methods used for measuring fair value are discussed further below.

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.

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

Figures shown in the financial report have been rounded to the nearest \$1,000 and expressed in Australian currency, except in note 5 where amounts are stated in whole dollars.

#### (c) Statement of Compliance

The financial statements and notes comply with Australian Accounting Standards which include Australian Accounting Interpretations.

#### (d) Insurance

The Trust's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience.

#### (e) 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; and
- receivables and payables are stated with the amount of GST included.

Cash flows are included in the cash flow statement on a gross basis. However, the GST components of cash flows arising from investing and financing activities which is recoverable from, or payable to, the Australian Taxation Office are classified as operating cash flows.

#### (f) Income Recognition

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

#### (i) Government Contributions

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

**(ii) Sale of Goods**

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

**(iii) Rendering of Services**

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

**(iv) Investment Income**

Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and Measurement. Rental revenue is recognised in accordance with AASB 117 Leases on a straight-line basis over the lease term.

Royalty income is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement.

**(v) Grants and Contributions**

Grants and contributions (including donations) are generally recognised as income, when the Trust obtains control over the assets comprising the grants and contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met and in the case of donations on receipt of cash.

**(g) Assets**

**(i) Acquisition of Assets**

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

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

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

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

**(ii) Capitalisation Threshold**

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

**(iii) Revaluation of Property, Plant and Equipment**

Physical non-current assets are valued in accordance with the "Valuation of Physical Non-Current Assets at Fair Value" Policy and Guidelines Paper (TPP 07-01). This policy adopts fair value in accordance with AASB 116 Property, Plant and Equipment and AASB 140 Investment Property.

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

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

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

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

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

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

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

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

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

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

**(iv) Impairment of Property, Plant & Equipment**

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

**(v) Intangible Assets**

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

Intangible assets are subsequently measured at fair value only if there is an active market. As there is no active market for the agency's intangible assets, the assets are carried at cost less any accumulated amortisation.

The useful lives of intangible assets are assessed to be finite. The Trust's software is amortised on a straight line basis over 3-5 years.

All intangible assets were assessed for impairment as at 30 June 2008. No intangible assets were found to be impaired.

**(vi) Depreciation and Amortisation**

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

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

Land is not a depreciable asset. The Sydney Opera House building and the artwork collection are considered to be heritage assets with an extremely long useful life. Depreciation for these items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation rates are shown hereunder:

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

**(vii) Maintenance**

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

**(viii) Leased Assets**

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

The Trust has no finance leases.

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

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

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

**(ix) Loans and Receivables**

Loans and receivables are non-derivative financial assets with fixed or determinable payments that are not quoted in an active market. These financial assets are recognised initially at fair value, usually based on the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method, less an allowance for any impairment of receivables. Any changes are accounted for in the operating statement when impaired, derecognised or through the amortisation process.

Short-term receivables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

**(x) Inventories**

Inventories held for distribution are stated at cost, adjusted when applicable for any loss of service potential. A loss of service potential is identified and measured based on the existence of a current replacement cost that is lower than the carrying amount. Cost is assigned to individual items of inventory using the weighted average cost method.

**(xi) Investments**

Investments are initially recognised at fair value plus, in the case of investments not at fair value through profit or loss, transaction costs.

The Trust determines the classification of its financial assets after initial recognition and, when allowed and appropriate, re-evaluates this at each financial year end.

- Fair value through profit or loss - The Trust subsequently measures investments classified as "held for trading" or designated upon initial recognition "at fair value through profit or loss" at fair value. Financial assets are classified as "held for trading" if they are acquired for the purpose of selling in the near term.

The Hour-Glass Investment Facilities (other than the Hour Glass Cash facility) are designated at fair value through profit or loss using the second leg of the fair value option – i.e. these financial assets are managed and their performance is evaluated on a fair value basis, in accordance with a documented risk management strategy, and information about these assets is provided internally on that basis to the Trust's key management personnel.

Any Hour Glass Investment facilities held by the Trust are short term unit trust investment funds managed by the NSW Treasury Corporation. The agency has been issued with a number of units in TCorp's Hour Glass Cash Facility Trust, based on the amount of the deposit and the unit value for the day.

- Held to maturity investments – Non-derivative financial assets with fixed or determinable payments and fixed maturity that the agency has the positive intention and ability to hold to maturity are classified as "held to maturity". These investments are measured at amortised cost using the effective interest method. Changes are recognised in the operating statement when impaired, derecognised or through the amortisation process.

- Available for sale investments - Any residual investments that do not fall into any other category are accounted for as available for sale investments and measured at fair value directly in equity until disposed or impaired, at which time the cumulative gain or loss previously recognised in equity is recognised in the operating statement. However, interest calculated using the effective interest method and dividends are recognised in the operating statement.

Purchases or sales of investments under contract that require delivery of the asset within the timeframe established by convention or regulation are recognised on the trade date; i.e. the date the entity commits to purchase or sell the asset. The fair value of investments that are traded at fair value in an active market is determined by reference to quoted current bid prices at the close of business on the balance sheet date.

**(xii) Impairment of financial assets**

All financial assets, except those measured at fair value through profit and loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the entity will not be able to collect all amounts due.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the operating statement. When an available for sale financial asset is impaired, the amount of the cumulative loss is removed from equity and recognised in the operating statement, based on the difference between the acquisition cost (net of any principal repayment and amortisation) and current fair value, less any impairment loss previously recognised in the operating statement.

Any reversals of impairment losses are reversed through the operating statement, where there is objective evidence, except reversals of impairment losses on an investment in an equity instrument classified as "available for sale" must be made through the reserve. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

**(xiii) De-recognition of financial assets and financial liabilities**

A financial asset is derecognised when the contractual rights to the cash flows from the financial assets expire; or if the agency transfers the financial asset:

- where substantially all the risks and rewards have been transferred; or
- where the agency has not transferred substantially all the risks and rewards, if the entity has not retained control.

Where the agency has neither transferred nor retained substantially all the risks and rewards or transferred control, the asset is recognised to the extent of the agency's continuing involvement in the asset.

A financial liability is derecognised when the obligation specified in the contract is discharged or cancelled or expires.

**(xiv) Derivative Financial Instruments**

The Trust holds derivative financial instruments to hedge its foreign currency risk exposures. Derivatives are initially recognised at fair value; attributable transaction costs are recognised in the profit or loss when incurred. Subsequent to initial recognition, derivatives are measured at fair value and changes therein are accounted for as below.

Changes in the fair value of the derivative hedging instrument designated as a cash flow hedge are recognised directly in equity to the extent that the hedge is effective. To the extent that the hedge is ineffective, changes in fair value are recognised in profit or loss.

If the hedge instrument no longer meets the criteria for hedge accounting, expires, or is sold, terminated or exercised, then hedge accounting is discontinued prospectively. The cumulative gain or loss previously recognised in equity remains there until the forecast transaction occurs.

**(xv) Other Assets**

Other assets are recognised on a cost basis.

**(h) Personnel Services and other Provisions**

**(i) Personnel Services Arrangements**

The Trust and the Department of Arts, Sport and Recreation (DASR), entered into a Memorandum of Understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the Sydney Opera House which are considered employees of DASR. All payments to personnel and related obligations are done in DASR name and ABN and are classified as "Personnel Services" costs in these financial statements.

**(ii) Personnel Services, Annual Leave, Sick Leave and On-costs**

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

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

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

**(iii) Long Service Leave and Superannuation**

In the financial statements of the Department of the Arts, Sport and Recreation, long service leave is calculated in accordance with AASB 119 Employee Benefits for employees with 5 or more years of service, using current rates of pay. It is measured using an actuarial assessment with reference to the government bond rate of 6.25% to arrive at the reported value and a current liability. The Sydney Opera House Trust reports the equivalent expense and liability in its financial statements to reflect this provision of personnel services.

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

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

**(i) Other Liabilities**

**(i) Payables**

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

**(ii) Other Provisions**

Other provisions are recognised when: the Trust has a present legal or constructive obligation as a result of past events; it is probable that an outflow of resources will be required to settle the obligation; and the amount can be reliably estimated.

Provisions are measured at the present value of management's best estimate of the expenditure required to settle the present obligation at balance sheet date. The discount rate used to determine the present value reflects current market assessments of the time value of money and the risk specific to the liability.

**(j) Joint Ventures**

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

**(k) Fundraising and Bequests**

The Trust receives donations and manages bequests. The incomes provide for expenditure in the current year and in future years. The transactions are reported within the Trust's financial report. Amounts unspent in any year are carried forward for appropriate expenditure in future years. Details are provided in the notes to these financial statements.

**(l) Comparative information**

Except where an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements.

**(m) New Accounting Standards and Interpretations**

Certain new accounting standards and interpretations have been published that are not mandatory for 30 June 2008 reporting periods. The following new Accounting Standards and Interpretations have not yet been adopted and are not yet effective.

- AASB 8 Operating Segments (1 January 2009) and AASB 2007-3 Amendments to Australian Accounting Standards from AASB 8 (1 January 2009) - introduces the "management approach" to segment reporting. AASB 8, which becomes mandatory for the Trust's 30 June 2010 reporting period will require the disclosure of segment information based on internal reports reviewed by the Trust Chief Operating Decision Maker in order to assess each segment's performance and allocate resources to them. As the Trust is currently completing an organisational restructure, and updating management reporting accordingly, it has not yet determined the final segment information that will be reported under the management approach
- AASB 101 Presentation of Financial Statements (1 January 2009) and AASB 2007-8 Amendments to Australian Accounting Standard arising from AASB 101 (1 January 2009) - introduces as a financial statement the "statement of comprehensive income". The revised standard does not change the recognition, measurement or disclosure of transactions and events that are required by other AASBs. The revised AASB 101 becomes mandatory for the Trust's 30 June 2010 reporting period. The Trust has not yet determined the potential effect of the revised standard on the Trust's disclosures.
- AASB 123 Borrowing Costs (1 January 2009) and AASB 2007-6 Amendments to Australian Accounting Standards arising from AASB 123 (1 January 2009) - removes the option to expense borrowing costs and requires that an entity capitalise borrowing costs directly attributable to the acquisition, construction or production of a qualifying asset as part of the cost of that asset. The revised AASB 123 becomes mandatory for the Trust's 30 June 2010 reporting period. As the Trust does not have any borrowings the revised standard is not currently expected to have an effect on the Trust's financial report.
- AASB 1004 Contributions (December 2007) – requires increased disclosures from AAS 27. For the most part the standard carries forward the existing application requirements of AAS 29 and AAS 31, and the standard is not currently expected to have a significant impact on the Trust's financial report.
- AASB 1049 Financial Reporting of General Government Sectors by Government (1 July 2008) requires that the whole-of-government and general government sector (GGs) financial report must be prepared on a harmonised Government Finance Statistics (GFS) / Accounting Standard (GAAP) basis. The revised AASB 101 becomes mandatory for reporting periods commencing on or after 1 July 2008. However, the revised standard only impacts on the whole of government and GGS, and does not currently impact individual public sector entities, such as the Trust.
- AASB 2007-9 Amendments to Australian Accounting Standard arising from the review of AASs 27, 29 & 31 (1 July 2008) relocates certain requirements from AAS 27, AAS 29 and AAS 31 into existing topic-based Standards and also makes consequential amendments. The Standard clarifies that for-profit government departments are outside the scope of both AASB 8 Operating Segments and AASB 114 Segment Reporting and may not always be able to comply with IFRSs. The Trust is a not a for-profit government department, and does not expect to be impacted by these revisions.
- Interpretation 4 regarding determining whether an arrangement contains a lease (February 2007) – is amended as a result of Interpretation 12. The Trust has not yet determined the potential effect, if any, of the interpretation on the Trust's financial report.

- Interpretation 12 Service Concession Arrangements - provides guidance on certain recognition and measurement issues that arise in accounting for public-to-private service concession arrangements. Interpretation 12, which becomes mandatory for the Trust's 30 June 2009 reporting period, is not expected to have an effect on the financial report.
- Interpretation 13 Customer Loyalty Programmes - addresses accounting by entities that operate or otherwise participate in customer loyalty programmes under which the customer can redeem credits for awards such as free or discounted goods or services. Interpretation 13, which becomes mandatory for the Trust's 30 June 2009 reporting period, is not expected to have an effect on the financial report.
- Interpretation 14 IAS 19 The limit on a Defined Benefit Asset, Minimum Funding Requirements and their interaction -clarifies when refunds or reductions in future contributions in relation to defined benefit assets should be regarded as available and provides guidance on the impact of minimum funding requirements (MFR) on such assets. It also addresses when a MFR may give rise to a liability. Interpretation 14 will become mandatory for the Trust's 30 June 2009 reporting period, with retrospective application required. The Trust has not yet determined the potential effect of the interpretation on the financial report.

**2. FINANCIAL RISK MANAGEMENT**

The Trust has exposure to the following risks from the use of financial instruments:

- credit risk
- liquidity risk
- market risk

These financial instruments arise directly from Sydney Opera House Trust's operations or are required to finance the Trust's operations. The Trust does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

This note presents information about the Trust's exposure to each of the above risks, their objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included as appropriate, throughout the financial report.

The Risk Management Committee of the Trust has overall responsibility for the establishment and oversight of the risk management framework and agrees policies for managing risks. Compliance with policies is reviewed by the Internal auditors and the Risk Management Committee on a continuous basis. The chair of the Risk Management Committee is an independent member of the Trust, and the committee regularly reports to the Trust on its activities.

A regular business risk assessment is undertaken to identify and analyse the risks faced by the Trust, to determine appropriate controls and monitoring mechanisms, and formulate the internal audit program. Internal Audit undertakes both regular and ad hoc reviews of management controls and procedures, the results of which are reported to the Risk Management Committee. In addition the Risk Management Committee seeks reports of management on a range of risk management activities.

**(a) Credit Risk**

Credit risk is the risk of financial loss to the Trust if a customer or counterparty to a financial instrument fails to meet its contractual obligations, and arises principally from the financial assets of the Trust, including cash, receivables and authority deposits held through the normal course of business. The Trust's maximum exposure to credit risk is represented by the carrying amount of the financial assets (net of any allowance for impairment).

**(i) Trade and Other Receivables**

All trade debtors are recognised as amounts receivable at balance date. Collectibility of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. The Trust has raised an allowance for impairment that represents their estimate of incurred losses in respect of trade and other receivables, based on objective evidence that all amounts due will not be able to be collected. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

**(ii) Other Financial Assets**

Credit risk associated with the Trust's financial assets, other than receivables, is managed through the selection of counterparties and spread of establishment of minimum credit rating standards. Authority deposits held with NSW TCorp are guaranteed by the State. TCorp deposits are similar to money market or bank deposits and can be placed "at call" or for a fixed term. The Trust has also placed funds on deposit with major banks, having regard to the rating provided by Standard & Poors. Bank deposits are for fixed terms, and the interest rate payable is negotiated initially and is fixed for the term of the deposit. The interest rate payable on at call deposits vary. None of these assets are past due or impaired.

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

**(b) Liquidity risk**

Liquidity risk is the risk that the Trust will be unable to meet its payment obligations when they fall due. The Trust continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets.

The Trust holds no loan facilities and during the current and prior years, there were no instances of bank overdrafts. The Trust's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

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 (which are unsecured) are settled in accordance with the policy set out in Treasurer's Direction 219.01. If trade 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. Treasurer's Direction 219.01 allows the Minister to award interest for late payment.

**(c) Market risk**

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices, such as foreign exchange rates, interest rates and equity prices. The objective of market risk management is to manage and control market risk exposures within acceptable parameters, while optimising the returns. The Trust's exposures to market risk is primarily through currency risk on purchases that are denominated in a currency other than Australian Dollars and other price risks associated with the movement in the unit price of the Hour Glass Investment facilities. The interest rate risk is not expected to significantly impact the operating results and financial position. The Trust does not enter into commodity contracts.

**(d) Currency Risk**

The Trust is exposed to currency risk on purchases made in currencies other than Australian Dollars. The currencies in which these transactions are primarily denominated are Euro, GBP and USD. The Trust fully hedges any substantial future foreign currency purchases when contracted. The Trust uses forward exchange contracts to hedge its currency risk, with maturity dates on the same dates as the contracted payments.

**(e) Other price risk – TCorp Hour Glass facilities**

Exposure to 'other price risk' primarily arises through the investment in the TCorp Hour Glass Investment facilities, which are held for strategic rather than trading purposes. The Trust has no direct equity investments. The Trust holds units in the TCorp Hour-Glass Cash Facility comprising of Cash and money market instruments of up to 2 years.

The unit price of each facility is equal to the total fair value of net assets held by the facility divided by the total number of units on issue for that facility. Unit prices are calculated and published daily. NSW TCorp as trustee for the facilities is required to act in the best interest of the unit holders and to administer the trusts in accordance with the trust deeds. As trustee, TCorp has appointed external managers to manage the performance and risks of each facility in accordance with a mandate agreed by the parties. However, TCorp, acts as manager for part of the Cash Facility. A significant portion of the administration of the facilities is outsourced to an external custodian.

NSW TCorp provides sensitivity analysis information for each of the Investment facilities, using historically based volatility information collected over a ten year period, quoted at two standard deviations (i.e. 95% probability). The TCorp Hour-Glass Investment facilities (other than the Hour Glass cash facility, which is included as cash) are designated at fair value through profit or loss and therefore any change in unit price impacts directly on profit (rather than equity). A reasonably possible change is based on the percentage change in unit price (as advised by TCorp) multiplied by the redemption value as at 30 June each year for each facility (balance from Hour-Glass statement).



### 3. INCOME

	2008 \$000	2007 \$000
<b>(a) Sales of goods and services</b>		
Production income	14,081	13,571
Theatre services	10,404	8,956
Venue rentals	7,097	6,446
Guided tours	6,421	5,685
Outsourced food and beverage	4,132	4,083
Booking fees and charges	3,652	3,383
Miscellaneous income	2,654	1,039
Tourism packages and events	793	1,223
Outsourced merchandising, licensing & retail	293	316
	<b>49,527</b>	<b>44,702</b>
<b>(b) Investment income</b>		
Interest from financial assets not at fair value through profit or loss	6,231	4,849
	<b>6,231</b>	<b>4,849</b>
<b>(c) Grants and Contributions</b>		
In-kind sponsorship	1,896	2,077
Cash sponsorship	1,386	2,202
Fixed assets contribution	-	269
Cash Donations	536	474
In-kind donations	250	250
Grants other	20	40
	<b>4,088</b>	<b>5,312</b>
<b>(d) Government Contributions Income</b>		
<b>Recurrent</b>		
Annual endowment	14,424	13,148
	<b>14,424</b>	<b>13,148</b>
<b>Capital and Maintenance</b>		
Strategic Asset Maintenance	6,939	16,100
Other Major Projects	-	9,424
Major Maintenance Work	-	25,000
	<b>6,939</b>	<b>50,524</b>
	<b>21,363</b>	<b>63,672</b>

Government contributions income received in 2007 includes grants for 2006/07 and the advance receipt of \$41.1m of 2007/08 grants, as follows:

FY 2007	2007 Govt. Contributions \$000	2008 Govt. Contributions \$000	Total Govt. Contributions \$000
Recurrent - Annual Endowment	13,148*	-	13,148
Capital - Strategic Asset Maintenance	-	16,100	16,100
Capital - Other Major Projects	9,424	-	9,424
Capital - Western Theatres	-	25,000	25,000
Smoke Management	-	25,000	25,000
	<b>22,572</b>	<b>41,100</b>	<b>63,672</b>

\* A total endowment grant for 2006/07 of \$14.419m was paid as follows: \$1.271m in 2005/06 and \$13.148m in 2006/07.

### 4. EXPENSES

	2008 \$000	2007 \$000
<b>(a) Personnel Services Expenses</b>		
All of the Sydney Opera House's personnel services are provided by the Department of the Arts, Sport and Recreation except for temporary assistance which is included below:		
Salary, wages and allowances (including recreation leave)	32,483	29,986
Penalties & Overtime	4,282	4,385
Superannuation-defined contribution plans	2,453	2,291
Superannuation-defined benefit plans	411	447
Superannuation-(increase)/decrease in prepaid position	(184)	6
Payroll tax and fringe benefits tax	2,323	2,307
Workers compensation insurance	923	1,412
Redundancies	708	799
Other Expenses	98	97
	<b>43,497</b>	<b>41,730</b>
Less: charged to maintenance	4,443	4,517
	<b>39,054</b>	<b>37,213</b>
<b>(b) Other Expenses</b>		
Artist fees and presentation expenses	7,861	9,413
Publicity and advertising	5,175	4,970
Utilities and cleaning	3,733	3,544
Administration expenses	3,367	3,758
Consumables and minor equipment	2,511	1,385
Fees for services rendered	2,197	2,535
Tourism packages and events	1,041	1,023
Building and general insurance	879	803
Bank and credit card charges	651	540
Rent payments on operating leases	960	464
Loss on disposal of fixed assets	191	180
Bad and doubtful debt expense	(6)	21
Audit fee – audit of financial report	76	60
	<b>28,636</b>	<b>28,696</b>
<b>(c) Maintenance</b>		
Computer hardware maintenance	131	141
Software and network maintenance	417	330
Building and equipment repairs and maintenance	10,977	9,713
	<b>11,525</b>	<b>10,184</b>
Plus: Personnel services maintenance charge	4,443	4,517
	<b>15,968</b>	<b>14,701</b>
<b>(d) Depreciation, amortisation and make good Depreciation</b>		
Building and building services	9,107	8,945
Plant and equipment	8,174	8,938
	<b>17,281</b>	<b>17,883</b>
<b>Amortisation</b>		
Intangible Assets	443	511
<b>Provision</b>		
Lease Make Good Expense	78	67
	<b>17,801</b>	<b>18,461</b>

**5. TRUSTEES' REMUNERATION**

Trustees' remuneration is based on the following rates:

	2008 \$	2007 \$
Chairman	-	2,465
Trustees	-	1,460

No emoluments were paid to the Trustees during the year (\$5,919 in 2005/06). The Trustees resolved to cease being remunerated from 1 January 2007.

**6. CASH AND CASH EQUIVALENTS**

	2008 \$000	2007 \$000
Cash at bank and on hand	4,127	1,800
Hour-Glass cash facilities	31,486	57,473
Short term money market deposits	39,574	45,559
NSW Treasury Corporation short term investments	116	113
	<b>75,303</b>	<b>104,945</b>
Cash and cash equivalent assets recognised in the Balance Sheet are reconciled at the end of the year to the Cash Flow Statement as follows:		
Cash and cash equivalents	75,303	104,945

Refer note 16 for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

**7. TRADE AND OTHER RECEIVABLES**

	2008 \$000	2007 \$000
Trade receivables	1,506	3,510
Allowance for impairment of receivables	(85)	(91)
Accrued Income	815	944
Other receivables	126	286
	<b>2,362</b>	<b>4,649</b>

Refer note 16 for details regarding exposure to credit and currency risk and impairment losses related to trade and other receivables.

**8. DERIVATIVES USED FOR HEDGING**
**Foreign Currency Risk Management**

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

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

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

Foreign Currency Forward Contracts	Exchange Rate AUD to Euro		Forward Rate (liability) \$000		Fair Value (asset) \$000	
	2008	2007	2008	2007	2008	2007
€102,000 (Euro) Forward rate	.6034	-	169	-	-	-
€102,000 spot rate at FY end	.6155	-	-	-	166	-
€127,500 (Euro) Forward rate	.6034	-	211	-	-	-
€127,500 spot rate at FY end	.6155	-	-	-	207	-
<b>Total</b>			<b>380</b>	<b>-</b>	<b>373</b>	<b>-</b>

The Sydney Opera House Trust entered into contracts for the purchase of €102,000 (expiry 1 July 2008) and €127,500 (expiry 1 July 2008). The entity entered into forward foreign exchange contracts for a specific performance to hedge the exchange rate risk arising from the anticipated future transaction.

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange contracts relating to anticipated future transactions is \$7,477 (2007: \$nil). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

**9. INVENTORY - HELD FOR DISTRIBUTION**

	2008 \$000	2007 \$000
Finished goods - at cost adjusted for obsolescence	93	64
<b>Total inventory</b>	<b>93</b>	<b>64</b>

## 10. PROPERTY, PLANT AND EQUIPMENT

	2008 \$000	2007 \$000
<b>Land</b>		
At fair value	75,000	75,000
<b>Land - at fair value</b>	<b>75,000</b>	<b>75,000</b>
<b>Building and building services</b>		
Gross carrying amount	1,727,133	1,725,566
Less: accumulated depreciation & impairment	59,387	50,285
<b>Buildings and building services - at fair value</b>	<b>1,667,746</b>	<b>1,675,281</b>
<b>Land and buildings - at fair value</b>	<b>1,742,746</b>	<b>1,750,281</b>
<b>Plant and equipment</b>		
Gross carrying amount	77,410	77,874
Less: accumulated depreciation & impairment	46,818	39,199
<b>Plant and equipment - at fair value</b>	<b>30,592</b>	<b>38,675</b>
Collections - works of art - at fair value	4,757	4,765
Work in progress - at fair value	55,381	29,744
<b>Property, plant and equipment - at fair value</b>	<b>1,833,476</b>	<b>1,823,465</b>

### Reconciliations

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

2008	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Fair value at start of year	1,750,281	38,675	29,744	4,765	1,823,465
Additions	1,020	160	26,381	1	27,561
Disposals	(50)	(69)	(64)	(8)	(191)
Reclassification	680	-	(680)	-	-
Make good	(78)	-	-	-	(78)
Depreciation	(9,107)	(8,174)	-	-	(17,281)
<b>Fair value at end of year</b>	<b>1,742,746</b>	<b>30,592</b>	<b>55,381</b>	<b>4,757</b>	<b>1,833,476</b>

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 2008.

The comparative reconciliation for the year ended 30 June 2007 is set out below:

2007	Land and Building \$000	Plant and Equipment \$000	Work in Progress \$000	Collections \$000	Total \$000
Fair value at start of year	1,755,489	45,169	15,704	4,765	1,821,127
Additions	1,639	1,801	17,382	-	20,822
Disposals	(21)	(156)	-	-	(177)
Reclassification	2,186	799	(3,342)	-	(357)
Make good	(67)	-	-	-	(67)
Depreciation	(8,945)	(8,938)	-	-	(17,883)
<b>Fair value at end of year</b>	<b>1,750,281</b>	<b>38,675</b>	<b>29,744</b>	<b>4,765</b>	<b>1,823,465</b>

## 11. INTANGIBLE ASSETS

	2008 \$000	2007 \$000
<b>Software</b>		
At cost (gross carrying amount)	3,090	3,090
Less accumulated amortisation & impairment	2,061	1,618
<b>Net carrying amount</b>	<b>1,029</b>	<b>1,472</b>
<b>Reconciliation of the fair value of Intangibles is set out below:</b>		
Intangibles - fair value at start of year	1,472	1,406
Additions	-	223
Reclassification	-	357
Disposals	-	(3)
Depreciation	(443)	(511)
<b>Intangibles - Fair value at end of year</b>	<b>1,029</b>	<b>1,472</b>

## 12. TRADE AND OTHER PAYABLES

	2008 \$000	2007 \$000
Trade creditors	3,538	5,545
Accrued expenses	4,608	3,527
Other payables	81	148
	<b>8,227</b>	<b>9,220</b>

Refer note 16 for details regarding exposure to currency and liquidity risk related to trade and other payables.

## 13. DEFERRED REVENUE

	2008 \$000	2007 \$000
Advance ticket sales	4,860	5,213
Hirers' deposits	1,021	318
Income in advance	886	855
	<b>6,767</b>	<b>6,386</b>

## 14. PAYABLES - PERSONNEL SERVICES PROVIDERS

	2008 \$000	2007 \$000
<b>CURRENT</b>		
Annual leave and leave loading	2,748	2,792
Long service leave - current	3,890	3,498
Redundancy	628	911
Prepaid Superannuation	(2,075)	(2,371)
Accrued salaries and wages	648	611
Fringe benefit tax payable	65	98
PAYG Withholding Payable	(2)	-
Payroll tax payable	143	137
	<b>6,045</b>	<b>5,676</b>
<b>NON-CURRENT</b>		
Long service leave - non current	704	658
	<b>704</b>	<b>658</b>

**Prepaid Superannuation**

The funding position at 30 June 2008 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

Fund	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000
SASS	6,799	7,340	6,683	7,196	115	143
SSS	50,356	55,517	48,440	53,346	1,916	2,171
SANCS	1,710	1,905	1,667	1,849	43	57
	<b>58,864</b>	<b>64,762</b>	<b>56,790</b>	<b>62,391</b>	<b>2,075</b>	<b>2,371</b>

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

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

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

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

State Authorities Superannuation Scheme (SASS)

State Superannuation Scheme (SSS)

Police Superannuation Scheme (PSS)

State Authorities Non-contributory Superannuation Scheme (SANCS).

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

All the Schemes are closed to new members.

**Reconciliation of the present value of the defined benefit obligation {AASB 119 - paragraph 120A(c)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Present value of partly funded defined benefit obligation at beginning of the year	5,525	1,185	28,053
Current service cost	215	65	114
Interest cost	344	73	1,747
Contributions by Fund participants	120	0	135
Actuarial (gains)/losses	(579)	(63)	(1,486)
Benefits paid	(231)	(74)	(1,520)
Past service cost	0	0	0
Curtailments	0	0	0
Settlements	0	0	0
Business Combinations	0	0	0
Exchange rate changes	0	0	0
<b>Present value of partly funded defined benefit obligation at end of the year</b>	<b>5,394</b>	<b>1,186</b>	<b>27,043</b>

**Reconciliation of the fair value of Fund assets {AASB 119 - paragraph 120A(e)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Fair value of Fund assets at beginning of the year	7,340	1,905	55,517
Expected return on Fund assets	555	148	4,332
Actuarial gains/(losses)	(985)	(269)	(8,109)
Employer contributions	0	0	0
Contributions by Fund participants	120	0	135
Benefits paid	(231)	(74)	(1,520)
Settlements	0	0	0
Business Combinations	0	0	0
Exchange rate changes	0	0	0
<b>Fair value of Fund assets at end of the year</b>	<b>(6,799)</b>	<b>(1,710)</b>	<b>(50,356)</b>

**Reconciliation of the assets and liabilities recognised in the balance sheet {AASB 119 - paragraphs 120A(d) and (f)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Present value of partly funded defined benefit obligation at beginning of the year	5,394	1,185	27,043
Fair value of Fund assets at end of the year	(6,799)	(1,710)	(50,356)
Subtotal	(1,405)	(524)	(23,313)
Unrecognised past service cost	0	0	0
Unrecognised gain/(loss)	0	0	0
Adjustment for limitation on net assets	1,289	481	21,397
<b>Net Liability/(Asset) recognised in balance sheet at end of year</b>	<b>(115)</b>	<b>(43)</b>	<b>(1,916)</b>

**Expense recognised in income statement {AASB 119 - paragraph 46 & 120A(g)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
<b>Components Recognised in Income statement</b>			
Current service cost	215	65	114
Interest cost	344	73	1,747
Expected return on Fund assets (net of expenses)	(555)	(148)	(4,332)
Actuarial losses/(gains) recognised in year	406	206	6,622
Past service cost	0	0	0
Movement in adjustment for limitation on net asset	(382)	(182)	(3,895)
Curtailment or settlement (gain)/loss	0	0	0
<b>Expense/(income) recognised</b>	<b>28</b>	<b>14</b>	<b>255</b>

**Amounts recognised in the statement of recognised income and expense {AASB 119 - paragraph 120A(h)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Actuarial (gains)/losses	0	0	0
Adjustment for limit on net asset	0	0	0

**Cumulative amount recognised in the statement of recognised income and expense {AASB 119 - paragraph 120A(i)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Cumulative amount of actuarial (gains)/losses	0	0	0
Cumulative adjustment for limitation on net asset	0	0	0

**Fund assets {AASB 119 - paragraph 120A(j)}**

The percentage invested in each asset class at the balance sheet date:

	30 June 2008
Australian equities	31.6%
Overseas equities	25.4%
Australian fixed interest securities	7.4%
Overseas fixed interest securities	7.5%
Property	11.0%
Cash	6.1%
Other	11.0%

**Fair value of Fund assets {AASB 119 - paragraph 120A(k)}**

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

**Expected rate of return on assets {AASB 119 - paragraph 120A(l)}**

The expected return on assets assumption is determined by weighting the expected long-term return for each asset class by the target allocation of assets to each class. The returns used for each class are net of investment tax and investment fees.

**Actual Return on Fund Assets {AASB 119 - paragraph 120A(m)}**

Financial Year to 30 June 2008	SASS 2008 \$000	SANCS 2008 \$000	SSS 2008 \$000
Actual return on Fund assets	(468)	(121)	(3,548)

**Valuation method and principal actuarial assumptions at the balance sheet date (AASB 119 – paragraph 120A(n))**
**(a) Valuation Method**

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

**(b) Economic Assumptions**

	<b>30 June 08</b>
Salary increase rate (excluding promotional increases)	3.5% pa
Rate of CPI Increase	2.5% pa
Expected rate of return on assets backing current pension liabilities	8.3%
Expected rate of return on assets backing other liabilities	7.3%
Discount rate	6.55% pa

**Historical information (AASB 119 – paragraph 120A(p))**

<b>Financial Year to 30 June 2008</b>	<b>SASS 2008 \$000</b>	<b>SANCS 2008 \$000</b>	<b>SSS 2008 \$000</b>
Present value of defined benefit obligation	5,394	1,185	27,043
Fair value of Fund assets	(6,799)	(1,710)	(50,356)
(Surplus)/Deficit in Fund	(1,405)	(524)	(23,313)
Experience adjustments - Fund liabilities	(579)	(63)	(1,486)
Experience adjustments - Fund assets	985	269	8,109

**Expected contributions (AASB 119 – paragraph 120A(q))**

<b>Financial Year to 30 June 2008</b>	<b>SASS 2008 \$000</b>	<b>SANCS 2008 \$000</b>	<b>SSS 2008 \$000</b>
Expected employer contributions	0	0	0

**Funding Arrangements for Employer Contributions**
**(a) Surplus/deficit**

The following is a summary of the 30 June 2008 financial position of the Fund calculated in accordance with AAS 25 “Financial Reporting by Superannuation Plans”:

<b>Financial Year to 30 June 2008</b>	<b>SASS 2008 \$000</b>	<b>SANCS 2008 \$000</b>	<b>SSS 2008 \$000</b>
Accrued benefits	5,397	1,190	24,723
Net market value of Fund assets	(6,799)	(1,710)	(50,356)
Net (surplus)/deficit	(1,402)	(520)	(25,632)

**(b) Contribution recommendations**

Recommended contribution rates for the entity are:

	<b>SASS</b>	<b>SANCS</b>	<b>SSS</b>
	Multiple of member contributions	% member salary	Multiple of member contributions
	0.00	0.00	0.00

**(c) Funding method**

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

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

**(d) Economic assumptions**

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

**Weighted-Average Assumptions**

Expected rate of return on Fund assets backing current pension liabilities	7.7% pa
Expected rate of return on Fund assets backing other liabilities	7.0% pa
Expected salary increase rate	4.0% pa
Expected rate of CPI increase	2.5% pa

**Nature of Asset/Liability**

If a surplus exists in the employer’s interest in the Fund, the employer may be able to take advantage of it in the form of a reduction in the required contribution rate, depending on the advice of the Fund’s actuary. Where a deficiency exists, the employer is responsible for any difference between the employer’s share of Fund assets and the defined benefit obligation.

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

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

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

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

State Authorities Superannuation Scheme (SASS)

State Superannuation Scheme (SSS)

Police Superannuation Scheme (PSS)

State Authorities Non-contributory Superannuation Scheme (SANCS).

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

All the Schemes are closed to new members.

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

Financial Year to 30 June 2007	SASS 2007 \$000	SANCS 2007 \$000	SSS 2007 \$000
Present value of defined benefit obligations	5,525	1,185	28,054
Fair value of fund assets	(7,339)	(1,905)	(55,517)
<b>Sub-total</b>	<b>(1,814)</b>	<b>(720)</b>	<b>(27,463)</b>
Surplus in excess of recovery available from schemes	1,671	663	25,292
Unrecognised past service cost	-	-	-
<b>Net asset to be disclosed in balance sheet</b>	<b>(143)</b>	<b>(57)</b>	<b>(2,171)</b>

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

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

**Movement in net asset recognised in balance sheet Paragraph 120A (e)**

Financial Year to 30 June 2007	SASS 2007 \$000	SANCS 2007 \$000	SSS 2007 \$000
Net asset at start of year	(226)	(86)	(2,596)
Net expense recognised in the Income statement	83	29	425
Contributions	-	-	-
<b>Net asset to be disclosed in balance sheet</b>	<b>(143)</b>	<b>(57)</b>	<b>(2,171)</b>

**Total expense recognised in Income statement - Paragraph 120A (g)**

Financial Year to 30 June 2007	SASS 2007 \$000	SANCS 2007 \$000	SSS 2007 \$000
Current service cost	231	77	123
Interest on obligation	316	75	1,633
Expected return on plan assets	(543)	(148)	(3,663)
Net actuarial losses/ (gains) recognised in year	(34)	(45)	(5,042)
Change in surplus in excess of recovery available from scheme	112	70	7,373
Past service cost	-	-	-
Losses/ (gains) on curtailments and settlements	-	-	-
<b>Total included in "personnel services expense"</b>	<b>82</b>	<b>29</b>	<b>424</b>

**Total expense recognised in Income statement - Paragraph 120A (g)**

Financial Year to 30 June 2007	SASS 2007 \$000	SANCS 2007 \$000	SSS 2007 \$000
Actual return on plan assets	1,040	271	6,936

**Valuation method and principal actuarial assumptions at the reporting date - Paragraph 120A (n)**

**(a) Valuation Method**

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

**(b) Economic Assumptions**

	30 June 07
Discount rate at 30 June	6.4% pa
Expected return on plan assets at 30 June	7.6%
Expected salary increases	4.0% pa to June 2008; 3.5% pa thereafter
Expected rate of CPI increase	2.5% pa

**Arrangements for employer contributions for funding Paragraph AUS 121.1**

The following is a summary of the 30 June 2007 financial position of the Fund calculated in accordance with AAS 25 - Financial Reporting by Superannuation Plans.

Financial Year to 30 June 2007	SASS 2007 \$000	SANCS 2007 \$000	SSS 2007 \$000
Accrued benefits	5,474	1,173	25,170
Net market value of fund assets	(7,340)	(1,905)	(55,517)
Net surplus	(1,866)	(732)	(30,347)

Recommended contribution rates for the entity are:

	SASS	SANCS	SSS
	Multiple of member contributions	% member salary	Multiple of member contributions
	0.00	0.00	0.00

**15. NON-CURRENT PROVISIONS**

	2008 \$000	2007 \$000
Lease make good provisions	403	338
<b>Total Non-Current Provisions</b>	<b>403</b>	<b>338</b>

**Reconciliations**

**Reconciliations of the fair value of Non-Current Provisions is set out below:**

	2008 \$000	2007 \$000
Carrying amount at the start of the year	338	217
Additional provision recognised	65	121
<b>Carrying amount at the end of the year</b>	<b>403</b>	<b>338</b>

Under the lease agreements the Trust is required to reinstate the leased premises to the condition they were in at the commencement date.

**16. FINANCIAL INSTRUMENTS**
**Financial Instrument Categories**

Note	Category	Carrying Amount 2008 \$000	Carrying Amount 2007 \$000
<b>Financial Assets</b>			
Cash & cash equivalents	6 N/A	75,303	104,945
Trade & other receivables	7 Loans & receivables (at amortisation cost)	2,363	4,649
Derivatives used for hedging	8 Designated and effective hedging instrument	373	-
<b>Financial Liabilities</b>			
Trade & other receivables	12 Financial liabilities (at amortisation cost)	8,227	9,200
Derivative financial instruments	8 Designated and effective hedging instrument	380	-

**Notes**

- Excludes statutory receivables and prepayments (i.e. not within scope of AASB 7).
- Excludes statutory payables and unearned revenue (i.e. not within scope of AASB 7).

**(a) Credit Risk**
**Exposure to credit risk**

The carrying amount of the Trust's financial assets represents the maximum credit exposure. The Trust's maximum exposure to credit risk at reporting date was:

NOTE	2008 \$000	2007 \$000
<b>Income</b>		
Cash & cash equivalents	6 75,303	104,945
Trade & other receivables	7 2,363	4,649
Forward exchange contracts used for hedging	8 373	-
	<b>78,039</b>	<b>109,594</b>

*Cash & cash equivalents*

Cash comprises cash on hand and bank balances with Commonwealth Bank. 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 6.25% per annum (5.25% in 2007). The TCorp Hour Glass cash facility is discussed in note 16 (c) below.

The Trust has placed funds on deposit with TCorp, ANZ and Citibank.

The deposits at balance date were earning an average interest rate of 7.29% (6.65% in 2007), while over the year the average interest rate was 7.00% (6.16% in 2007).

*Trade & Other Receivables*

Trade and Other receivables include trade receivables, other receivables and accrued income, yet to be invoiced.

The Trust's maximum exposure to credit risk for trade receivables at the reporting date by business segment was:

	Carrying Amount	
	2008 \$000	2007 \$000
Tourism activities	213	272
Sponsorship	42	1,095
Venue Hire & related services	316	1,527
Commercial partners	179	429
Other	671	96
	<b>1,421</b>	<b>3,419</b>

**Impairment Losses**

The aging of the Trust's trade receivables at reporting date was:

	Total \$000	Not Impaired \$000	Considered Impaired \$000
<b>2008</b>			
Not past due	1,335	1,335	-
< 3 months past due	104	84	20
3-6 months past due	8	2	6
> 6 months past due	59	-	59
	<b>1,506</b>	<b>1,421</b>	<b>85</b>
<b>2007</b>			
Not past due	3,098	3,098	-
< 3 months past due	325	297	28
3-6 months past due	29	24	5
> 6 months past due	58	-	58
	<b>3,510</b>	<b>3,419</b>	<b>91</b>

The movement in the allowance for impairment in respect of trade receivables during the year was as follows:

	2008 \$000	2007 \$000
Balance at 1 July	(91)	(70)
Allowance for year	6	(21)
	<b>(85)</b>	<b>(91)</b>
Less: debts written off	-	-
<b>Balance at 30 June</b>	<b>(85)</b>	<b>(91)</b>

Based on historic default rates, the Trust believes that no impairment allowance is necessary in respect of trade receivables not past due.

The allowance account in respect of trade receivables is used to record impairment losses unless the Trust is satisfied that no recovery of the amount owing is possible; at that point the amount is considered irrecoverable and is written off against the financial asset directly.



**(b) Liquidity Risk**

The following are contractual maturities of financial liabilities:

	Carrying Amount \$000	Contractual cash flows \$000	6 months or less \$000
<b>2008</b>			
<b>Non-derivative financial liabilities</b>			
Trade and other payables	8,227	(8,227)	(8,227)
<b>Derivative financial liabilities</b>			
Forward exchange contracts used for hedging			
Outflow	(380)	(380)	(380)
Inflow	380	380	380
	8,227	(8,227)	(8,227)
<b>2007</b>			
<b>Non-derivative financial liabilities</b>			
Trade and other payables	9,220	(9,220)	(9,220)
	9,220	(9,220)	(9,220)

The following table indicates the periods in which the cash flows associated with derivatives that are cash flow hedges are expected to occur, and the effect on profit or loss.

	Carrying Amount \$000	Contractual cash flows \$000	6 months or less \$000
<b>2008</b>			
<b>Foreign exchange contracts</b>			
Assets	373	380	380
Liabilities	(380)	(380)	(380)
	(7)	-	-
<b>2007 - not applicable</b>			

**(c) Market Risk**

The Trust's exposure to market risk is primarily through currency risk on purchases that are denominated in a currency other than Australian Dollars and other price risks associated with the movement in the unit price of the Hour Glass Investment facilities.

The Trust's exposure to interest rate risk (other than that impacting the TCorp Hour Glass Cash facility price, as set out below) is limited to cash at bank. The impact of a 1% change in interest rate for cash at bank is set out below:

	Change in Interest Rate	Impact on Profit/Loss	
		2008 \$000	2007 \$000
Cash at Bank	+/- 1%	42	18

**Other price risk – TCorp Hour Glass facilities**

Exposure to 'other price risk' primarily arises through the investment in the TCorp Hour Glass Investment Facilities, which are held for strategic rather than trading purposes. The Trust has no direct equity investments. The Trust holds units in the following Hour Glass investment trusts:

Facility	Investment sector & horizon	Change in Unit Price	Impact on Profit/Loss	
			2008 \$000	2007 \$000
Hour Glass Cash Facility	Cash, money instruments up to 1.5 yrs. (pre 30 June up to 2 yrs)	+/- 1%	315	575

There is no impact on equity in relation to the cash facility. The return on the Hour Glass cash facility for the year was 6.82% (6.41% in 2007).

**(d) Currency Risk****Exposure to currency risk**

The Trust's exposure to foreign currency risk at balance date was as follows, based on notional amounts:

	Euro \$000	GBP \$000	USD \$000
<b>2008</b>			
Trade & other payables	280	22	13
Forward exchange contracts*	380	-	-
Net exposure	660	22	13
* The forward exchange contracts relate to future forecast payments in Euros.			
<b>2007</b>			
Trade & other payables	-	-	-
Forward exchange contracts*	-	-	-
Net exposure	-	-	-

**Sensitivity analysis**

A 10 percent strengthening of the Australian dollar against the following currencies at 30 June would have increased (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2007.

	2008		2007	
	Equity \$000	Profit or loss \$000	Equity \$000	Profit or loss \$000
euro	(6)	25	-	-
GBP	-	2	-	-
USD	-	1	-	-

A 10 percent weakening of the Australian Dollar against the following currencies at 30 June would have increased (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2007.

	2008		2007	
	Equity \$000	Profit or loss \$000	Equity \$000	Profit or loss \$000
Euro	7	(31)	-	-
GBP	-	(2)	-	-
USD	-	(1)	-	-

**(e) Fair Value**
**Fair value versus carrying amount**

Financial instruments are generally recognised at cost. The amortised cost of financial instruments recognised in the balance sheet approximates the fair value, because of the short-term nature of many of the financial instruments. The fair value of financial assets and liabilities, together with the carrying amounts shown in the balance sheet, are as follows:

	2008 Carrying Amount \$000	2008 Fair Value \$000	2007 Carrying Amount \$000	2007 Fair Value \$000
Trade & Other receivables	2,362	2,362	4,649	4,649
Cash & cash equivalents	75,303	75,303	104,945	104,945
Forward exchange contracts used for hedging:				
Assets	373	373	-	-
Liabilities	(380)	(380)	-	-
Trade & other payables	(8,227)	(8,227)	(9,220)	(9,220)
	<b>69,431</b>	<b>69,431</b>	<b>100,374</b>	<b>100,374</b>

**17. TRUST FUNDS**
**(a) Annual Giving Program (Fundraising Appeal)**

The Sydney Opera House Annual Giving Program was established to raise funds for the following activities:

- Outstanding Live Performance – Bringing the world's best performers to our stages
- Youth and Education Programs – Developing programs for young people and families
- Community and Access Projects – Ensuring accessible programs and price points for all our events
- Preservation and development – Maintaining Sydney Opera House as a World heritage Listed masterpiece of human creative genius.

Restricted gifts are also accepted in certain circumstances - generally when the gift is substantial and is given to fund a new initiative.

The Trust launched its Annual Giving Fund in March 2007. It is a perpetual fund.

**Annual Giving Program**

	Restricted		Unrestricted		Total	
	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000
Gross proceeds from fundraising appeals	141	138	395	336	536	474
Interest received on proceeds	5	-	12	2	17	2
Costs of fundraising	-	-	(308)	(94)	(308)	(94)
<b>Net surplus from fundraising</b>	<b>146</b>	<b>138</b>	<b>99</b>	<b>244</b>	<b>245</b>	<b>382</b>
Application of funds	(133)	(17)	(244)	-	(377)	(17)
<b>Balance to/(from) accum. funds</b>	<b>13</b>	<b>121</b>	<b>(145)</b>	<b>244</b>	<b>(132)</b>	<b>365</b>

The following ratios are provided in relation to the cost of fundraising:

	2008 \$000	2007 \$000
Cost of fundraising as a percentage of funds raised (excluding interest)	57%	20%
Net surplus as a percentage of funds raised (excluding interest)	43%	76%

The cost of fundraising as a percentage of funds raised (excluding interest) over the life to date of the fund is 39.8%.

**(b) Foster Bequest**

The Trust Deed relating to this bequest provides that income 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.

The transactions relating to the Foster Bequest included within the Sydney Opera House Trust's financial report were:

	2008 \$000	2007 \$000
Interest Income	8	5
Distribution	(5)	(5)
<b>Surplus</b>	<b>3</b>	<b>-</b>

**(c) Sydney Opera House Appeal Fund**

The Appeal Fund's objectives were:

- To appeal for and receive gifts of money or other property to be used in or towards the construction, beautification, improvement or furnishing of the Sydney Opera House or its environs; and
- To purchase or arrange for the construction of any musical instrument or other equipment of any nature whatsoever to be used in the Sydney Opera House or its environs; and
- To arrange for the acquisition of works of art or other such materials or equipment and to donate or assign the property together with any copyright and/ or rights of reproduction to the Sydney Opera House Trust; and
- To appeal for and receive gifts of money or other property for the production, presentation, publication, promotion, preservation or housing of, or training in any one or more of the following: literature, music, performing arts, visual arts, crafts, design, film, video, television, radio, community arts, Aboriginal arts or moveable cultural heritage.

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

	2008 \$000	2007 \$000
Interest Income	11	10
Distribution	-	-
Surplus	11	10

#### 18. INTEREST IN JOINT VENTURES

The Trust holds an interest in a joint venture. The joint venture has the principal activity of operation of souvenir merchandise shops.

Name of Joint Venture	Ownership Interest	
	2008 \$000	2007 \$000
Sydney Opera House Retail Joint Venture	75%	75%

	2008 \$000	2007 \$000
Trust share of income	2,333	2,246
Trust share of expense	(1,726)	(1,542)
Trust share of profit	607	704

#### Movement in Investment in Joint Ventures

Carrying amount of investment at beginning of the financial year	221	221
Share of Profit	607	704
Distribution from joint venture entities	(494)	(576)
Undistributed profits as at year end	(113)	(128)
Carrying amount of investment at the end of the financial year	221	221

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

Current Assets		
Cash	108	181
Prepayments	-	1
Inventory	524	574
Non-current Assets	12	15
Current Liabilities	(296)	(444)
Equity	(348)	(327)
Cash investment	221	221
Net Assets	221	221

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

#### 19. MOVEMENTS IN EQUITY

##### Changes in accumulated funds

	2008 \$000	2007 \$000
Balance 1 July	264,128	243,960
(Deficit)/Surplus	(19,643)	20,168
Balance 30 June	244,485	264,128

The unspent balance of the Annual Giving Program (refer note 17(a)) was \$233k of which \$134k is restricted to specific objectives. The unspent balance of the Foster Bequest (refer note 17(b)) was \$116k (\$110k for 2007) and the unspent balance of the Sydney Opera House Appeal Fund (refer note 17(c)) was \$168k (\$158k for 2007).

##### Changes in Asset Revaluation and Hedge Reserve

	Asset Revaluation Reserve		Hedge Reserve		Total	
	2008 \$000	2007 \$000	2008 \$000	2007 \$000	2008 \$000	2007 \$000
Balance 1 July	1,650,158	1,650,158	-	63	1,650,158	1,650,221
Hedge Reserve	-	-	(7)	(63)	(7)	(63)
<b>Balance 30 June</b>	<b>1,650,158</b>	<b>1,650,158</b>	<b>(7)</b>	<b>-</b>	<b>1,650,150</b>	<b>1,650,158</b>

The Hedge Reserve represents the unrealised gains/(losses) on forward foreign exchange contracts. The Revaluation Reserve represents gains/(losses) arising on the revaluation of property, plant and equipment.

#### 20. COMMITMENTS

##### (a) Other expenditure commitments

Goods and services contracted for at 30 June but not recognised as liabilities is as follows:

	2008 \$000	2007 \$000
Payable:		
Within one year	11,053	9,468
Later than one year and not later than five years	5,801	475
Later than five years	-	-
<b>Total including GST</b>	<b>16,854</b>	<b>9,943</b>

Goods and services contracted for at year end are of a general business nature. The commitments include input tax credits of \$1,525,318 recoverable from the Australian Taxation Office (\$887,140 for 2007).

##### (b) Capital commitments

Capital expenditures contracted for at 30 June but not recognised as liabilities is as follows:

	2008 \$000	2007 \$000
Payable:		
Within one year	15,167	4,442
Later than one year and not later than five years	2,396	3,316
Later than five years	-	-
<b>Total including GST</b>	<b>17,563</b>	<b>7,758</b>

Capital commitments contracted for at year end relate to building development projects. The commitments include input tax credits of \$1,566,699 recoverable from the Australian Taxation Office (\$641,739 for 2007).

**(c) Leases**

Leases contracted for at 30 June but not recognised as liabilities is as follows:

	2008 \$000	2007 \$000
Payable:		
Within one year	758	1,046
Later than one year and not later than five years	1,745	2,816
Later than five years	-	-
<b>Total including GST</b>	<b>2,503</b>	<b>3,862</b>

The commitments include input tax credits of \$227,530 recoverable from the Australian Taxation Office (\$351,124 for 2007).

**21. CONTINGENT LIABILITIES**

There are no contingent liabilities. (Nil at 30 June 2007).

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

The Trust received the following asset contributions:

	2008 \$000	2007 \$000
Fixed Assets	-	269

**23. PAYMENTS TO CONSULTANTS**

In the year ending 30 June 2008, consultants were paid a total of \$424k (\$1,015k in 2007).

**24. AFTER BALANCE DATE EVENTS**

There are no after balance date events. (Nil at 30 June 2007).

**25. NOTES TO THE STATEMENT OF CASH FLOWS**
**Reconciliation of surplus of net cash flows from ordinary activities**

	2008 \$000	2007 \$000
Deficit/Surplus	(19,643)	20,168
Depreciation, amortisation and make good	17,801	18,461
Capital-sponsorship & in-kind donations	(355)	(714)
Net loss on sale of plant and equipment	191	180
(Decrease)/increase in allowance for impairment of receivables	(6)	21
(Decrease)/increase in payables	(594)	(1,630)
(Increase)/decrease in receivables	113	(953)
(Increase) in inventories	(29)	(64)
Net cash from operating activities	<b>(2,522)</b>	<b>35,469</b>

**END OF AUDITED FINANCIAL REPORT**

## BUDGET

### FIRST DETAILED BUDGET FOR THE YEAR ENDING 30 JUNE 2008

INCOME	\$000	
Theatre services	11,025	
Venue rentals	8,819	
Production revenue	11,776	
Guided tours	7,371	
Booking fees & charges	3,762	
Outsourced Food & Beverage	4,077	
Tourism packages and events	858	
Miscellaneous revenue	855	
Outsourced Merchandising, licensing & retail	325	
Investment Revenue	3,876	
In-kind sponsorship	540	
Cash sponsorship	4,774	
<b>Total from operations</b>	<b>58,059</b>	
<b>Government grants</b>		
Annual endowment	14,274	
Strategic Asset Maintenance	23,039	
Venue Improvement Programme	0	
Smoke Mgt Upgrade	0	
<b>Total government grants</b>	<b>37,313</b>	
<b>Total</b>	<b>95,372</b>	
<b>EXPENDITURE</b>	<b>\$000</b>	<b>\$000</b>
Personnel Services	43,202	
Less charged to maintenance	5,076	
<b>Sub total Personnel Services</b>	<b>38,125</b>	
Maintenance	19,392	
Artist Fees and presentation expenses	11,392	
Fees for services rendered	3,085	
Publicity and advertising	4,960	
Utilities and cleaning	3,747	
Administration expenses	3,398	
Consumables and minor equipment	1,205	
Tourism packages and events	923	
Building and general insurance	1,117	
Bank and credit card charges	547	
Training	421	
Rent payments on operating leases	980	
Audit fee – audit of financial report	60	
<b>Total</b>	<b>88,989</b>	
<b>Surplus before Depreciation</b>	<b>6,382</b>	
Depreciation and amortisation	19,838	
<b>Deficit after Depreciation</b>	<b>(13,456)</b>	
Share of net profits from joint venture	866	
<b>Deficit from Ordinary Activities</b>	<b>(12,590)</b>	

### OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2009

INCOME	\$000
<b>Revenue from operations</b>	
Sale of goods and services	48,868
Investment Revenue	3,876
Other revenue	5,314
<b>Sub total (excl Joint Venture)</b>	<b>58,059</b>
<b>Government grants</b>	
Annual Endowment	14,406
Strategic Asset Maintenance	30,428
<b>Sub total</b>	<b>44,834</b>
<b>Total</b>	<b>109,817</b>
<b>EXPENDITURE</b>	<b>\$000</b>
Personnel Services	44,181
Less charged to maintenance	5,801
<b>Sub total Personnel Services</b>	<b>38,380</b>
Other Expenses	39,396
Maintenance	20,205
<b>Total</b>	<b>97,980</b>
<b>Surplus before Depreciation</b>	<b>11,837</b>
Depreciation and amortisation	16,859
<b>Surplus after Depreciation</b>	<b>(5,022)</b>
Share of net profits from joint venture	836
<b>Surplus from Ordinary Activities</b>	<b>(4,185)</b>

# GOVERNMENT REPORTING

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## ACCOUNT PAYMENT PERFORMANCE INDICATORS

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

### Aged analysis at the end of each quarter

Quarter	Current (i.e. within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	15,663	324	19	0	0
December	15,997	35	3	0	0
March	9,657	119	1	0	0
June	2,866	26	3	2	0

### Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	98	15,663	16,006
December	92	100	15,997	16,035
March	92	99	9,657	9,777
June	92	99	2,866	2,897

The number of accounts paid on time this year was 99% (99% in 2006/7). Management control procedures for the accounts payable function were strengthened during the year to improve processing efficiency and monitoring payment procedures. Actual performance improved to 99% in the quarter ended June 2008. There was no interest paid on creditor accounts during the 2007/8 financial year.

## CODE OF CONDUCT

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

- individual performance and accountability;
- commitment to our customers;
- ethical standards including use of resources, conflict of interest, gifts and benefits and corrupt conduct;
- fair and equitable behaviour;
- a safe and secure work environment;
- records and information including confidential information;
- making public comment;
- outside employment; and
- Acts, Regulations and procedure documents.

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

In 2008/9 the Code of Conduct will be updated as part of a broader review of policies and procedures at Sydney Opera House.

The Sydney Opera House Trustees also have a Trustee Code of Conduct which is reviewed and endorsed at the first Trust meeting of the calendar year. In addition to the staff Code of Conduct it encompasses:

- accountability for public expenditure and decision making;
- use of public resources;
- use of official information;
- official spokesperson for the Trust;
- gifts and benefits;
- disclosure of interests;
- recognising and managing conflicts of interest;
- reporting suspect corrupt conduct; and
- relevant legislation.

## CONSULTANTS

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

- Hawker Britton – Opera Theatre Renewal strategic communications and advice \$32,000.
- UMR Research Pty Ltd – Opera Theatre Renewal Community Attitudes Research Study \$82,887.
- Food Consultants Australia – Development of Food and Beverage Concepts \$33,170.
- Gavin Anderson – Opera Theatre Renewal strategic communications support and advice \$69,140.

19 consultancies of \$30,000 or less totalled \$203,297.

The nature of these projects were: Finance and Accounting/Tax (1), Information Technology (4), Management Services (4), Engineering(2), Training (5) and Other (3).

## CREDIT CARD USE

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

Richard Evans  
Chief Executive

## CUSTOMER EXPERIENCE

Sydney Opera House aspires to be an international benchmark for the highest standards of customer service in an arts environment. It is proud to be a customer-focused workplace and uses the principles set out in the Commitment to Our Customers to inform and guide every aspect of our business.

Sydney Opera House Commitment to Our Customers

### 1. Our reputation

As Best Host we put service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here.

### 2. Our customers

Everyone who comes into contact with us is a customer and everyone who works here is a customer. We understand and embrace the idea that our customers are critical to our success and will be at the heart of all of our effort, energy and creativity. We are proud of the diversity of our customers, which is reflected in our programs, products and services.

We will display the same behaviours in all our interactions, whether to customers, colleagues, contractors or suppliers.

### 3. Our style

To give our customers the Best Experience we will make them feel warmly welcomed and we will strive to ensure that visiting the Sydney Opera House is a positive, memorable experience.

We will offer a courteous, helpful, informed and personalised response to our customers.

We will seek our customers' feedback and will support each other in responding to it to meet their needs.

### 4. Our spirit

Best Building – Sydney Opera House is an exciting place to visit, and it is a workplace to be proud of. We will convey a sense of passion for Sydney Opera House in all our interactions with our customers and with one another.

### 5. Our profile

We are more than employees of Sydney Opera House – we are all its ambassadors and are part of its personality.

We will acknowledge this identity by always taking pride in our presentation, our services, our attitudes and our behaviour.

We will make sure Sydney Opera House is a clean, safe and enjoyable precinct.

### 6. Our team

We will work together, support each other and take personal responsibility to ensure that each customer's experience is seamless and consistently excellent.

We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome.

Service at Sydney Opera House means everyone, everywhere, every time making our customers feel special.

## The Brand – Live Performance Every Day

The brand essence to *Live Performance Every Day* is a guiding principle that builds on the Commitment to Our Customers and describes both our core business (the work on our stages) and the individual approach and delivery of our roles.

## Warmly Welcome

As Best Host, we aim to always put the customer and the visitor experience first.

In 2007 we reviewed Front of House operations with the goal of better meeting our customer commitment to 'warmly welcome'. The resulting restructure of procedures during performance times has created a more open feel to the southern foyers of both the Concert Hall and Opera Theatre, improved general access and has helped to deliver on our promise to 'warmly welcome'.

## Sydney Opera House Host Team

The Host Team was created in September 2007 as the new front-line customer service team dedicated to providing a welcoming and informative service to customers. The Host Team is now well established, operating two crucial customer service hubs, the Stage Door and the Information Desk in the Box Office Foyer. They have been successful in raising awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House and offer a five-star customer service standard to all customers, artists and staff.

## Sydney Opera House Courtesy Shuttle Bus

This year Sydney Opera House signed a further two-year contract for the popular Courtesy Shuttle Service, designed to transport less mobile and elderly patrons and visitors on the round trip between Circular Quay and Sydney Opera House. Usage remains high for this important service and feedback from customers continues to be overwhelmingly positive. This year the shuttle service carried in excess of 15,000 passengers (13,000 in 2006/7).

## Customer Service Standards

The front-line customer service teams continue to be guided by the principles in the Commitment to our Customers and brand essence to *Live Performance Every Day*, in all aspects of their day to day work. All portfolios have adopted customer service standards that focus on the specific roles and responsibilities within those particular areas to firmly place customer service as a key skill and priority. Customer Service is now well established as a major component of the Orientation Training for all new staff, clearly stating the importance of creating a customer-focused workplace in every portfolio and through each individual role.

## Customer Service Team

The Customer Service Team, the peak Customer Service body at Sydney Opera House, has been a driver in creating cultural change towards a House-wide service culture and its success has prompted development of a new Customer Service Group. Chaired by the Customer Service Manager, this new committee of decision makers will meet six times each year. Priorities are Customer Service, Customer Feedback, Site Presentation and Strategy and Policy. The inclusion of external expert speakers and members of the general public to provide both professional and actual customer perspectives, will help build on the progress of the Customer Service Team and inspire a new enthusiasm for the approach and development of customer relations and service delivery.

**Customer Research**

Research conducted this year was a ‘people counting’ exercise to establish a new annual figure for site visitation. The last count was conducted in 1999 and the results of that study provided the visitation number of 4.4 million per annum.

The count was conducted in November 2007 by Front of House staff at three site locations over a seven day period from 8am to 8pm. This weekly count resulted in 142,122 visitors being counted on the site.

In order to calculate the projected annual figure, the following areas were taken into consideration:

- staff numbers were removed from the count;
- an adjustment was made for those visitors not counted on site between 8am and 8pm; and
- seasonal tourism figures were used as a reference point.

After these calculations, the annual visitor numbers are projected to be 7.4 million people.

**Customer Service Feedback**

The timely and effective management of customer feedback is an invaluable tool for delivering outstanding customer service and business performance. Feedback, both positive and negative, is welcomed and encouraged, so too are all suggestions and ideas for improvement. A review of current feedback policy has led to the introduction of a new approach next year that utilises Sydney Opera House Customer Relationship Management System, Tessitura. This is expected to facilitate a more consistent customer response from across the organisation and help to deliver on our commitment to deal with all customer correspondence within five days.

**Online Customer Satisfaction Survey**

We continue to collect customer satisfaction data via the Online Survey on our website, [sydneyoperahouse.com](http://sydneyoperahouse.com). This survey is designed to measure the quality of the services provided. In the past 12 months 361 visitors provided us with a rating of their experience (1,100 in 2006/7).

**Online Customer Satisfaction Survey Results**

	2007/08	2006/07
Overall satisfaction with visit	78%	81%
Site presentation	82%	84%
Performance Support Services	80%	82%
Car Park	65%	69%
Dining	67%	73%
Tours	83%	82%
Ticketing	82%	81%

**Overall unsolicited feedback 2003 to 2008**

Type of Unsolicited Feedback	08/07	06/07	05/06	04/05	03/04
Negative	266	305	362	224	153
Positive	54	57	120	90	56
Suggestions	-	28	80	29	29

**Unsolicited feedback by category for 2007/08**

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

Category	Positive	Negative
Access	1	7
Food and Beverage	-	9
Front of House	31	16
Guided Tours	5	10
Marketing	-	5
Other	3	43
Other Patrons	-	4
Performances/Presenters	6	90
Policy and Procedures	1	9
Security	1	11
Shuttle Bus	2	2
Ticketing and Box Office	4	27
Website	-	8
Wilson’s Car Park	-	25
<b>Total</b>	<b>54</b>	<b>266</b>

**Presenter Satisfaction Measurement Surveys**

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

We aim to achieve:

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

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

All four resident companies were invited to participate in the presenter satisfaction survey process and this year this opportunity was taken by the Australian Ballet and the Sydney Symphony.

Areas that scored high (6.5 out of 7 or higher) included venue hire bookings, relationship management, event management, the Recording and Broadcast Allowance process, all production services disciplines (Lighting, Staging, Sound and Stage Management), recording studio, first aid, fire and safety and emergency planning.

Areas that showed the greatest improvement since 2007 (more than 2 point increase) were the scheduling of staging staff (+2 points), site access (+3.5 points), emergency planning and OH&S (+2.2 points each).

Feedback was provided on two specific areas requiring improvement (average score less than 4 out of 7), which were contract management and maintenance. Both these areas also showed a decline in service satisfaction from the previous year.

Irregular and one-off hirers were invited to participate in online versions of the Presenter Satisfaction Survey. During 2008, nine companies took the opportunity to respond, with positive feedback received.



## DISABILITY ACTION PLAN

The current Sydney Opera House Access Strategic Plan 2005/8 was endorsed by the Sydney Opera House Trust in December 2005. The plan was developed following consultation with key stakeholders and disability access groups, including Accessible Arts and the Human Rights and Equal Opportunity Commission. Its ultimate focus is ensuring the best customer experience for all people who use, work and perform at Sydney Opera House.

The Plan, which is based on the principles outlined in the NSW Government Disability Policy framework, contains 62 projects designed to improve access to facilities and services, as well as providing leadership in accessibility for the performing arts industry.

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

### Achievements 2007/08

- The Accessibility and Western Foyers Project works packages included commencement of construction on the Bennelong Lift project (with a capacity for four wheelchairs) and a new accessible unisex toilet facility in the Western Foyers.
- Construction also began on accessibility improvements to the Playhouse theatre, which will result in an increase in wheelchair seating availability and the installation of wheelchair lifts, which will avoid the steps on entry into the venue.
- Drafting of the Sydney Opera House Access Master Plan commenced. It includes development of a methodology for assessing access design solutions within conservation and heritage frameworks. The Access Master Plan will become an essential reference document to guide the design of all new physical access upgrades within the public, presenter and business partner areas.
- Funding was allocated for installation of a permanent captioning system in the Drama Theatre to improve the service for customers and reduce operational costs for presenters.
- A Staff Access Guide was completed, which translates the principles of accessibility into staff behaviours under the Sydney Opera House brand essence of *Live Performance Every Day*.
- sydneyoperahouse.com increased its compliance with accessibility guidelines to achieve Priority 1 and the majority of Priority 2 checkpoints as defined in the W3C Web Content Accessibility Guidelines 1.0. This removes significant access barriers to the Sydney Opera House website for users with disabilities.
- In November 2007, we again collaborated with Accessible Arts to host the AART.BOXX 07 Exhibition, a collection of works by artists with a disability under the age of 25. Over 350 people attended the two day exhibition in the Utzon Room, which sought to promote positive community attitudes towards young people with disabilities. In 2007, the exhibition was expanded to include a free 'artist talk' public component. The program attracted a capacity audience, proving popular with both industry and the public.
- Access awareness sessions were integrated into regular staff orientation programs, while new Host Team customer-facing staff received tailored disability training from external provider Accessible Arts. Internally tailored access planning sessions were delivered as part of the pilot Manager Induction Program.
- International Day of People with Disabilities 2007 was celebrated with an Access Awards breakfast in which 23 awards were presented to Sydney Opera House staff and external partners. Special discounted Access Tours were again offered to people with disabilities from the 29 November to 5 December 2007.

Sydney Opera House, working in partnership with Vision Australia and the Sydney Theatre Company, provided audio described performances this year as follows:

- *Don's Party*, Sydney Theatre Company – Drama Theatre, one performance, October 2007;
- *Vertical Hour*, Sydney Theatre Company – Drama Theatre, one performance, March 2008; and
- *Serpent's Teeth*, Sydney Theatre Company – Drama Theatre, one performance, May 2008.

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

An evaluation of the Access Strategic Plan 2005/8 will be undertaken in late 2008 and a new three year Plan will be established commencing 2009. A new summarised Access Guide brochure, providing details of theatre access to facilities and services available at Sydney Opera House, will be developed to accompany performance tickets purchased by customers with disabilities. Audio described performances and Access Awareness sessions will continue and a new program for International Day of People with Disabilities will be developed. Work will continue on the Accessibility and Western Foyers Project, with the new lift scheduled to open in early 2009.

### ELECTRONIC SERVICE DELIVERY

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

### ENERGY MANAGEMENT

Sydney Opera House remains committed to sustainable energy management principles and to achieving savings in energy use. The progressive implementation of sustainability initiatives, including the completion of the Water Savings Action Plan and the implementation of the first phase of the Lighting Masterplan, has continued.

Other improvements include the replacement of thermostatic mixing valves and installation of additional sub-metering to improve the monitoring of the significant energy use equipment, particularly mechanical services. The metering network has been expanded to remote sites to better understand our current usage. Our electricity contract maintained a 'green power' component of 6%.

The energy use profile was reassessed during the year and a number of energy saving initiatives have been identified in the Sydney Opera House Energy Management Strategic Plan developed this year. The following seven initiatives will be implemented over the next 12 to 18 months:

- creation of a new position of Manager, Sustainability & Energy to lead, manage and integrate the development and implementation of energy management and other sustainability initiatives across the organisation;
- development of a strategy to save energy in the operation of the chillers;
- revised approach to the air conditioning of the venue areas;
- automatic switching of lighting installations;
- improvements to maintenance practices;
- introduction of energy efficient motors; and
- review of air conditioning of the Box Office Foyer area.

**EQUAL EMPLOYMENT OPPORTUNITY (EEO)**

This year Sydney Opera House has engaged in a range of EEO-related projects in accordance with Government EEO key reporting areas.

We worked to ensure that employees' views are heard and there is a sound information base of EEO data through:

- using Employee Opinion Survey data to inform a range of new staff and organisational development strategies; and
- review and redevelopment of the Human Resource Information System to build capacity for the management, analysis and reporting of data.

EEO needs were included in a range of planning initiatives via:

- commencement of an organisation-wide Policy Review to ensure quality and consistency across policy areas, including EEO; and
- continuation of regular organisation-wide open forums with the Chief Executive and internal newsletter for all staff.

A commitment to ensuring fair policies and procedures, and a workplace culture displaying fair practices and behaviours was demonstrated through initiatives including:

- increased organisation-wide communications and briefings on Bullying, Harassment and Violence in the Workplace Policy, and Work Related Concerns and Grievances;
- enhancing capacity for staff skill development and career progression through a new Performance Planning and Review Scheme;
- development of new Core Competencies for all staff, incorporating EEO principles and practices into staff performance expectations;
- development of new operating procedures and guidelines in conjunction with an organisational Policy Review; and
- Bullying and Harassment Workshops provided to staff as part of the Safety Day Program.

Access to needs-based programs for EEO groups, and improved employment access and participation by EEO groups was provided through:

- 12 month Indigenous Theatre Production Assistant traineeship, funded by the Elsa Dixon Employment Program which was successfully completed in February 2008;
- behaviourally-based recruitment techniques, including assessment centres, were used to enhance the existing merit-based interview process;
- specialised orientation and role training for new Tour Guides incorporating English, Mandarin, Japanese, and Korean languages; and
- ensuring EEO information and principles are provided to candidates in recruitment campaigns.

Sydney Opera House ensured managers and employees are informed, trained and accountable for EEO through:

- incorporation of EEO principles and practices into regular and specialised staff orientation programs;
- delivery of five new Leadership Development Training Programs to over 200 supervisors/managers to develop coaching and people management skills;
- a range of regular training and development programs for staff, including disability awareness, customer service, OH&S, stress management and workplace training and assessment; and
- continuing to offer training and qualifications through the Registered Training Organisation.

Sydney Opera House ensures a diverse and skilled workforce by:

- commitment towards NSW Government targets for EEO representation within Sydney Opera House staff; and
- ongoing professional development opportunities for staff through training programs, coaching, and recognition of prior learning.

EEO initiatives planned for 2008/9 include:

- ongoing development of the vocational and technical competency framework to clearly identify development and career path options and further improve access to these options;
- enhancement of Registered Training Organisation programs and operations to ensure equal access to training programs and initiatives;

- completion of a new Performance Planning and Review Scheme for all staff to identify key areas for skill development and career enhancement across staff groups;
- development and implementation of a new e-Learning Strategy to meet needs for accessible, immediate and flexible learning solutions;
- design of new online compliance training solutions including programs in key EEO areas such as Diversity; and
- planning and sourcing funding to implement a series of Indigenous Graduate Work Experience Placements to facilitate Indigenous employment outcomes in the arts and entertainment industry.

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

EEO Group	Benchmark or Target	% of Total Staff			
		2008	2007	2006	2005
Women	50%	48%	47%	44%	37%
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.0%	0.0%
People whose first language was not English	20%	14%	13%	16%	15%
People with a disability	12%	5%	4%	5%	4%
People with a disability requiring work-related adjustment	7%	0.6%	0.6%	0.9%	0.7%

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

EEO Group	Benchmark or Target	Distribution Index			
		2008	2007	2006	2005
Women	100	97	99	94	107
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	78	81	85	93
People with a disability	100	n/a	n/a	88	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Note: Staff numbers as at 30 June 2007. 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.

**ETHNIC AFFAIRS**

Sydney Opera House respects the cultural diversity of audiences, visitors, artists and staff, and is committed to providing programs and services that support the NSW Principles of Multiculturalism. This year Sydney Opera House has worked to meet the varying needs of the community by providing a range of opportunities for artists, audiences, and visitors.

*Hemispheres* drew together performers from around the globe including Africa, the Middle East, India, Korea and Russia. This exciting program presented audiences with an opportunity to discover and enjoy music and musicians from a range of countries and cultures. The *Hemispheres* program included:

- *Anoushka Shankar (India)* 14 June 2008 – twice Grammy nominated daughter of Ravi Shankar, accompanied by a five-piece band including tabla, flute and kanjira played a mix of mystical Indian ragas and contemporary rhythm-centric pop melding the ancient sounds of the sita with modern electronica and rock textures;

- *Marcel Khalifé (Lebanon)* 24 April 2008 – known as the Bob Dylan of the Middle East and awarded the UNESCO Artist for Peace in 2005 for mobilising music as a dialogue between warring religious factions, his propulsive rhythms underscored ancient Middle-Eastern traditions and Western-styled compositions;
- *Omar Faruk Tekbilek (Turkey/USA)* 25 March 2008 – UNESCO Artist for Peace and a virtuoso revered as the guru of new world and Sufi music. Weaving traditional Arabesque and Turkish melodies with distinct traces of folk and flamenco to create ambient soundscapes, he used numerous percussion instruments with the ney (bamboo flute), zurna and baglama (long-necked lute);
- *Russian Roulette/Зуля (Russia)* 14 and 15 March 2008 – Aria award-winner in 2007 and leader of Tatar and Russian music in Australia, Zulya and the Children of the Underground performed in cabaret-style atmosphere with a vodka-fuelled outfit, VulgarGrad, with DJ Sveta on turntables;
- *Tourmani Diabate's Symmetric Orchestra (Mali)* 12 March 2008 – experimenter and collaborator with the likes of Björk, Ry Cooder, Salif Keita and the late great guitarist Ali Farka Touré, Tourmani mixed the ancestral sounds of Mali griots with jazz, flamenco, electro-funk and pulsating dance rhythms;
- *Daorum (Australia/Korea)* 9 March 2008 – set against visual projections of Korea's Chiri Mountain, Simon Barker led local jazz musicians Carl Dewhurst, Matt McMahon and Phil Slater with Pansori maestro Bae Il Tong and percussionist Kim Dong Won in a Pansori (part classical, part folk Korean music-theatre), jazz, rock, electronica, nongak (percussion) and sinawi (melodic improvising);
- *The Idan Raichel Project (Israel)* 5 March 2008 – an eclectic combination of reggae beats, hip-hop rhythms and modern electronica with African and Middle-Eastern flavours;
- *Cesária Évora (Cape Verde)* 3 March 2008 – this Grammy Award-winner returned to Australia for the first time in 11 years to perform in concert with an eight-piece band, infusing the traditional sounds of her island home with the blues, Latin jazz and Afro beats;
- *Yasmin Levy (Israel)* 1 March 2008 – special guests Slava and Leonard Grigoryan joined Yasmin to present a fusion of ancient Ladino, flamenco and Arabic rhythms; and
- *Ornette Coleman (USA)* 24 February 2008 – a 2007 Pulitzer Prize Winner, this alto saxophonist/composer described as 'the most recognisable sound on the planet' performed the finest quintets of his career.

World music performers in 2007 included: *Tania Libertad*, with a career spanning three decades, she mixed the sounds of Peru, Cuba, Mexico and Brazil all grounded in African rhythms; *Bebel Gilberto* performed favourites from Tanto Tempo and the critically acclaimed Momento. As part of The Studio String Sessions, *Sergio and Odair Assad*, a contemporary guitar duo, performed works by themselves, with Villa-Lobos, Jobim and Gismonti (Brazil), Piazzolla (Argentina), as well as Scarlatti and Rameau; *Asim Gorashi*, renowned Sudanese musician and master of the oud (an Arabic lute) and violin, performed gentle Islamic-flavoured Sudanese melodies and dance rhythms to high-energy, Jimi Hendrix-style oud and violin riffs.

A renowned group of Spanish dancers, *Gala Flamenca* performed solo signature pieces as well as in ensemble, combining traditional driving rhythms of foot-stamping with flamboyant bursts of style to traditional songs and music performed by four flamenco musicians and two singers.

*Camerata Porteña* under the direction of Marcelo Rodriguez Scilla, performed for one night only in an Australian premiere performance that paid homage to composer Astor Piazzolla, inviting the audience to join in the celebration of the Tango.

Performed in French with English subtitles, *Sizwe Bansi is Dead*, is a Peter Brook theatre production, devised by Athol Fugard; featuring John Kani and Winston Ntshona, this township play is grounded in the experiences of the urban black community of South Africa.

Part of the *Babies Proms* series for kids aged 2 to 5, *The Drum*, based on a traditional Indian folktale, was a musical adventure performed with Indian dance, percussion and sitar by Circle of Rhythm musicians Greg Sheehan, Bobby Singh and Ben Walsh, with Sarangan Sriranganatham on sitar and Damini Darbar on tanpura.

Sydney Opera House also contributed to diversity through:

- tourism pages on our website, information brochures and other printed collateral produced in all languages in which we provide tours; and
- role training for Tour Guides, Front of House staff and Hosts that incorporated elements of cultural awareness.

Next year Sydney Opera House will continue to:

- provide tours in Japanese, Korean and Mandarin;
- communicate via a range of translated material and interpreters;
- present a number of opportunities to a range of artists, audiences and the community; and
- analyse Ethnic Affairs and Priority Statement standards in conjunction with an organisation wide policy review.

## FREEDOM OF INFORMATION (FOI)

The impact of the FOI requirements on Sydney Opera House is minor and no major issues have arisen during the year in complying with the *Freedom of Information Act, 1989*. No applications were received during the reporting year.

### FOI Statistics

FOI Requests	2007/08	2006/07	2005/06	2004/05
New requests	0	4	2	2
Bought forward	0	0	0	0
Total to be processed	0	4	2	2
Completed	0	2	0	2
Transferred out	0	0	0	0
Withdrawn	0	2	2	0
Total processed	0	4	2	2
Unfinished (carried forward)	0	0	0	0

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

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

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

The Sydney Opera House Trust has ten members. Trustees are appointed by the Governor on the nomination of the Minister for the Arts and their three year terms are timed to start on alternate years. If otherwise qualified, Trustees are eligible for reappointment 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 a team of six directors. More information about the structure and functions of the Sydney Opera House can be found on page 28 or on our website at [sydneyoperahouse.com](http://sydneyoperahouse.com).

### **Public Participation in Policy Formulation**

The Trustees represent the public in the management and functioning of Sydney Opera House.

### **Categories of Documents Held by Sydney Opera House**

Many documents are available free of charge on our website at [sydneyoperahouse.com](http://sydneyoperahouse.com) or by contacting the Head of CEO's Office and Government Relations. The documents available free of charge include:

- Sydney Opera House Annual Report
- Corporate Goals
- Artistic Vision
- Conservation Plan
- Utzon Design Principles
- Sydney Opera House policies
  - Artworks management policy
  - Assistance to community and charitable organisations & events
  - Charitable collections policy
  - Commitment to our customers
  - Credit control and debtor management
  - Customer feedback
  - Giving corporate donations
  - Illumination of the sails
  - On-site recording
  - People with disabilities and older people
  - Privacy policy
  - Receiving gifts and benefits
  - Smoking ban – Covered vehicle concourse
  - Sponsorship policy.

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

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

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

### **Access**

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

Head of CEO's Office and Government Relations  
Sydney Opera House  
GPO Box 4274  
Sydney NSW 2001

Enquiries may be directed to the Head of CEO's Office and Government Relations between the hours of 10am and 4pm, Monday to Friday. Contact details are listed below.

Telephone: (02) 9250 7789

Fax: (02) 9250 7844

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

### **HERITAGE MANAGEMENT**

Following Sydney Opera House's inscription on the World Heritage List on 28 June 2007, changes were implemented in the Conservation Council, as specified in the Management Plan for Sydney Opera House.

Conservation Council membership was expanded to include one representative from each of the following Government agencies: NSW Heritage Branch, Department of Infrastructure, Planning and Natural Resources (NSW) and Arts NSW.

The Conservation Council's Charter was also expanded to include a monitoring and advisory role for the Trust in conserving the World Heritage values, as well as reporting, through the Trust, to the Minister(s) responsible for administering the *New South Wales Environmental Planning and Assessment Act 1979* and the *Heritage Act 1977* and to the Minister for the Arts.

The above requirements for the Conservation Council have been met.

The first development application assessed under the new World Heritage requirements was the installation of two new escalators from the Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre. These escalators will be built over the next 12 months as part of the Accessibility and Western Foyers Project. The process demonstrated that the World Heritage provisions for assessment and approval of projects are effective.

### **INDIGENOUS**

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

Individual performances under the Indigenous banner included the *Whichway* concert, presented by The Studio and featuring leading contemporary Indigenous musical performers in original country, blues, and hip-hop, including Sharnee Fenwick, Marlene Cummins and The Last Kinection.

*The Eyes of Marege*, written by Julie Janson, choreographed by Bernadette Walong and DJakapurra Munyarryun, featured artists from Teater Kita Makassar (Sulawesi) and brought to life a fusion of high-powered physical theatre, music, song and dance.

### **Message Sticks Indigenous Arts Festival**

Presented by Sydney Opera House, Message Sticks Indigenous Arts Festival is a celebration of Indigenous culture through contemporary film, performance, music and visual arts.

Message Sticks will be held in July 2008 and will be reported on in next year's annual report.

### **Indigenous Traineeship**

Since 1999, Sydney Opera House has committed to annually offering Indigenous workplace learning and development opportunities. As a Registered Training Organisation, Sydney Opera House has facilitated 13 out of 17 entry-level trainees to complete a 12-month technical theatre traineeship and work towards the nationally recognised Certificate III in Live Production Theatre and Events (Technical Operations).

In 2008, a pilot 12 month Graduate Traineeship Program in the Presenter Services Department and Producers Unit resulted in ongoing casual employment for the graduate in the Front of House area. The event and performance management experience gained by the trainee yielded offers for a range of production positions both at Sydney Opera House and for external Indigenous companies.

This success has led Sydney Opera House to focus on establishing a three-month Indigenous Graduate Work Placement Program enabling four graduates to gain the required work skills to cement their academic learning and to expose them to a diverse network of future employers.

Wesley Enoch, Sydney Opera House Trustee and currently Artistic Director at Belvoir Street Theatre, will be assisting in the establishment of a Sydney Opera House Trainee Network Forum to introduce the trainees to industry contacts and broker short secondments to relevant entertainment industry companies.

## INSURANCE

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO (which covers property, public liability and motor vehicle) and by Allianz (which covers workers compensation).

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

During the year Sydney Opera House had six property claims totalling \$168,692.

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.

	2007/08 \$	2006/07 \$	2005/06 \$	2004/05 \$	2003/04 \$
Motor Vehicle	0	0	0	700	0
Property	661,490	406,700	481,550	525,630	433,640
Public Liability	370,940	342,230	344,060	459,330	433,440
Workers' Comp.	842,390	1,411,974	1,114,080	1,119,640	970,410
Miscellaneous	1,880	0	5,370	5,350	5,710
<b>TOTAL COST</b>	<b>1,876,700</b>	<b>2,160,904</b>	<b>1,945,060</b>	<b>2,110,650</b>	<b>1,843,200</b>
Total Employees	719	703	701	644	660
<b>COST PER EMPLOYEE</b>	<b>2,610</b>	<b>3,074</b>	<b>2,775</b>	<b>3,277</b>	<b>2,793</b>

## INVESTMENT PERFORMANCE MEASURE

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

## LAND TITLE HOLDINGS

### Summary of Land Holdings

Ownership of the Sydney Opera House and its land is vested in the Minister administering the *Sydney Opera House Trust Act 1961* (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the *Sydney Opera House Trust Act 1961*, is responsible for the operation and maintenance of the Sydney Opera House and its land. The site area is 3.606 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2008 was valued at \$75,000,000.

## LEGAL

The *Sydney Opera House Act 1961* was amended by the *Statute Law (Miscellaneous Provisions) Act (No 27) 2007* to include a new provision at the end of section 2 as follows:

“(2) Notes included in this Act do not form part of this Act”.

## OCCUPATIONAL HEALTH AND SAFETY (OH&S)

OH&S continues to be a priority for the organisation. Details on statistics and initiatives can be found at page 35. In addition the following was undertaken:

- a Fall Restraint System was installed on the External Centre Rib of the Shells, which provides safe access for essential maintenance and structural inspections by Information Systems, Building Development and Maintenance and Security staff. United Group Services was contracted to oversee the installation by Karabiner Access, which included training, the supply of full-body harnesses and related equipment; and
- a number of Safe Work Procedures were updated during the year including: Electrical Supply Isolation and Equipment Disconnection, Energy Isolation Lock out/Tag Out, Incident Reporting and Investigation, Ladder Safety, Hot Work, Cougar Elevated Work Platforms, Confined Spaces, Safe Working at Heights, Working in the Concert Hall Auditorium Ceiling Areas, Working in the Opera Theatre Auditorium Ceiling Areas. Risk compliance has been targeted with the creation of new Safe Work Procedures dealing with Risk Assessment and Incident Reporting. The Production Services department has also undertaken to create new Safe Work Procedures for their activities.

## Workers Compensation

There has been a continued improvement in health and safety this year, with a reduction in the number of staff accidents (down to 229 from 252 in 2006/7), despite an increase in the number of performances. Lost time to injuries has increased compared to 2006/7 (increased to 5.09 from 4.21 hours lost per thousand hours worked in 2006/7), due to a small number of long-term cases carried over to this year. The number of Workers Compensation cases has decreased (down to 44 from 46 in 2006/7). There were 11 WorkCover reportable incidents during 2007/8.

Improvements in the number of injuries are the result of changes implemented in accordance with our on-going obligations under the NSW Government “Working Together” initiative to reduce workplace injuries.

Year	Number of Staff Injuries	Number of New WC cases*
2007/08	229	44
2006/07	252	46
2005/06	253	57
2004/05	286	69
2003/04	290	67

\* Includes all workers compensation cases including provisional liability.

^ In 2006/7 the number of new workers compensation cases was incorrectly reported as 27.

## OVERSEAS TRAVEL

Sydney Opera House employees undertake interstate and overseas travel for various business reasons, including sourcing performing arts product, touring programmes and representing Sydney Opera House at key industry forums. Overseas travel is approved by the Minister for the Arts and travel undertaken during the reporting year is listed below.

Name/Position	Dates/Location	Purpose
Noel Jordan Producer Young Audiences, Producers Unit	20-28 July 2007 Japan	To attend Kijimuna Festa 2007, the International Festival in Okinawa for Young Audiences.
	21 May - 8 June 2008 UK	To attend the Belfast Children's Festival and The Scotland's Children's International Theatre Festival.
Claire Swaffield Director, Information Systems	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference and attend the Tessitura Network Board meeting.
	15-21 March 2007 USA	To attend the Tessitura Network Board meeting.

<b>Name/Position</b>	<b>Dates/Location</b>	<b>Purpose</b>
Ken McSwain Business Solutions Manager, Information Systems	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference.
Kim Lee Ticketing Systems Manager, Ticketing Services	4-12 Aug. 2007 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference.
Wendy Martin Producer, Producers Unit	8-9 Aug. 2007 New Zealand	To attend the international production of <i>Aurealia's Oratorio</i> at the Christchurch Festival for possible presentation at Sydney Opera House.
	21-24 Sep. 2007 USA	To attend the international production of <i>GATZ</i> for possible presentation at Sydney Opera House.
	7-24 Nov. 2007 UK, France and Italy	To tour with Malthouse Theatre co-production of <i>Honour Board</i> as company manager and to attend international productions for possible presentation at Sydney Opera House.
	23 Jan. - 3 Feb. 2008 USA	To attend international productions for possible presentation at Sydney Opera House.
Virginia Hyam Studio Executive Producer, Producers Unit	15 Aug. - 30 Sep. 2007 UK & Korea	To attend performances and meet with companies regarding future programming for The Studio. To attend Asialink residency in Korea for professional development.
	5-10 April 2008 USA	To facilitate the development of a new production in The Studio in 2009 and examine options for presentation in late 2008.
	23-29 May 2008 South Korea	To represent Sydney Opera House in Asia Producers Forum.
Sarah Duthie Sales Account Manager, Tourism	16-27 Aug. 2007 USA	To attend annual Oz Talk North America trade event to carry out targeted sales visit to key wholesalers and product planners.
	9-5 Sep. 2007 India	To attend the India Travel Mission.
	23-30 Oct. 2007 Taiwan and China	To attend the Taiwan Travel Mission and Australian Travel Mission to China.
Jonathan Bielski Manager, Presenter Services	29 Aug. - 2 Sep. 2007 UK	To attend the international production of <i>Le Grande Cirque</i> for possible presentation at Sydney Opera House.
Paul Akhurst Director, Facilities	28 Oct. - 3 Nov. 2007 UK	To present a paper on Sydney Opera House facilities achievements at the Auditoria and Performing Arts Centres Executive Summit 2007.
Mia Haglund Sales Account Manager, Tourism	3-13 Nov. 2007 UK and France	To develop and implement sales strategies organised by The Sandra Leach Company.
David Antaw Director, Finance & Systems	7-11 Nov. 2007 USA	To attend the Performing Arts Centres Consortium (PACC) Fall Conference.

<b>Name/Position</b>	<b>Dates/Location</b>	<b>Purpose</b>
Trevor Ahearn Production Manager, Producers Unit	9-21 Nov 2007 UK	To install and manage the production of <i>Honour Bound</i> at the Barbican Theatre.
Rachel Healy Director, Performing Arts	13-17 Dec 2007 Spain and UK	To represent Sydney Opera House at a Conference of Cultural Centres.
	7-13 Jan. 2008	To represent Sydney Opera House at ISPA and Arts Presenters Conferences.
	5-9 June 2008	To attend Barrie Kosky's production of <i>Kiss Me Kate</i> for possible presentation at Sydney Opera House.
Maria Sykes Director, Tourism and Visitor Operations	20-29 Jan 2008 USA	To attend G'DAY USA Australia Week Event in New York.
David Claringbold Technical Director, Production Services	11-18 March 2008 Germany and USA	To research and study for technical upgrade planning.
Philip Rolfe Executive Producer, Producers Unit	12-15 March 2008 New Zealand	To attend the New Zealand International Arts Festival.
Richard Evans Chief Executive Officer	14-19 April 2008 South Korea	To attend the Association of Asia Pacific Arts Centres Consortium (AAPPAC).
	30 Apr. - 9 May 2008 USA	To attend the Performing Arts Centres Consortium (PACC).
	24-30 May 2008 UK and Denmark	To attend the opening of Utzon Center at the University of Aalborg and to meet with CEOs of cultural institutions in London.

**POPE LEGISLATIVE COMPLIANCE**

Building maintenance works continued to be focused on upgrading fire systems as part of the Place of Public Entertainment (POPE) compliance requirement. \$6.4m was expended in 2007/8 from an overall project budget of \$25.5m towards replacing fire dampers, replacing and upgrading fire sprinklers and fire detection equipment, upgrading theatre smoke management systems and other sundry fire services to improve staff and patron safety. The requirements of the POPE licence are being fully met.

**PRIVACY MANAGEMENT**

The Sydney Opera House Privacy Plan includes

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

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

General Counsel  
Sydney Opera House  
GPO Box 4274  
SYDNEY NSW 2001

Telephone: (02) 9250 7672

Fax: (02) 9251 7821

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

There were no privacy complaints or reviews conducted during the year. A number of customers chose to opt out of receiving direct marketing material.

## PUBLICATIONS

This year we produced *Sydney Opera House 2007/8 Annual Report*; a bi-monthly *Events Guide* until December 2007 which was replaced in January 2008 with a monthly *What's On* publication; an *Adventures* brochure and promotional material; *Kids at the House* brochure and promotional material; *House:Ed* brochure and promotional material; *The Studio* six-month program brochure and promotional material; *Utzon Room Music Series* program brochure and promotional material; Message Sticks brochure and program; *World Hemispheres* program brochure and promotional material; performance brochures and flyers; corporate material (e.g. corporate stationery suite with new logo, invitations, folders, certificates, brand identity guidelines etc); promotional material for Christmas, Valentine's Day and Mother's Day gift campaigns; Retail promotional material for the Lower Concourse shop including flyers, posters and window signage display; Annual Giving Fund program material; sponsorship brochure; tourism flyers in a range of Asian languages; Backstage Tour passes; High Tea promotional material; Experience Packages flyers; Priority Shuttle - Free Bus Service flyers and *Talkback*, an internal staff newsletter that is produced quarterly.

The *Sydney Opera House Annual Report 2007/8* is available on the internet at [sydneyoperahouse.com](http://sydneyoperahouse.com). The total costs for production of the annual report including design, copywriting, additional photography, print format copies and internet version was \$51,500 including GST.

## RISK MANAGEMENT (AUDIT)

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

### Audits

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems as part of the internal review program for the 2007/8 period, including:

- Financial Reconciliations Review, August 2007 – an assessment of the effectiveness of controls surrounding the preparation, reporting and follow-up of financial reconciliations as part of the 2006/7 internal audit program; and
- Cabcharge Expenditure Review, November 2007 – an assessment of the quality of the control environment for cabcharge expenditure.

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

For further information on risk/audit management refer to the Governance section at page 29.

## SENIOR EXECUTIVE SERVICE

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

SES Level	2007/08	2006/07	2005/06
2	1 (1 Female)	2	1
3	3 (2 Female)	4 (3 Female)	5 (3 Female)
4	2 (1 Female)		
6*	1	1	1

\* This position is actually graded SES 5, Mr Evans was granted an additional grade to SES 6 on a personal basis from appointment.

As at 30 June 2008 the Chief Executive of Sydney Opera House was Richard Evans.

## Performance Statement

Mr Richard Evans

Chief Executive Officer, SES Level 6

Appointment commenced on 29 January 2008

Total remuneration package: \$305,000 pa

The Director-General has expressed her satisfaction with Mr Evans performance of his responsibilities.

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 27 June 2007. Key activities and achievements are outlined in this report.

The Sydney Opera House is an Australian icon and remains the flagship performing arts venue in Sydney, as well as a signature Sydney landmark. Its reputation and standing is maintained through the efforts of the management team and the client arts companies that perform there.

## WAGE AND SALARY MOVEMENTS

A 4% wage increase was granted to staff covered by the *Crown Employees (Public Service Conditions of Employment) Award 2002* effective from the first pay period commencing on and after 1 July 2007.

A 4.48% increase was granted to staff covered by the *Sydney Opera House Enterprise Agreement 2006* effective from the first pay period commencing on and after 1 July 2007.

A 2.5% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2007 as per the *Statutory and Other Offices Remuneration Act, 1975*.

## WASTE AND RECYCLING MANAGEMENT

The conduct of waste audits has continued, enabling strategies to be refined and tested for waste collection, removal and procurement to be tested and refined. Sydney Opera House has complied with reporting requirements, including a waste audit to identify current diversion rates and areas of improvement.

An action plan was developed to define targets in relation to waste generation and recycling. A contract was awarded to Cleanevent for the implementation of the WRAPP report for the next two years, and to implement and coordinate a site-wide waste management system aimed both at minimising waste and increasing resource recovery.

## 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

As part of Sydney Opera House's compliance as a registered training organisation with the new Australian Quality Training Framework, 12 women accredited trainers have been included in a professional development program to upgrade their training and assessment skills. To increase the diversity of our workplace training capacity, a further seven women completed a workplace accredited training program. These women trainers have been instrumental in the delivery of essential role induction training.

This workplace professional development training will enable Sydney Opera House to maintain a high standard of on-the-job training focused on the learner and addressing any specific learning needs.

## Decision Making and Leadership

Of the overall Sydney Opera House workforce, women comprise 42.8% of the permanent workforce, 62.8% of part-time and 55.5% of casual. In total, women comprise 49.5% of the overall workforce. The current Executive Team comprises 57% women.

Some 38 women participated in at least one of the five interrelated leadership development programs offered this year. Programs comprised Essentials of Leadership, Building Winning Partnerships and three distinct coaching programs.

Seven women participated in an Executive Workshop focussed on building a competency framework to develop staff skills and facilitate leadership pathways.

10 women took part in one or more of the Masters of Arts Management Seminars offered by the Australian Institute of Music this year. Topics included Organisational Leadership, Marketing, Strategic Planning, Cultural Policy, and Event Management. Two women were awarded a Graduate Certificate in Arts Management.

# PERFORMANCE LIST

MUSIC				
Presenter	Production	Venue	Performances	Audience
4-D International	Bjorn Again	Concert Hall	4	7,704
4-D International	James Morrison	Concert Hall	1	2,327
Adrian Bohm Presents	Russell Peters	Concert Hall	1	2,105
APEC Taskforce	APEC Cultural Performance	Concert Hall	1	500
Asquith Girls High School	Arts North Sing NSW*	Concert Hall	1	1,564
Australian Chamber Orchestra	Adventurous	Concert Hall	1	1,365
Australian Chamber Orchestra	Audacious	Concert Hall	1	1,701
Australian Chamber Orchestra	Hope	Concert Hall	1	1,377
Australian Chamber Orchestra	Rapture	Concert Hall	1	1,571
Australian Chamber Orchestra	Sonic	Concert Hall	1	1,458
Australian Chamber Orchestra	Sublime	Concert Hall	1	2,421
Australian Chamber Orchestra	Vital	Concert Hall	1	1,614
Australian China International Exchange Center	Beijing Opera Concert	Concert Hall	1	1,800
Australian Girls Choir	Australian Girls Choir Annual Concert*	Concert Hall	2	3,837
Australian Institute of Brain Training	East Meets West	Utzon Room	1	183
Australian Turkish Mutual Alliance Limited	Anatolian Sun Quartet	Utzon Room	1	150
Australian Youth Orchestra	Australian Youth Orchestra in Concert	Concert Hall	1	2,605
Board of Studies NSW Department of Education and Training	Encore 2008*	Concert Hall	2	4,616
Cantor Productions	Steinway Spectacular	Concert Hall	1	1,954
City Of Sydney Cultural Council	Primary School dance groups*	Concert Hall	1	1,300
City Of Sydney Cultural Council	Secondary dance groups*	Concert Hall	2	1,900
Dainty Consolidated Entertainment	Josh Groban	Concert Hall	4	8,197
Dainty Consolidated Entertainment	Paul Potts	Concert Hall	1	2,112
Dainty Consolidated Entertainment	Ryan Dan Showcase	Utzon Room	1	175
Denise Stanley	The Studio Stanley Annual Concert	Utzon Room	1	200
Finneron, Seamus	Martin Hayes & Dennis Cahill	The Studio	1	211
FremantleMedia Australia	Australian Idol	Concert Hall	1	2,100
FremantleMedia Australia	Australian Idol	Forecourt	1	4,400
Frontier Touring Company	PJ Harvey	Concert Hall	1	2,260
Frontier Touring Company	Tim Rogers	The Studio	2	463
Inner West Catholic Primary Principals Assoc	Inner West PA Festival*	Concert Hall	1	2,000
Jet Touristik	Musikverein der Österreichischen Bundesbahner Wels	Concert Hall	1	244
Kambala	Kambala*	Concert Hall	1	2,000
Melody Music Company	Massed Choir with Band Of Welsh Guards	Concert Hall	1	1,391
Michael Coppel Presents	AIR	Concert Hall	2	4,194
Michael Coppel Presents	Harry Connick, Jr. and his Big Band	Concert Hall	2	4,381
Michael Coppel Presents	Tori Amos - American Doll Posse	Concert Hall	3	5,576
Musica Viva Australia	The Choir of Westminster Abbey	Concert Hall	2	3,820
Nataraj Centre Melbourne	Spirit of India 2008	Drama Theatre	1	513
NSW Department of Education and Training	Granville Schools Spectacular 2007*	Concert Hall	1	2,680
NSW Department of Education and Training	Festival of Instrumental Music*	Concert Hall	3	5,762
NSW Department of Education and Training	The Argyle Concert*	Concert Hall	1	1,933
NSW Department of Education and Training	The Australis Concert*	Concert Hall	1	1,926
NSW Department of Education and Training	The Bennelong Concert*	Concert Hall	1	1,930
NSW Department of Education and Training	The Endeavour Concert*	Concert Hall	1	1,901
Opera Australia	Australia Post Staff Concert	Opera Theatre	1	1,000
Opera Australia	New Year's Eve Gala	Concert Hall	1	2,558
Opera Australia	The Pilgrim's Progress	Concert Hall	1	1,759
Presbyterian Ladies College	Meitoku Japanese Festival of Arts*	Concert Hall	1	2,100
Present Australia	Premiering Sydney*	Concert Hall	1	2,498
Present Australia	Voices in the House*	Concert Hall	1	2,448
Present Australia	World Voices*	Concert Hall	2	4,108
Regional Arts Western Sydney	Pulse 1*	Concert Hall	1	2,012
Regional Arts Western Sydney	Pulse 2*	Concert Hall	1	1,968
Ryde Schools Music Festival	Ryde Schools Music Festival*	Concert Hall	1	2,000
Sony BMG Music Entertainment (Australia)	Delta Goodrem	The Studio	1	250
Suzuki Talent Education Association of Australia	Suzuki Graduation Concert*	Concert Hall	1	1,319
Suzuki Talent Education Association of Australia	Suzuki Piano Recitals*	Utzon Room	17	1,025
Sydney Festival	Bjork	Forecourt	1	5,960
Sydney Festival	Joanna Newsom with the Sydney Symphony	Concert Hall	2	4,354

\* For young audiences ♦ Includes House:Ed performances

Presenter	Production	Venue	Performances	Audience
Sydney Festival	Murundak	Concert Hall	2	3,737
Sydney Festival	Spanish Harlem Orchestra	Concert Hall	1	2,214
Sydney Opera House	A Sonatina*♦	The Studio	12	1,182
Sydney Opera House	Anoushka Shankar	Concert Hall	1	2,268
Sydney Opera House	Bebel Gilberto	Concert Hall	1	2,278
Sydney Opera House	Broad	Concert Hall	1	1,557
Sydney Opera House	Camerata Portena	Concert Hall	1	1,882
Sydney Opera House	Camille	The Studio	11	3,092
Sydney Opera House	Caroline Nin - Marlene	The Studio	4	783
Sydney Opera House	Caroline Nin - Piaf	The Studio	6	1,827
Sydney Opera House	Cesaria Evora in Concert	Concert Hall	2	3,365
Sydney Opera House	Christmas at the House	Concert Hall	7	11,809
Sydney Opera House	Copenhagen Royal Chapel Choir	Concert Hall	1	1,198
Sydney Opera House	Daarum	The Studio	1	302
Sydney Opera House	Dave Holland Quintet	Concert Hall	1	1,845
Sydney Opera House	David Braza	Concert Hall	1	1,974
Sydney Opera House	DBR & DJ Scientific	The Studio	2	243
Sydney Opera House	Dionne Warwick	Concert Hall	1	2,459
Sydney Opera House	Don McLean	Opera Theatre	2	2,527
Sydney Opera House	Dougal the Garbage Dump Bear*	Utzon Room	30	7,162
Sydney Opera House	Emir Kusturica & The No Smoking Orchestra	Concert Hall	1	2,262
Sydney Opera House	FBI Sydney Underground	The Studio	1	352
Sydney Opera House	Gala Flamenca	Concert Hall	2	3,941
Sydney Opera House	Idan Raichel	Concert Hall	1	1,892
Sydney Opera House	Jake Shimabukuro	The Studio	2	624
Sydney Opera House	Jazz Now - Divine Dialects	The Studio	1	337
Sydney Opera House	Jazz Now - Low Fidelity/Showa 44	The Studio	1	343
Sydney Opera House	Jazz Now - SNAP/Trio Apoplectic	The Studio	1	352
Sydney Opera House	Jazz Now - Tom O'Halloran Trio	The Studio	1	347
Sydney Opera House	John Williams & John Etheridge In Concert	Concert Hall	1	1,690
Sydney Opera House	Jools Holland and His Rhythm and Blues Orchestra	Concert Hall	1	2,177
Sydney Opera House	Julia Migenes - Diva on the Verge	Concert Hall	1	1,232
Sydney Opera House	Laurie Anderson - Homeland	Concert Hall	2	2,153
Sydney Opera House	Marcel Khalife	Concert Hall	1	1,898
Sydney Opera House	Meret Becker	The Studio	2	646
Sydney Opera House	Not the Messiah	Concert Hall	2	4,756
Sydney Opera House	Omar Faruk Tekbilek and Ensemble	Concert Hall	1	1,178
Sydney Opera House	Ornette Coleman Quintet	Concert Hall	1	2,148
Sydney Opera House	Pecorino's First Concert*	Utzon Room	18	3,980
Sydney Opera House	Russian Roulette	The Studio	2	486
Sydney Opera House	Santa Babies*	Utzon Room	36	8,582
Sydney Opera House	Sonny Rollins	Concert Hall	1	2,272
Sydney Opera House	The Studio String Sessions - Assad Brothers	The Studio	2	458
Sydney Opera House	The Studio String Sessions - Jeff Lang	The Studio	1	304
Sydney Opera House	The Studio String Sessions - Asim Garashi	The Studio	1	250
Sydney Opera House	The Studio String Sessions - Kaki King	The Studio	1	351
Sydney Opera House	Survival Tactics**♦	The Studio	7	1,499
Sydney Opera House	Take Two	The Studio	8	1,854
Sydney Opera House	Tania Libertad	Concert Hall	1	1,777
Sydney Opera House	The Choir of Hard Knocks	Concert Hall	1	2,668
Sydney Opera House	The Choir of Hard Knocks	Opera Theatre	2	2,871
Sydney Opera House	The Necks	The Studio	4	846
Sydney Opera House	The Stanley Clarke/George Duke Project	Opera Theatre	1	1,072
Sydney Opera House	The Wet Spots	The Studio	3	850
Sydney Opera House	Toumani Diabate and the Symmetric Orchestra	Concert Hall	1	1,564
Sydney Opera House	Utzon Music Series - Band of Brothers	Utzon Room	1	185
Sydney Opera House	Utzon Music Series - David Hobson	Utzon Room	1	190
Sydney Opera House	Utzon Music Series - Genevieve Lacey and Marshall McGuire	Utzon Room	1	200
Sydney Opera House	Utzon Music Series - Marshall McGuire and Jane Rutter	Utzon Room	2	380
Sydney Opera House	Utzon Music Series - Natalie Clein	Utzon Room	1	198
Sydney Opera House	Utzon Music Series - Pieter Wispelwey	Utzon Room	1	197
Sydney Opera House	Utzon Music Series - Tin Alley String Quartet	Utzon Room	1	172
Sydney Opera House	Utzon Music Series - Trio Oz	Utzon Room	1	199
Sydney Opera House	Utzon Music Series - Winner Young Performer Award	Utzon Room	1	174
Sydney Opera House	Vienna Waits for You	Concert Hall	3	6,439
Sydney Opera House	What does Red do on Thursdays?♦♦	Utzon Room	27	3,931
Sydney Opera House	Whichway Now	The Studio	1	249
Sydney Opera House	Yasmin Levy	Concert Hall	1	1,847



Presenter	Production	Venue	Performances	Audience
Sydney Philharmonia Choir	Carmina Burana	Concert Hall	2	2,322
Sydney Philharmonia Choir	Chorus Oz - Carmina Burana	Concert Hall	1	1,200
Sydney Philharmonia Choir	Easter a la Francaise	Concert Hall	1	1,296
Sydney Philharmonia Choir	Handel's Hits	Concert Hall	2	2,663
Sydney Philharmonia Choir	Hayden Creation	Concert Hall	2	505
Sydney Philharmonia Choir	The Messiah	Concert Hall	4	4,187
Sydney Region Music Festival	Sydney Region Music Festival*	Concert Hall	1	2,479
Sydney Symphony	A Guide to the Orchestra	Concert Hall	3	7,401
Sydney Symphony	A Tchaikovsky Fantasy	Concert Hall	2	5,055
Sydney Symphony	Brahms' 'Fifth Symphony'	Concert Hall	4	8,169
Sydney Symphony	Burt Bacharach with the Sydney Symphony	Concert Hall	7	18,475
Sydney Symphony	Charlie Chaplin's Gold Rush	Concert Hall	2	4,586
Sydney Symphony	Classical Kennedy	Concert Hall	3	8,074
Sydney Symphony	Digeridoo meets Orchestra	Concert Hall	3	6,873
Sydney Symphony	Eight Seasons	Concert Hall	1	1,853
Sydney Symphony	Emanuel Ax Plays Mozart	Concert Hall	3	5,528
Sydney Symphony	Exotica	Concert Hall	2	4,589
Sydney Symphony	Glen Campbell with the Sydney Symphony	Concert Hall	3	6,953
Sydney Symphony	John William's Star Wars	Concert Hall	3	7,817
Sydney Symphony	Jupiter & Alpine Symphonies	Concert Hall	4	7,655
Sydney Symphony	Kurt Elling: Jazz and Orchestra	Concert Hall	2	5,199
Sydney Symphony	Latin American Nights	Concert Hall	3	5,259
Sydney Symphony	Mahler 6	Concert Hall	4	7,326
Sydney Symphony	Morrison Plays Schifrin	Concert Hall	2	2,971
Sydney Symphony	Mozart's Great C Minor Mass	Concert Hall	3	8,031
Sydney Symphony	Musical Dawn	Concert Hall	1	1,549
Sydney Symphony	Near To Heaven: Elgar's First Symphony	Concert Hall	4	7,554
Sydney Symphony	Neil Sedaka with the Sydney Symphony	Concert Hall	3	7,206
Sydney Symphony	Opening Gala - Ravel's Romances	Concert Hall	3	6,727
Sydney Symphony	Rachmaninov Piano Concerto 2	Concert Hall	2	4,753
Sydney Symphony	Rachmaninov Piano Concerto 3	Concert Hall	2	4,844
Sydney Symphony	Rachmaninov Piano Concerto 4	Concert Hall	3	7,507
Sydney Symphony	Rachmaninov Rhapsody	Concert Hall	2	5,132
Sydney Symphony	Ravel's Bolero	Concert Hall	4	9,116
Sydney Symphony	Romeo et Juliette	Concert Hall	2	4,620
Sydney Symphony	Schubert's Great Symphony	Concert Hall	4	8,958
Sydney Symphony	Serenade for Strings	Concert Hall	1	1,851
Sydney Symphony	Shostakovich 8	Concert Hall	3	6,165
Sydney Symphony	Sir Charles Mackerras Returns	Concert Hall	3	7,382
Sydney Symphony	Song of Life	Concert Hall	3	5,532
Sydney Symphony	Songs from the Movies	Concert Hall	3	6,418
Sydney Symphony	Symphonie Fantastique	Concert Hall	5	10,036
Sydney Symphony	Tchaikovsky and Schubert	Concert Hall	4	8,265
Sydney Symphony	The Whiflams with the Sydney Symphony	Concert Hall	4	8,950
Sydney Symphony	Top Brass	Concert Hall	1	2,263
Sydney Symphony	Turangalila Symphonie	Concert Hall	3	5,882
Sydney Symphony	West Side Story	Concert Hall	3	5,942
Symphony Entertainers	S P Balasubramaniam	Concert Hall	1	2,202
Symphony of Australia	Symphony of Australia	Concert Hall	1	2,115
The Song Company	Song Company - Waltzing Matilda	Utzon Room	1	76
The Song Room	Song Room - The Warbles*	Concert Hall	1	2,000
Tim Woods Entertainment	Frank - A Life in Song	Concert Hall	2	2,791
Tim Woods Entertainment	Jose Carreras in Concert	Concert Hall	2	4,945
Tim Woods Entertainment	Let It Be	Concert Hall	1	2,269
Tim Woods Entertainment	Tina Arena - Songs of Love and Loss	Concert Hall	3	6,303
United World Concert Tours	Sydney Youth Musicale*	Concert Hall	1	1,000
World Projects	World Projects - Music Festival*	Concert Hall	4	3,222
XYZ Networks	Concert for a Cure - Powderfinger	Forecourt	1	627
XYZ Networks	Max Session - Delta Goodrem	The Studio	2	500
XYZ Networks	Max Session - James Blunt	The Studio	1	250
XYZ Networks	Max Session - Jimmy Barnes	The Studio	1	250
<b>Total</b>			<b>490</b>	<b>569,525</b>

THEATRE				
Presenter	Production	Venue	Performances	Audience
Access Entertainment	Fiona O'Loughlin	The Studio	10	2,169
Access Entertainment	Tom Gleeson - Tom On!	The Studio	10	1,212
A-List Entertainment	Akmal	Playhouse	7	2,266
A-List Entertainment	Anh Do	Drama Theatre	4	1,700
Bell Shakespeare Company	As You Like It*	Playhouse	34	13,362
Bell Shakespeare Company	Hamlet*	Drama Theatre	27	14,167
Bell Shakespeare Company	Othello*	Drama Theatre	31	13,337
Bell Shakespeare Company	The Government Inspector*	Playhouse	36	12,512
Sydney Film Festival	Eternity Man	The Studio	2	360
Sydney Opera House	Australian Marriage Act*♦	The Studio	8	1,319
Sydney Opera House	Bob Downe	The Studio	5	1,544
Sydney Opera House	Cabaret Decadance	The Studio	11	3,308
Sydney Opera House	Clive James	Concert Hall	1	1,941
Sydney Opera House	Daniel Kitson - C90	Playhouse	18	4,627
Sydney Opera House	Ding Dong Downe	Drama Theatre	7	2,489
Sydney Opera House	Dora Garcia	The Studio	1	309
Sydney Opera House	Dr Egg and the Man with no Ear*♦	The Studio	7	1,288
Sydney Opera House	Emergence	The Studio	7	1,064
Sydney Opera House	Eyes of Marege	The Studio	3	708
Sydney Opera House	Frank Woodley - Possessed	Playhouse	18	6,305
Sydney Opera House	Gilgamesh	The Studio	7	889
Sydney Opera House	Goodbye Mr Muffin*♦	The Studio	10	716
Sydney Opera House	Headlock*♦	The Studio	6	1,148
Sydney Opera House	Hoods*♦	Playhouse	7	1,269
Sydney Opera House	Ian McEwan in Conversation	Opera Theatre	1	1,438
Sydney Opera House	Imagine Toi	Playhouse	20	5,579
Sydney Opera House	Kiki & Herb	The Studio	12	3,420
Sydney Opera House	Lawrence Leung	The Studio	9	2,801
Sydney Opera House	Le Grand Cirque	Concert Hall	21	39,374
Sydney Opera House	Life Boat*♦	The Studio	18	2,786
Sydney Opera House	Little Big Shots*♦	The Studio	14	2,289
Sydney Opera House	Major Bang	Playhouse	14	2,537
Sydney Opera House	Moving Target	The Studio	11	1,521
Sydney Opera House	Nightwards Festival	The Studio	3	697
Sydney Opera House	Reginald D Hunter	The Studio	12	2,228
Sydney Opera House	Sizwe Banzai is Dead	Playhouse	22	4,820
Sydney Opera House	Strange Fruit - Swoon	Forecourt	19	6,670
Sydney Opera House	Sylvie Guillem and Akram Khan in Conversation with Caroline Baum	Opera Theatre	1	409
Sydney Opera House	The Devil and the Deep Blue Sea	The Studio	10	2,688
Sydney Opera House	The Drum*	Utzon Room	30	6,697
Sydney Opera House	The Girl Who Cried Wolf*♦	Utzon Room	9	732
Sydney Opera House	The Green Sheep*	Utzon Room	26	3,286
Sydney Opera House	The Green Sheep*	The Studio	13	1,646
Sydney Opera House	The Needle & the Damage Done	The Studio	5	689
Sydney Opera House	Tom Stoppard in Conversation	Opera Theatre	1	1,456
Sydney Opera House	Tom Tom Club	The Studio	6	1,158
Sydney Opera House	Walking on Air	The Studio	3	1,049
Sydney Opera House	Wil Anderson - Bewildered	Playhouse	19	6,853
Sydney Opera House	Wil of God	Playhouse	14	5,420
Sydney Theatre Company	Don's Party*	Drama Theatre	56	27,366
Sydney Theatre Company	Tales from the Vienna Woods	Drama Theatre	37	15,971
Sydney Theatre Company	The Serpents Teeth	Drama Theatre	32	9,926
Sydney Theatre Company	The Vertical Hour*	Drama Theatre	47	21,368
Sydney Writers' Festival	Sydney Writers Festival Opening Address	Concert Hall	1	1,609
Vibe Australia	The Deadlys 2007	Concert Hall	1	1,937
<b>Total</b>			<b>764</b>	<b>276,429</b>

\* For young audiences ♦ Includes House:Ed performances

## PERFORMANCE LIST *Continued*

OPERA			Performances	Audience
Presenter	Production	Venue		
Australian Opera Auditions Committee	Highlights of Opera	Opera Theatre	1	837
City Of Sydney Cultural Council	McDonald's Operatic Aria	Opera Theatre	1	229
Opera Australia	A Streetcar Named Desire	Opera Theatre	8	11,365
Opera Australia	Arabella	Opera Theatre	5	7,346
Opera Australia	Carmen	Opera Theatre	20	29,521
Opera Australia	Cenerentola	Opera Theatre	10	11,985
Opera Australia	Il Trittico	Opera Theatre	10	11,400
Opera Australia	Il Trovatore	Opera Theatre	10	10,555
Opera Australia	La bohème	Opera Theatre	20	27,416
Opera Australia	My Fair Lady	Opera Theatre	4	5,838
Opera Australia	Opera On The Big Screen - Carmen	Forecourt	1	2,570
Opera Australia	Tannhauser	Opera Theatre	8	10,136
Opera Australia	The Abduction from the Seraglio	Opera Theatre	8	9,118
Opera Australia	The Barber of Seville	Opera Theatre	17	20,837
Opera Australia	The Gondoliers	Opera Theatre	23	29,555
Opera Australia	The Tales of Hoffmann	Opera Theatre	13	14,443
Opera Australia	Un Ballo in Maschera	Opera Theatre	10	13,595
			<b>Total</b>	<b>169 216,746</b>

DANCE			Performances	Audience
Presenter	Production	Venue		
Bangarra Dance Theatre	True Stories*	Drama Theatre	31	13,667
Bjelke-Petersen Bros	National Seniors Final	Concert Hall	1	2,633
City Of Sydney Cultural Council	McDonald's Ballet Scholarships	Concert Hall	1	1,259
McDonald College	An Evening of Classical Ballet*	Opera Theatre	1	1,304
Oz-Sino Association For Advancement Of Culture, Science And Technology	Tale of Shangri-la	Concert Hall	1	2,043
Sydney Festival	Aether	Playhouse	4	1,372
Sydney Festival	Construct	Playhouse	6	2,024
Sydney Festival	Into	The Studio	6	1,195
Sydney Festival	Kin	The Studio	6	1,276
Sydney Festival	Mortal Engine	Drama Theatre	7	3,452
Sydney Festival	The Age I'm In	Drama Theatre	7	3,302
Sydney Festival	This Show Is About People	Drama Theatre	4	2,085
Sydney Opera House	Buzz Dance - Rabbit*	Playhouse	20	6,861
Sydney Opera House	Edward Scissorhands*	Opera Theatre	22	28,710
Sydney Opera House	Fondue Set	The Studio	5	774
Sydney Opera House	Future Tense	Playhouse	10	1,853
Sydney Opera House	Sacred Monsters	Concert Hall	3	5,458
Sydney Opera House	Strange Kinoko	The Studio	5	822
The Australian Ballet	Destiny	Opera Theatre	22	27,209
The Australian Ballet	Emotion in Motion*	Opera Theatre	1	1,445
The Australian Ballet	Introduction to the Ballet*	Opera Theatre	1	1,451
The Australian Ballet	Jerome Robbins - A Celebration	Opera Theatre	22	26,390
The Australian Ballet	Saturdays at Five - An Australian Classic	Opera Theatre	1	290
The Australian Ballet	Saturdays at Five - The Diversity of Dance	Opera Theatre	1	226
The Australian Ballet	Saturdays at Five - Massine's Musical Mission	Opera Theatre	1	320
The Australian Ballet	Saturdays at Five - Of Christmases Past and Present	Opera Theatre	1	377
The Australian Ballet	Swan Lake	Opera Theatre	23	33,625
The Australian Ballet	The Nutcracker	Forecourt	1	1,300
The Australian Ballet	The Nutcracker	Opera Theatre	24	34,573
			<b>Total</b>	<b>238 207,296</b>

\* For young audiences ♦ Includes House:Ed performances

# STRATEGIC PLAN 2007/10

The following strategic projects have been completed since the endorsement of the Strategic Plan in June 2007 and fully integrated into ongoing business operations.

## GOAL 1

Expand and internationalise our horizons in performing arts. Take a leadership position by leveraging our brand and capabilities.

- Major international artists presented every day (2007 & 2008)
- Partnerships with significant Australian and international performing arts organisations (2007 & 2008)
- New works commissioned from significant Australian and international companies (2007 & 2008)
- Public Program stream (2007)
- Increase attendance at performances by 5% by 2011 (5% achieved 2008)
- Access Strategic Plan project implementation
  - AART:BOXX exhibition (2007)
  - Accessibility training for front-line staff and induction (2007 & 2008)
  - Access Awards (2007 & 2008)
  - Staff Access Brochure (2008)
- High Tea at Sydney Opera House (2007)
- New Sydney Opera House website (2007)
- The Balnaves Foundation Open House Program (2007 & 2008)
- Major Events (APEC 2007)
- The Essential Tour (2007)
- New Host Team (2007)

## GOAL 2

Achieve a sustainable enterprise, which secures the appropriate government support and operational freedom to grow commercial and philanthropic returns.

- Annual Giving Fund (2007)
- Business Continuity Plan (2007)
- Flexible budgeting (2007)
- Operating cash reserves maintained above \$4.5m (2008)
- Improved Governance – Australasian Reporting Award (Gold 2007, Silver 2008)

## GOAL 3

Complete the interiors of Sydney Opera House to Utzon's designs. Achieve a funding solution to the Opera Theatre project, venue renewal priorities and ongoing maintenance.

- Accessibility and Western Foyers Project commenced (2007)
- World Heritage Listing (2007)
- Vehicle Concourse Lighting (2008)
- Water Savings Action Plan (2007)
- Fire Services Upgrade (2007)
- Restoration of bronze doors throughout the building (2007)
- Access Masterplan developed for public areas (2008)
- Achieve 80% for Building Condition Indices (80.5% achieved 2008)
- Place of Public Entertainment licence renewal (2008)

## GOAL 4

Nurture a performance culture, which utilises our resources and skills more efficiently and which explicitly values and acknowledges our people.

- Indigenous Traineeships Program (2004–2008)
- Employee Opinion Survey (2007)
- Enterprise Agreement 2006 (2007)
- Management Development and Leadership Program (2006–2008)
- Successful re-registering as a Registered Training Organisation (2007)
- Relaunch of Performing Planning & Review Scheme (2008)
- Broadened use of CHRIS 21 system – OH&S, Human Resources, Training & Development (2008)
- Creation of organisation values (2008)
- Occupational Health & Safety Initiatives (2007 & 2008)

In June 2007 the Sydney Opera House Trust endorsed a new strategic plan. The focus of the new plan is on delivering an ambitious performing arts program including new Public Programs stream, improved service delivery, continued growth in commercial business returns, and ensuring that business operations, including building maintenance are fully funded and effectively delivered.

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Note: audited financial statements appear on pages 42 to 60. Financial information elsewhere in this report is unaudited.

## DEFINITIONS:

### Performances

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

### Events

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

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Peter Jenkin  
Mrs Eva Ksiazek  
Lilibeth Legaspi  
Kim Maree Lyle  
Mrs Marilyn McMullen  
Diane McQueen,JP  
Diane McWilliam  
Laura Michael  
Ms Patricia D Moore  
Ms Elaine Newby  
Mr Gavin Nuss  
Patricia O'Brien  
Catherine Philips  
Mrs Narelle Phipps  
Mr Glenn Powell  
Dr Marilyn Rob  
Mr Alan Rosendale  
Mrs Elizabeth A Russell  
Mr Michael Sperber  
Dr M. D. Tindale  
Julia & Christine Torresan  
H.E. Lytton Patrick Brown,  
Count von Bretzenheim  
Dr George & Marta Weyland

# 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, and Sunday 2 hours prior to performances.

Telephone: 61 2 9250 7777

TTY: 61 2 9250 7347

Facsimile: 61 2 9251 3943

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

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

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

## Guided Tours

Our one-hour The Essential Tour operates between 9am and 5pm daily (except Christmas Day and Good Friday). Tours can be purchased from the Tours desk located in the main Box Office Foyer.

Telephone: 61 2 9250 7250

Facsimile: 61 2 9250 7096

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

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

## Car Parking

Wilson Parking operates a car park at Sydney Opera House which is open from 6.30am to 1.00am, seven days a week. Entry to the car park is via Sydney Opera House end of Macquarie Street, Sydney.

Telephone: 61 2 9247 7599

Facsimile: 61 2 9247 4576

## Administration

Administration hours are from 9am to 5pm weekdays.

Telephone: 61 2 9250 7111

Facsimile: 61 2 9250 7666

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

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

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

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

## Annual Report Project Team

Carolyn Stewart-Smith – Project Manager, Victoria Doidge, Shelley Stephens, David Gallen, Rachel Hawke, Barbara Learmonth, Rebecca Taylor, Sally Tingle

Can Elmaskaya (Calligram) – Design, Layout and Production Management

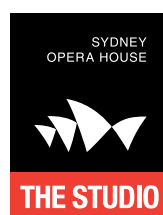
Lyn Gamwell (Finline) – Communications Style, Text and Editing

## Photography

Brian Geach, Jeff Busby, Adam Craven, Branco Gaica, Anthony Geernaert, Ponch Hawkes, Jim McFarlane, Jeremy Piper, Jim Rolon, Keith Saunders

## Trade Marks

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**Sydney Opera House**

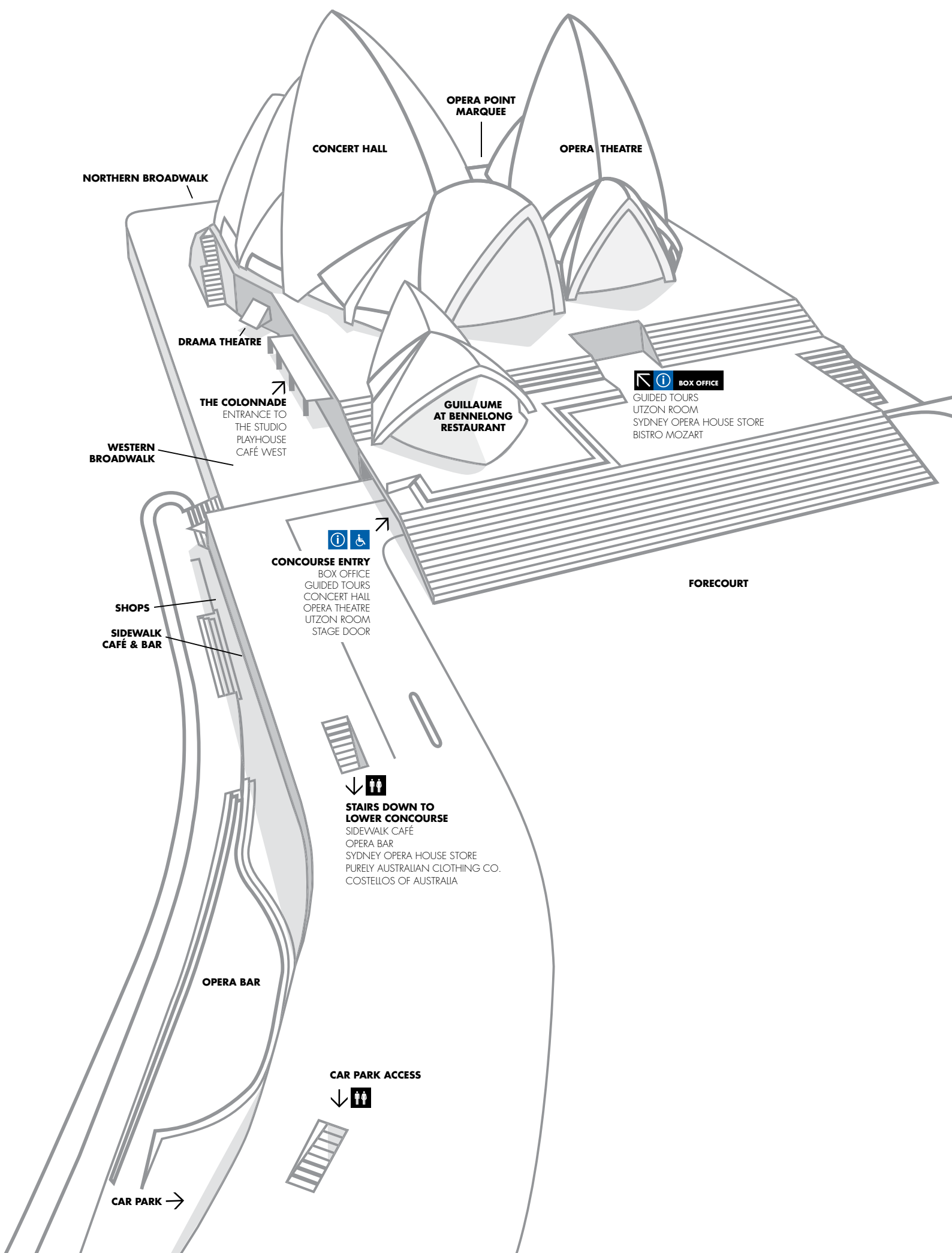
**The Studio**

**Kids at the House**

**House Ed**

**Message Sticks**





OPERA POINT MARQUEE

CONCERT HALL

OPERA THEATRE

NORTHERN BROADWALK

DRAMA THEATRE

THE COLONNADE  
ENTRANCE TO THE STUDIO  
PLAYHOUSE  
CAFÉ WEST

WESTERN BROADWALK

GUILLAUME AT BENNELONG RESTAURANT

  BOX OFFICE

GUIDED TOURS  
UTZON ROOM  
SYDNEY OPERA HOUSE STORE  
BISTRO MOZART

SHOPS

SIDEWALK CAFÉ & BAR

  CONCOURSE ENTRY

BOX OFFICE  
GUIDED TOURS  
CONCERT HALL  
OPERA THEATRE  
UTZON ROOM  
STAGE DOOR

FORECOURT

  STAIRS DOWN TO LOWER CONCOURSE

SIDEWALK CAFÉ  
OPERA BAR  
SYDNEY OPERA HOUSE STORE  
PURELY AUSTRALIAN CLOTHING CO.  
COSTELLOS OF AUSTRALIA

OPERA BAR

  CAR PARK ACCESS

CAR PARK →

