

2020-21

Annual Report
Sydney Opera House



The Sydney Opera House acknowledges the Gadigal of the Eora Nation, traditional custodians of Tubowgule, the land on which Australia's most iconic building and premier performing arts centre stands.

We honour the long Gadigal history of gathering and storytelling, and celebrate the strength and resilience of First Nations people and communities, past and present. This proud heritage inspires the Opera House's ambition to foster a shared sense of belonging for all Australians.

First Nations readers are advised that this document may contain the names and images of Aboriginal and Torres Strait Islander people who are now deceased.

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Ziggy Ramo performing for the digital stage, August 2020. Photo by Daniel Boud.

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The Sydney Opera House is a vibrant cultural hub and architectural masterpiece.

Our goal is to inspire audiences through the magic of creative experiences, and to treasure and care for the building for future generations.

About Us



“The Sydney Opera House is a work of human creative genius; a daring and visionary experiment that has had a seminal and enduring influence on the emergent architecture of the late 20th century.”

***Sydney Opera House Conservation Management Plan,
Fourth Edition.***

Who we are

The Sydney Opera House embodies imagination, innovation and inspiration. Its graceful form, born of the collective creativity of architects, engineers and builders almost 50 years ago, has earned global recognition as a World Heritage-listed masterpiece.

Under its famous sails, the acclaimed work of eight flagship resident companies is complemented by a diverse Sydney Opera House Presents program that ranges from contemporary music and performance to classical music and dance, theatre for children, talks and ideas events, digital programming, and First Nations art and performance. Visitors are also drawn to the variety of dining experiences across the precinct, the stunning harbour setting and tours of the iconic building.

The Opera House stands on Bennelong Point, the traditional land of the Gadigal. We are committed to honouring and raising awareness of that heritage and to fostering inclusion, sustainability and accessibility to create a fairer and safer world, in line with the United Nations Global Goals.

The Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. It is a not-for-profit public non-financial corporate entity

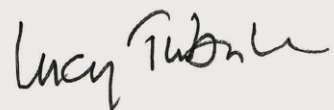
that usually generates about 90% of its operating revenue. However, the impact of COVID-19 this year reduced that to about 30%. The NSW Government provides the remainder of operating revenue, including COVID-19 support during the pandemic, and funds building maintenance and capital projects.

As the stages of our venues fell silent due to the effects of the pandemic, work continued on the NSW Government-funded Decade of Renewal capital works projects, including the historic Concert Hall upgrades and the new Centre for Creativity.

The Opera House engaged audiences through a range of special online content, and safely welcomed the community back from September 2020 to share more unforgettable experiences in this magnificent building.

The Hon Don Harwin MLC
Minister for the Arts

We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2021 for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Government Sector Finance Act 2018.



Lucy Turnbull AO
Chair, Sydney Opera House Trust



Louise Herron AM
Chief Executive Officer



Sydney Opera House. Photo by Manny Moreno.

Our History

2020s

June 2021

Greater Sydney returns to COVID-19 lockdown, and the Opera House is closed to the public.

March 2021

Theatres begin operating at 100% capacity.

October 2020

Live performance returns after a seven-month closure due to COVID-19 restrictions.



September 2020

Restaurants and bars at the Opera House begin to reopen after COVID-19 restrictions are eased.



April 2020

The free From Our House To Yours digital program is launched to connect, inspire and entertain audiences worldwide.

March 2020

In accordance with public health measures implemented to control the spread of COVID-19, the Opera House site closes to the public for the first time since the building opened in 1973.



February 2020

Renewal of the Concert Hall begins to modernise the Opera House's largest and most popular venue.

January 2020

The Opera House sails are lit with images of firefighters and everyday Australians as a message of hope during Australia's Black Summer bushfires.

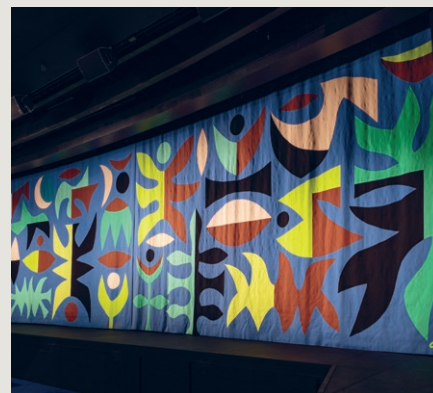
2010s

November 2019

The Opera House announces its commitment to the United Nations Global Goals and releases its fifth Reconciliation Action Plan, fourth Environmental Action Plan and fifth Accessibility Action Plan. Dancers from the Jannawi Dance Clan fly the Aboriginal and Torres Strait Islander flags atop the iconic sails at sunrise in the lead-up to Dance Rites 2019.

2019

The Yallamundi Rooms function and events centre opens; a new lift improves accessibility to the Joan Sutherland Northern Foyer; John Coburn's tapestries are re-hung in their original venues for the first time in a decade; the Opera House becomes carbon-neutral.



2018

Major upgrades to the Joan Sutherland Theatre are completed on time and on budget; the Opera House celebrates its 45th anniversary; the Opera House participates in the Sydney Gay and Lesbian Mardi Gras Parade for the first time.

2017

Renewal of the Joan Sutherland Theatre begins, with \$70 million worth of capital works to replace theatre systems and improve conditions for audiences, artists and staff; Badu Gili is launched, projecting the work of eminent First Nations artists onto the Bennelong sails.

2016

The Vehicle Access and Pedestrian Safety project is completed, including a new underground loading dock, enabling the Forecourt to become vehicle-free.

2015

The Welcome Centre opens; the NSW Government reserves \$202 million for Stage 1 Renewal projects; the self-funded stage machinery upgrade for Joan Sutherland Theatre is announced. Dance Rites, a national First Nations dance competition, is launched on the Opera House Western Broadwalk.



2013

The Opera House celebrates its 40th anniversary; planning for the Decade of Renewal begins; the by-invitation group of supporters the Idealists is formed.

2012

The Opera House creates the dedicated role of Head of Indigenous Programming and appoints Rhoda Roberts AO.



2011

First Reconciliation Action Plan is launched; Vehicle Access and Pedestrian Safety project begins.

2010

First Environmental Sustainability Plan is launched.

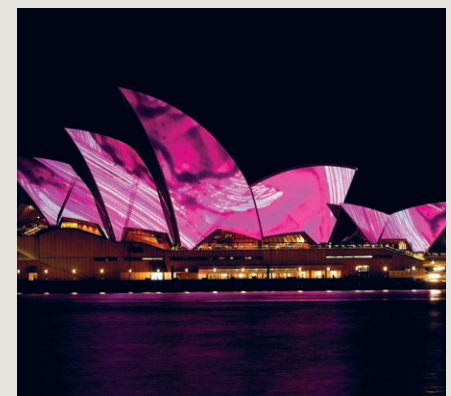
2000s

2009

Western Foyers refurbished.

2008

First Vivid Live festival.



2007

UNESCO World Heritage listing: the Opera House is the youngest site to be listed and one of only two sites listed during the lifetime of its architect. First Access Strategic Plan launched.



2000s

2006

Asian-language tours begin in Mandarin, Japanese and Korean.



2005

National Heritage listing.

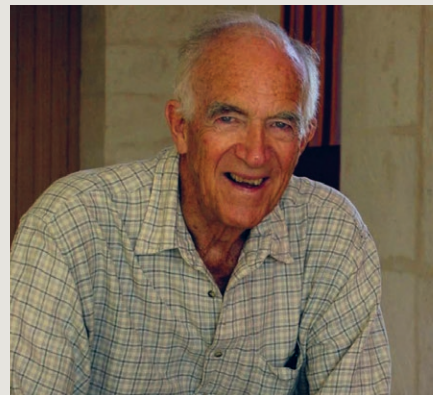
2002

Utzon Design Principles published.

1950s

1999

Jørn Utzon re-engaged as design consultant to the Opera House.



1973

Opening ceremony and concert with HM Queen Elizabeth II and HRH the Duke of Edinburgh.

1966

Australian architectural firm Hall, Todd & Littlemore engaged to complete the building.

1966

Jørn Utzon resigns.

1959

Work begins on Stage 1 of the Opera House (the foundations).



1957

Jørn Utzon wins Opera House design competition.



1954

The Hon J.J. Cahill, Premier of NSW, convenes a conference to discuss the establishment of an opera house in Sydney

More information on the history of the Opera House can be found at sydneyoperahouse.com/our-story.html



Don Burrows: A Celebration of Life Through Jazz. The first public performance since the Opera House closure due to COVID-19, November 2020. Photo by Prudence Upton.

Our Vision, Mission and Values

Our Vision

To be as bold and inspiring
as the Opera House itself.

Our Mission

To treasure and renew the
Opera House for future
generations of artists,
audiences and visitors; and
to inspire, and strengthen
the community, through
everything we do.

Our Values

Safety

Our greatest responsibility

Creativity

Be bold and innovative

Excellence

Strive for the best

Collaboration

One team

Accountability

Focus and own it



Overview

The Sydney Opera House is a World Heritage-listed architectural masterpiece and monument to creativity. In the past year, it has also been an important symbol of hope and resilience.

Though we closed our doors in March 2020, playing our part in protecting the public, artists and staff from COVID-19, we remained connected to our community and inspired audiences online.

More than 820 performances were cancelled in the seven months after we closed. However, the expertise and agility of our staff, most working remotely, quickly enabled us to re-connect with new and diverse audiences online.

In May 2020, we transformed the Joan Sutherland Theatre into a digital stage, with a weekly schedule of live and recorded performances streamed as part of the award-winning From Our House to Yours digital program. These new releases provided an important connection with the community, as well as regular and valued work for artists and crew.

The annual Dance Rites competition in November 2020 was transformed from a Forecourt event to an all-online event for the first time. More than 112,000 people watched talented First Nations dancers compete on Country, adding a sense of place to the imagination and creativity of the performances.

Over seven months, From Our House to Yours won industry acclaim, earned almost 7 million page views and downloads and significantly increased our audience. Almost 90% of people who engaged with the series said they would attend Opera House events in the future as a result.

To continue engaging with these audiences, in April 2021 the Opera House launched Stream (see p43), a digital subscription service offering new performances, presentations by resident and international performing arts companies, and original content created exclusively for the platform.

Generous donors enabled the presentation of groundbreaking work by emerging artists through the New Work Now program, which supported local artists at a critical time.

Throughout the site closure, the Opera House event safety and production and events staff worked with industry colleagues to develop and implement safe working practices for performances in a COVID-19 environment. Mental health and wellbeing support was also provided, maintaining a valuable connection with staff during this challenging time.

On 9 September, as restrictions eased, the Opera House announced the reopening of Opera Kitchen and Opera Bar as the first step in safely welcoming the community back. New tours, food festivals and a refresh of Opera Kitchen reinvigorated the precinct after the long break.

Following the NSW Government's announcement that venue capacity could increase to 50%, in late October 2020 we reopened our theatres with 11 Sydney Opera House Presents shows and two festivals, as well as a new dining and performance experience in Bennelong, featuring musicians from the Australian Chamber Orchestra and Sydney Symphony Orchestra.



The entire organisation played a critical role in helping us better connect with and reflect our community.

In the six months after reopening, the Opera House safely welcomed more than 230,000 people to 750 events and performances. Audiences were delighted to be able to return to live performances and easily adjusted to new COVID-19 safety measures.

The NSW Government's Culture Up Late initiative (see p38) supported a wide range of initiatives and events to bring people back to the Opera House and the CBD, including \$21 tickets to a summer line-up of magic, circus and song and dance; a new late night tour, the Opera House After Dark; and free events, with a series of Forecourt concerts of contemporary and classical music attended by more than 4,600 people.

To celebrate the return of live events, the Where Memories Are Made campaign in November 2020 encouraged audiences to reminisce about past Opera House experiences through photos, video or words, and reminded them there will be plenty more memorable events to come (see p63).

Throughout the closure, significant progress was made on the Opera House's building renewal projects. Accessibility upgrades – including a new lift between the Box Office and the Joan Sutherland Theatre Southern Foyer – were completed, providing an accessible journey from the Opera House entrance to the theatre's northern foyers.

The extensive Concert Hall upgrade is nearing completion. This includes improving the acoustics for artists and audiences, enhancing access for people with mobility needs, providing a more flexible working environment for staff, and installing new state-of-the-art theatre machinery and staging systems to ensure the venue is better equipped to present a diverse and dynamic program of performances.

Thanks to supporters, including founding donor The Yarranabbe Foundation and the Ove Arup Foundation, the new Centre for Creativity – our first dedicated onsite venue and online hub for students, families and lifelong learners – has been completed and is ready to nurture Australia's emerging creatives once it opens in 2022.

The entire organisation played a critical role in helping us better connect with and reflect our community, with a renewed focus on inclusion and diversity. This aligned with our continued commitment to the UN Global Goals to foster equality and create a fairer, more equal world (p87).

As the Opera House prepares to celebrate its 50th anniversary in 2023, the Decade of Renewal building projects, expanding digital engagement, and diversity and inclusion initiatives demonstrate our commitment to creating unforgettable experiences for everyone, on site and online, now and into the future.



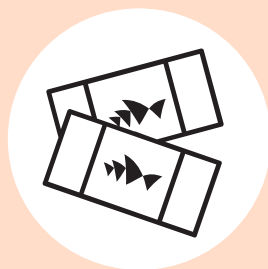
Year at a glance

2020–21

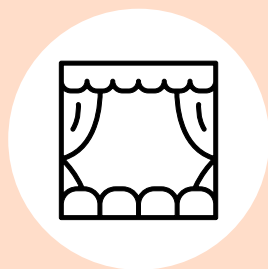
FY21 figures were severely impacted by the seven-month suspension of public-facing activities, and ongoing restrictions due to the COVID-19 pandemic.



285,000
Total audience attendance for performing arts events for the year



148,000
Attendance at Sydney Opera House Presents performances



120,000
Attendance at resident companies performances



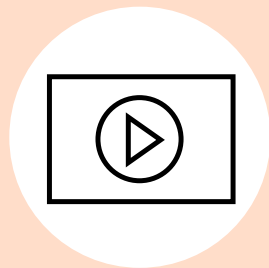
9,000
Attendance at Sydney Opera House Tours (including comps)



Total number of performances



16,600
People at Badu Gili Lighting of the Sails



112,000
Substantive views online and NITV Attendance at Dance Rites



Accessible performances and programs offered



52,000
Attendance at performances for children, families and creative learning

Livestream views

250 Digital programming works were viewed 2.1 million times

37m Views of content

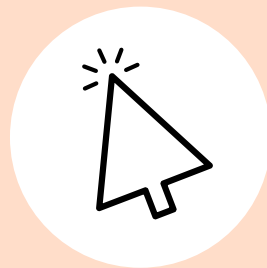
1.02m Hours of Opera House video content consumed



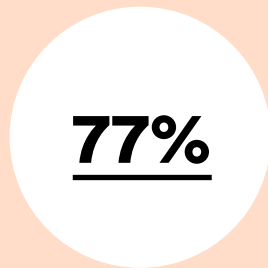
600,000
Food and beverage transactions



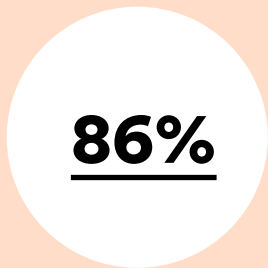
2.53 million
Social media followers



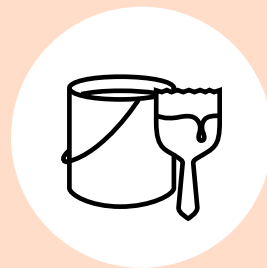
8.9 million
Website visits



Staff engagement score



Operational waste from restaurants, venues and events was recycled



55,332
Number of maintenance works orders completed

Chair's Message

I was honoured and excited to take on the role of Sydney Opera House Trust Chair in January 2021. It has been a delight to translate a personal love of the arts into working directly with the organisation and its people.

I thank my predecessor, Nicholas Moore, for his leadership during more than five years as Chairman until the end of his term on 31 December 2020, including his guidance in overseeing the Opera House's continuing major capital works program and its pandemic response in 2020.

The arts sector was, and continues to be, severely affected by the pandemic. The extended closures of theatres meant performers, production crews and arts companies could not present their work to live audiences. It has been inspiring to see the industry adapt to the constantly changing COVID-19 environment. New ways of thinking and doing have led to many great achievements in a tough year, a credit to our staff and everyone else involved.

- We maintained and strengthened our connection with the community through online programming, in particular the award-winning digital season From Our House to Yours, which finished in October 2020, as we reopened to live audiences.

- Our programming became centred on local artists, including through New Work Now, an Opera House initiative supported by donors and partners to provide a platform for innovative emerging artists.
- The new Centre for Creativity was completed and is ready to open in 2022. It will be the Opera House's first dedicated space for creativity and education.
- Work to upgrade the Concert Hall, the final and largest project in the Opera House's Decade of Renewal, continued despite ongoing additional pandemic challenges, including COVID-19 safety requirements, border closures and interruptions to local and international supply chains. The Concert Hall is expected to reopen in mid-2022.

As restrictions eased from September 2020, we were thrilled to reopen to the community, starting with our bars and restaurants. The following month, audiences flocked back to our theatres and by March 2021 we were able to present shows at 100% capacity.



Towards the end of the financial year, the Opera House, one of the biggest barometers of Sydney's vitality and energy, was thriving, despite the absence of international tourists. But this came to a sudden halt again as Sydney re-entered lockdown on 26 June 2021. One of the saddest days I can recall was walking from the city towards the Opera House in early July, seeing the entrance closed, the magnificent Monumental Steps roped off and inaccessible, and the site empty, instead of full of life and joy as it usually is – and had been just weeks before.

Thank you to CEO Louise Herron and the management team for their focus and determination. They have tackled the year's many challenges with great care and agility, always seeking to reinforce our connection with visitors, audiences, artists and employees.

Our Trustees also play a very important role. Five were reappointed for another three-year term from 1 January 2021: Anne Dunn, Michael Ebeid AM, Kathryn Greiner AO, Deborah Mailman AM and Kylie Rampa. They join continuing Trustees Bruce Baird AM, Kevin McCann AO, Jillian Segal AO and Phillip Wolanski AM. I thank them all for their warm welcome, support and wise counsel in what has certainly been a difficult year for the Opera House and for the community as a whole.

Many thanks to the Minister for the Arts, the Hon Don Harwin MLC, and the NSW Government for their valuable support in meeting the challenges of the pandemic. They have also continued to play an essential role in our Decade of Renewal, as we revitalise the Opera House ahead of its 50th anniversary in 2023 and safeguard it for future generations.

A handwritten signature in black ink, reading "Lucy Turnbull". The signature is fluid and cursive, with a large, stylized 'L' and 'T'.

Lucy Turnbull AO
Chair, Sydney Opera House Trust

CEO's Message

The Sydney Opera House’s mission sets out our ambition ‘to inspire, and strengthen the community, through everything we do’. That has never been more important – and challenging – than over the past year.



The extended disruption caused by COVID-19 has required great resilience from the community, including everyone in the arts, tourism and hospitality sectors. For us, it has meant finding new and sometimes unexpected ways to go about our mission.

This financial year began and ended with the building closed to the public. In between, our staff applied their trademark creativity in adapting to the requirements of the public health orders and taking every opportunity to maintain our connection to the community.

Despite the continuing and unpredictable disruptions, and with a firm eye on the future, we focused on the things that matter most.

- The wellbeing of our staff is always a priority, and never more so than when the pandemic turned all our lives upside down. Throughout, the Opera House sought to help staff manage the many work-life issues caused by the pandemic, including with our casual employees, some of whom worked in temporary COVID-related roles in other parts of the NSW Government.
- Connecting with the community online, building on our award-winning digital season From Our House to Yours to launch a new digital platform, Stream. Over the year, just over a million hours of Opera House video content were consumed globally, strengthening our ties with audiences here and abroad.



Where Memories are Made lighting of the sails, February 2021. Photo by Prudence Upton.

- We reopened safely, beginning in September with our bars and restaurants, and continuing in October with our theatres. The Opera House is the nation’s premier performing arts and tourism destination, and even in this year of adversity we were pleased that 285,000 people attended 750 performances (though only about half as many performances as in FY20) and 600,000 food and beverage transactions took place on site (only 43% of FY20).

- In concert with our employees, we developed our first Diversity, Inclusion and Belonging Strategy, setting out clear goals and measures to ensure that the Opera House – who we are and everything we do – reflects and respects the diversity of our community. This will affect every area of the organisation, including our programming and the way we engage with our audiences and visitors (see page 91), and builds on our commitment to the United Nations Global Goals and to inspiring positive social and environmental change (see page 87).

Ongoing COVID-19 impacts also provided opportunities: the lack of onsite activity enabled us to carry out additional building maintenance, as well as noisy, disruptive Concert Hall refurbishment works during the day, readying the upgraded hall for performances from mid-2022. Work was also completed on the much-anticipated Centre for Creativity, which will open next year to nurture the talent and creativity of our community.

With all of these challenges, it has been inspiring to see the whole Opera House family pull together: partners and donors, old and new; audiences, artists, resident companies and fellow cultural institutions; on-site operators and contractors; Trustees and staff; and, of course, the NSW Government and the Minister for the Arts, the Hon Don Harwin MLC. Thank you all – your support has been invaluable.

And then in the final days of June 2021, the Delta COVID-19 variant and resulting extended Sydney lockdown presented a whole new challenge. But with vaccination rates climbing daily, I can feel momentum building again and look forward to welcoming everyone back to the Opera House.

Louise Herron AM
Chief Executive Officer

Awards

National Trust Awards (NSW) 2020

The **Yallamundi Rooms** won the Continuing Tradition category. The award recognises projects that ‘continue tradition through new design, construction and development’.

The Opera House also received a High Commendation for the **2019 Coburn Tapestries Exhibition** in the Heritage Events, Exhibitions category.

Alan Croker, Opera House heritage architect and CMP4 author, received a Lifetime Achievement Award for his contribution to heritage conservation, including his work for the Opera House.

National Trust Awards (NSW) 2021

The Opera House's **Tours Immersive Digital Experience (TIDE)** was highly commended in the Education and Interpretation category.

NSW Architecture Awards 2021

The **Yallamundi Rooms** were commended in the Interior Design category.

This Year's Activity

In a challenging year, the Opera House remained committed to culture and creativity, maintaining a connection to the community with a range of unique and diverse live performances in theatres and streamed online.



Becca Hatch performing at *Barrabuwari* on the Opera House Forecourt.
Photo by Ken Leanfore.

Experiences



The Little Prince in the Joan Sutherland Theatre. Photo by Prudence Upton.

Performing Arts

Innovation, creativity, connection and commitment were at the forefront of the Sydney Opera House's performing arts activities in FY21.

With the effects of the pandemic continuing, we identified new ways to reach audiences inside and outside of the Opera House, in Australia and around the world.

The wide range of events presented for the community inside the Opera House's venues and foyers, throughout the precinct and online, is programmed by Sydney Opera House Presents (SOHP), led by Director of Programming Fiona Winning, together with eight flagship resident companies (see p47) and other commercial and community hirers (see p55).

COVID-19 restrictions forced the cancellation and rescheduling of many shows and changes to theatre capacities throughout the year, but also created opportunities to forge new collaborative relationships, programs and practices.

In FY21, 285,000 people attended 750 performances, with 148,000 attending SOHP performances, 120,000 attending resident company performances and 16,312 attending events by other hirers. More than 50,000 attended performances for children and families. As well as COVID-19 restrictions, these figures were also affected by the closure of the Concert Hall, which reduced venue availability and seating capacity for some performances. Online performances, livestreamed from the House or available on demand were the primary driver of 2.1 million substantive views across digital programming in FY21.

With audience capacities reduced and travel curtailed, we dedicated ourselves to complementing our in-theatre events with an ambitious and ever-growing online program. Our award-winning digital streaming program From Our House to Yours (FOHTY), which launched in March 2020, concluded eight months later after amassing almost 7 million substantive views (see p42).

From May 2020, the Joan Sutherland Theatre was transformed into a digital stage, with a weekly schedule of live and recorded performances featuring local Sydney artists. Included within the broader FOHTY program, these new releases provided connection with the community, as well as much-needed and valued work for artists and crew. The Opera House recording and broadcast facility and staff were integral to the success of the digital stage, together with the producers within SOHP and the broader production and events delivery team, including our event safety staff, as we discovered how to deliver live performance in the evolving COVID-19 environment.



The cast of *Rent* performing in the Drama Theatre, January 2021.
Photo by Prudence Upton.

Following the success of FOHTY, we launched Stream (see p43), a new online platform to showcase world-class performing and digital arts, including original content commissioned and created exclusively by the Opera House. The Opera House's New Work Now program, enabled by philanthropy (see p90), commissioned 12 bold new works for our digital stage and theatres, while the NSW Government initiative Culture Up Late (see p38) supported a range of free and affordable events to entice people back to the heart of the city once restrictions eased.

The annual Vivid Live festival, the centrepiece of our contemporary music program, originally scheduled in May 2021, was postponed to August, due to COVID-19. A diverse, all-local line-up was announced in May, achieving ticket sales of more than 20,000 tickets in just over a week. Sadly, the Delta outbreak forced Vivid Sydney and the rescheduled Vivid Live to be postponed and then cancelled.

As we created new opportunities for artists and new experiences for our audiences, work continued on the biggest building upgrade in Opera House history, the top-to-bottom renovation of the Concert Hall. With this project nearing completion, we are gearing up to welcome the most creative and spectacular works by the greatest artists from Australia and around the world for our audiences, onsite and online.

Sydney Opera House Presents

Artist and Sector Development and Contemporary Art

The Opera House's Artist and Sector Development and Contemporary Art programs continued to intrigue and delight audiences with imaginative and innovative works by independent Australian artists, including through two UnWrapped seasons and a contemporary art program. Our critically acclaimed intercultural musical collaborations included: the Zela Margossian Quintet, performing original works influenced by Armenian folk music; Hamed Sadeghi's Eishan Ensemble, performing Project Masnavi, a fusion of Persian classical music, jazz and improvisation; and new folk duo Runa Cara.

Steven Oliver, from the ABC's *Black Comedy* series, performed his cabaret *Bigger and Blacker*. The multi-talented performer reflected on his personal experience of fame, friendship and the power of music. "He can write songs full of intricate wordplay and hummable tunes, sing them in a sweet baritone straight out of the cabaret tradition, tell stories that balance universal humour with First Nations activism, and move like he's in one of his beloved Whitney Houston videos," wrote Mike Bailey for *The Sydney Morning Herald*.

In FY20, we launched New Work Now, a program designed to support local artists and foster creativity at a time when the arts industry was severely affected by COVID-19 restrictions.

Our generous donors, partners and contractors enabled the Opera House to commission and premiere a distinctive program of work by diverse local artists and small companies, including: Branch Nebula's *CRUSH*, which pushed the boundaries of physical theatre; Angela Goh's full-length contemporary dance performance of

her award-winning work *Sky Blue Mythic*; and AI technology combined with live performance to create real-time alternative storylines for Shakespeare's *Romeo and Juliet* in *R+J RMX*.

Our contemporary art program commissioned new works by artists Cherine Fahd, Chan Sook Choi, Yu Araki, Caroline Garcia and Koki Tanaka. *Returning: Chapter 1* co-presented with the Japan Foundation on Stream was a series of poetic reimaginings of the post-pandemic world.



Steven Oliver in *Bigger & Blacker*. Photo by Daniel Boud.



“Hamlet for kids was brilliant! Very funny and enjoyed by whole party from 5 years old to 67! We LOVE The Listies!”

– Audience member

Children, Families & Creative Learning

Children and families flocked back to the Opera House from November after COVID-19 restrictions eased, eager for entertainment and the joy of live performance. Ready to greet them were singer and children’s entertainer Justine Clarke in concert in the Joan Sutherland Theatre and Monkey Baa with the magical world of *Diary of a Wombat* in the Playhouse.

In January, audiences enjoyed a magical musical adaptation of *The Gruffalo’s Child*, the much-loved picture book by Julia Donaldson and Axel Scheffler. The return of the hilarious Listies with their very clever, utterly irreverent riff on Shakespeare, *Hamlet: Prince of Skidmark*, offered families much appreciated comic relief.

In May, *Bluey’s Big Play*, the theatrical adaptation of the Emmy® award-winning children’s television series, enchanted families (see p41), while Erth’s *Prehistoric World* transported audiences in the Studio to the bottom of the ocean to meet ancient bioluminescent creatures.

Primary and high school students were delighted by *INFUSION: No Movement No Sound*, a tapestry of African, Australian and Indian sound and movement by local intercultural company Jamestown Collective.

Over the year, we developed the strategic framework, staffing model and inaugural programs for the soon-to-be-open Centre for Creativity (see p78). And we developed Sydney Opera House BUILD, a unique built environment education program for secondary and tertiary students enabled by the Ove Arup Foundation.

More than 50,000 children and families attended our performances, talks and Creative Play programs onsite, which were generously enabled by Arts Assists and our other valued donors (see p218-225).

Creative Leadership in Learning

The Opera House’s Creative Leadership in Learning (CLIL) program continued, with artists working online and onsite with schools and students. Eight student projects produced seven films and one onsite performance. Professional development courses for teachers were delivered onsite and by video-conferencing. This exploration of online delivery with both teachers and students has paved the way for a fully digital pilot project in FY22.



Classical Music

The talent and versatility of Sydney’s local classical musicians were highlighted in FY21, and our streaming program, *From Our House to Yours*, presented an ideal and unique opportunity to amplify the work of Australian classical music composers.

In a series of firsts, we presented world premieres including: the Sydney Chamber Opera’s new production of Janáček’s hauntingly beautiful song cycle *Diary of One Who Disappeared*, enabled by New Work Now founding donor Professor Ross Steele AM; the Omega Ensemble performing Victorian composer Gordon Kerry’s Clarinet Quintet; and Ensemble Offspring’s *Mesmerism*, a program of innovative and progressive music. “Ensemble Offspring’s performance [of *Mesmerism*] for the SOH digital program, in front of a live audience, is a joyous, mesmerising occasion,” wrote Harriet Cunningham for *Limelight*.

New Australian Classical, a performance project championing Australian music, showcased the talents of Anna Da Silva Chen (violin), Oliver Shermacher (clarinet) and Vatche Jambazian (piano), three young, independent, leading classical musicians from Sydney.

In April, an audience of 2,140 enjoyed *Heartstrings*, a free performance by the Sydney Symphony Orchestra on the Forecourt as part of the NSW Government’s Culture Up Late series (see p38).

As the Opera House began to reopen, we collaborated with Bennelong restaurant to present Bennelong Ensembles, a chamber music series paired with a set menu by award-winning chefs Peter Gilmore and Rob Cockerill. String musicians from Opera House resident companies the Sydney Symphony Orchestra and Australian Chamber Orchestra featured over the 10-week series, along with some of Sydney’s finest independent classical artists, including harpsichordist Erin Helyard, harpist Emily Granger and classical guitarist Andrew Blanch.



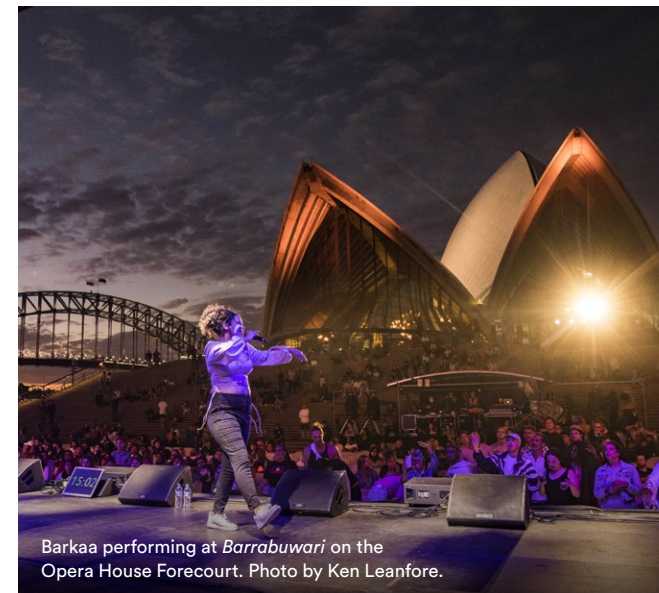
Culture Up Late

As COVID-19 restrictions eased, support from the NSW Government's Culture Up Late stimulus enabled the Opera House to present a diverse range of community engagement programs that encouraged Sydneysiders to return to the CBD.

The Forecourt hosted Everybody Dance Now, a series of free, COVID-safe dance classes, and four free concerts of contemporary and classical music, including: the Sydney Symphony Orchestra; Australian singer-songwriter Jack River and friends (see p39); and *Barrabuwari* (meaning "tomorrow" in the Gadigal language), an Indigenous-led showcase of some of the country's most trailblazing voices in music, and a concert by Ziggy Ramo, one of Australian hip-hop's most important voices.

The Culture Up Late program also enabled the \$21 Summer Tix initiative. As 5,500 subsidised tickets were sold to a range of shows and tours, traffic surged on the Opera House website, with 125,748 visits between 13 January and 30 June 2021. The initiative was consistently one of the most popular inclusions in our What's On e-newsletter, and strong media coverage including *Broadsheet Sydney*, *Concrete Playground Sydney* and *Time Out Sydney* drove interest among new audiences.

The Opera House's Culture Up Late program encapsulated more than 70 activities, attracted more than 20,000 people to the precinct and generated more than 370,000 online views.



Barkaa performing at *Barrabuwari* on the Opera House Forecourt. Photo by Ken Leanfore.



Sunny Boys performing in the Joan Sutherland Theatre. Photo by Prudence Upton.

Contemporary Music

The free Forecourt series of events in April, presented as part of the Culture Up Late (see opposite page) program, were a major highlight of FY21. The four concerts, supported by NSW Government and Create NSW, were presented across one weekend and attended by more than 4,600 people, with an additional 35,000 watching online. Australian singer-songwriter Jack River performed with special musical guests Budjerah, Annie Hamilton and Isabella Manfredi, with appearances by Brooke Boney, Grace Tame and Kirli Saunders.

"Jack River presented a show that was centred in showcasing diverse voices on diverse topics, but the one singular message was loud and clear: we can, and we will, determine this planet, and its people's future and our voices will be heard no matter what," wrote Jackson Langford for *Musicfeeds*.

Other highlights of the year were the Opera House debut of Aussie dance duo Cosmo's Midnight; legendary pop punk royalty the Sunnyboys celebrating their 40th anniversary; and Jim White of the Dirty Three collaborating with Ed Kuepper.

The launch of Vivid Live 2021 was greeted with enthusiasm and excitement by the public, who snapped up more than 20,000 tickets to the diverse and all-local line-up in just over a week. Already postponed from autumn to August, the series had to be cancelled due to the Delta COVID-19 outbreak.

"Ed Kuepper and Jim White make bold and borderless music."

– Mike Bailey
The Australian Financial Review



Peepshow. Photo by Prudence Upton.

Contemporary Performance

The FY21 Contemporary Performance program featured an impressive mix of predominantly Australian artists ranging across musical theatre, circus, magic, comedy and theatre, attracting more than 78,000 attendances and a gross box office of \$6.6 million.

The summer 2020-21 program included a new Australian production of *RENT*, which sold 12,800 tickets – close to the 75% venue capacity mandated by COVID-19 restrictions.

The summer program also included: magician James Galea's *Best Trick Ever*, enabled by Taylor Construction Group and Comvision Security Solutions as part of the Opera House's New Work Now initiative; the part-cabaret/part-chorus/part-pub gig of *The Choir of Man*; and contemporary circus *Peepshow* by Circa. Together, these shows sold more than 22,000 tickets. "Eight performers bound in and out of the spotlight ... bending and flexing far beyond what should be possible, generating audible gasps from the audience," wrote *The Sydney Morning Herald's* Harriet Cunningham of *Peepshow*.

Audiences young and old were enchanted by the stage adaptation of *The Little Prince*, SOHP's first major international presentation since reopening in November 2020 (see p41).

In June 2021, the award-winning Hayes Theatre Co production of *American Psycho, The Musical* was presented in the Playhouse to sellout crowds and exceptional critical response. Unfortunately, the final week of performances was cancelled due to the Delta COVID-19 lockdown in NSW.

After farewelling Head of Contemporary Performance (since 2017) Olivia Ansell, we welcomed Ebony Bott to the role. An eminent figure in Australia's arts scene, Ebony will oversee the development of innovative and entertaining new productions by today's great artists from Australia and the world.

"My Christmas present for our three-year-old grandson ... Bluey, his first live show ... the start of a lifetime of concert enjoyment"

– Audience member



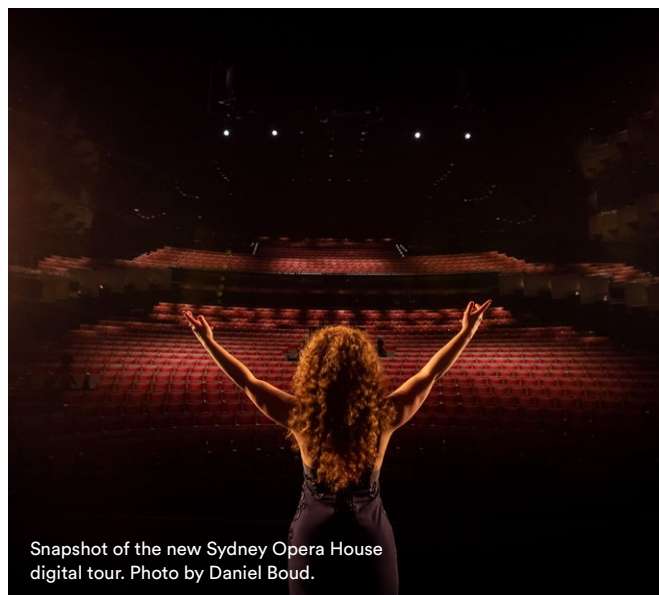
The Joan Sutherland Theatre comes alive

The postponement of the Vivid Live festival due to the pandemic made one of the Opera House's largest venues, the Joan Sutherland Theatre, suddenly available in May 2021. Our agile team worked quickly to take advantage of the unexpectedly open schedule, programming a dazzling and diverse line-up that drew thousands of people hungry to delight in live performances once again.

We were thrilled to present the Opera House debut of beloved Australian cartoon *Bluey* in *Bluey's Big Play the Stage Show*, which played to almost 20,000 ecstatic fans. The Emmy Award-winning show was brought to the stage with an original story by series creator Joe Brumm, new music by *Bluey* composer Joff Bush, and brilliantly created puppets.

A stage adaptation of the classic French tale *The Little Prince*, directed and choreographed by Anne Tournie, was the first major international production presented at the Opera House in 14 months. With an incredible cast, stunning sets, costumes and projections, it was acclaimed by critics and drew an audience of more than 17,000, exceeding box-office targets over its 10-day season.

After an invitation for Dustyesky to perform before Vladimir Putin as part of the Victory Day Military Parade in Moscow's Red Square was cancelled due to the pandemic, Australia's celebrated fake Russian choir instead travelled to Bennelong Point, where they sang the songs of the motherland to sold-out houses at the Joan Sutherland Theatre.



Snapshot of the new Sydney Opera House digital tour. Photo by Daniel Boud.



James Morrison performing on the digital stage, September 2020. Photo by Daniel Boud.

Digital programming

Since its inception nearly a decade ago, the Opera House's digital program has engaged tens of millions of people around the world through livestreams, performance films, podcast series, short films and original digital commissions. As Australian communities faced COVID-19 measures that restricted movement and closed venues, our digital program provided a platform for artists and maintained the shared experience of attending art and cultural events for online audiences and communities.

The FY21 program included more than 250 digital works that were viewed 2.1 million times, including performances by iconic artists, emerging voices and diverse local communities; podcasts; and original presentations for schools through our Digital Creative Learning program. The Opera House team also produced the first online audio-described tour of the building and an online session of the Dancing Connections program in collaboration with Dance for Parkinson's NSW and Sydney Dance Company (see p96 for more on accessibility performances).

The year's livestreams included: four free Forecourt concerts; a gig by Australian rock legends the Sunnyboys; three children's plays; talks from the Antidote and All About Women festivals; and the finals of the Indigenous dance competition Dance Rites, which was presented by NITV.

Our digital series From Our House to Yours (FOHTY) was created in March 2020 to uplift and inspire audiences while the Opera House was temporarily closed to the public due to COVID-19. The hugely popular, award-winning program, which finished in October 2020, amassed 5.1 million substantive views of full-length performances and talks, unreleased recordings and new and livestreamed performances from the Joan Sutherland Theatre stage.



Still from *Making Little Things* Ziggy Ramo documentary 2021. Courtesy of Ziggy Ramo and Sydney Opera House.

Stream: from the Opera House to the world

The Opera House is dedicated to making the exceptional art performed on its iconic stages accessible to everyone. After the forced closure due to the pandemic, we committed to sharing our remarkable program of world-class events with our audiences, no matter where they might be.

Building on the success of the award-winning 2020 digital season From Our House to Yours, in April 2021 we launched Stream, a new digital platform to showcase highlights from the Opera House's incredible multi-genre archive, livestreams of new performances, presentations by resident and international performing arts companies, and original digital content.

The subscription service adds new free and paid content every month, including exclusive livestreams, archival performances and original digital programming direct from the Opera House.

Stream is accessible for audiences anywhere in the world, as well as local patrons who cannot visit theatres in-person. We are thrilled to be working with a diverse range of voices across the artistic community who are transforming traditional genre definitions and incorporating digital into their everyday practice.



Calling Country Ceremony on the Bennelong Lawn, Royal Botanic Gardens. Smoking led by Tim Bishop, November 2020. Photo by Daniel Boud.

First Nations

Music, digital projections, dance, talks and cabaret performances all featured in the Opera House's FY21 First Nations program, experienced by more than 138,000 people online and in person at the Opera House.

Dance Rites, a national First Nations dance competition, moved from the Forecourt to online due to COVID-19 restrictions, giving communities unable to travel the ability to participate for the first time. The performances of the 28 groups also gave viewers an authentic glimpse of dance on Country. More than 112,000 people engaged with the digital production across Opera House platforms and NITV. Guba Marki from the Torres Strait Islands took first prize of \$20,000, runner-up Gawura (Whale) from NSW won \$5,000, and the wildcard prize of \$3,000 went to Jannawi Dance Clan from the Darug nation in NSW. South Australian Indigenous Dance Collective and Iwiri, and the Northern Territory's Parnkurr-Parnkurr Pujjali each took home \$4,000 for wins in the new Rights and Passages award for commitment to revitalising knowledge and practice. The competition was enabled by Event Partner Quay Quarter Sydney, our generous donors (p218-225) and corporate partners (see p216).

Back at Bennelong Point, the precinct once again highlighted First Nations creativity with Barrabuwari, a free, Indigenous-led showcase of trailblazing musicians on the Forecourt (see p38), and the *Badu Gili: Wonder Women* sails lighting, celebrating the work and stories of six female First Nations artists (see p58).

In March 2021, we farewellled inaugural Head of First Nations Programming Rhoda Roberts after a remarkable 16 years at the Opera House. In May 2021, we welcomed leading First Nations curator, producer and performer Beau James (from the Mununjali clan of the Yugambeh Nation) to the role.



Former Head of First Nations Programming, Rhoda Roberts AO. Photo by Daniel Boud.



Sydney Opera House appoints Beau James as Head of First Nations Programming, May 2021. Photo by Daniel Boud.



First & Last film panel at All About Women, March 2021. Photo by Jacquié Manning.

Talks and Ideas

Thought-provoking ideas and conversations inspired by pushes for social change during FY21 underpinned our Talks and Ideas programming, attended by more than 13,000 people.

The year kicked off with two successful streaming events, a conversation between popular chefs Bill Granger and Adam Liaw, and the special storytelling event, *My Trans Story*.

In November 2020, we held our first hybrid event, with the Antidote festival ticketed for both online and in-person attendees, and international guests appearing via videolink. It was also the first festival held in-theatre using COVID-safe protocols and provided a warm welcome back for audiences and local speakers.

Also part of Antidote, and enabled by the Arrow Collective and the Opera House's New Work Now donors, Cherine Fahd's participatory work *A Proxy for a Thousand Eyes* explored touch and intimacy in the COVID-19 world.

The 2021 All About Women festival was supported by Verve Super and attended by almost 6,000 people onsite and online, further demonstrating the potential of paid digital attendance. Falling in the middle of several national controversies about the treatment of women, the festival evoked passionate responses from speakers and audiences.

Resident Companies

The Australian Ballet

The Australian Ballet's 2021 autumn season at the Opera House marked a triumphant return after the pandemic closures of 2020. New artistic director David Hallberg created two innovative and thrilling mixed-bill programs, including *New York Dialects*, featuring two Balanchine classics and a new commission by emerging New York-based choreographer Pam Tanowitz. Tanowitz's new work *Watermark* featured the company's male dancers, and demonstrated Hallberg's commitment to bringing cutting-edge contemporary work to Australian audiences. As *The Australian* said, "It's a bit of a coup to have Tanowitz here as the American contemporary choreographer rockets up international ballet companies' wish lists." Accompanied by the Opera Australia Orchestra led by music director and chief conductor Nicolette Fraillon, audiences were deeply moved by the program's musical accompaniment, particularly the stately Tchaikovsky score of Balanchine's *Serenade*.

The Australian Ballet's second season, the powerful, dynamic program *Counterpointe*, featured 22 performances at the Sydney Opera House and displayed the full arc of ballet's evolution. This double bill program counterposed Act III of the elegant 19th-century classic *Raymonda* with the Australian premiere of

William Forsythe's mesmerising *Artifact Suite*. The program also included Balanchine's thrilling *Tchaikovsky Pas de Deux*, which received standing ovations. *Artifact Suite*, 45 minutes of intricate, rigorous movement, was relished by both dancers and audiences. It was performed to Bach's sublime Chaconne for solo violin, contrasted with the repetitive urgency of piano pieces by composer Eva Crossman-Hecht, which were expertly performed by The Australian Ballet's company pianists.



Amber Scott and Ty King-Wall in The Australian Ballet's, *Counterpointe*. Photo by Daniel Boud.



Australian Chamber Orchestra's, *Wilfrid Gordon McDonald Partridge*. Photo by Daniel Boud.

Australian Chamber Orchestra

The ACO made a triumphant return to concert halls in 2021 with *Tabula Rasa*, featuring Richard Tognetti and Satu Vänkä as soloists. It received glowing reviews, including 4.5 stars from Peter McCallum for *The Sydney Morning Herald*, who wrote “The ACO was back with its signature vividness and vitality.”

In September 2020, the ACO presented *ACO Transfigured*, a program featuring works by Mendelssohn and Schoenberg, and a guest performance by didgeridoo player William Barton for his composition *Didge Fusion*. The performances were met with acclaim from critics and thunderous applause from audiences.

The ACO marked the 250-year anniversary of Beethoven’s birth with a celebration of his enduring influence in *Beethoven 250*, a program of works by Schubert, Vaughan Williams and Beethoven, as well as a world premiere of a new commission by Anna Clyne.



Australian Chamber Orchestra's, *Wilfrid Gordon McDonald Partridge*. Photo by Daniel Boud.

As the effects of the pandemic continued, the ACO launched ACO StudioCasts, a pioneering digital music experience featuring eight immersive, cinematic concert films that showcase the musical breadth and daring virtuosity for which the ACO is renowned around the world. This program was augmented by ACO HomeCasts, a season of free digital videos, which received more than 3 million cumulative views.

The ACO's Learning and Engagement program continued with the premiere of *Wilfred Gordon McDonald Partridge*, a theatrical adaptation of the book by Mem Fox and Julie Vivas co-presented by the Opera House. This delightful production for young and old wove together captivating storytelling with mesmerising new music from Australian composer Paul Stanhope, performed by an ACO string quartet. The Opera House performances were attended by 3,880, including the general public and students.

Bangarra

Bangarra presented its first mainstage production in three years in FY21. *SandSong: Stories from the Great Sandy Desert* honoured the legacy of award-winning actor and Wangkatjunga woman Ms N Lawford-Wolf and her family – past, present and future. It was created by Bangarra Dance Theatre in consultation with Wangkatjunga/Walmajarri elders from the Kimberley and Great Sandy Desert regions of Western Australia, where Lawford-Wolf was born.

The production was rescheduled after being postponed due to COVID-19 in FY20 and was greeted enthusiastically on opening in FY21.

More than 6,000 attended 15 performances at the Opera House, while 460 First Nations community members attended the community night performance. Almost 500 Aboriginal and Torres Strait Islander students and teachers from 22 schools across NSW attended the Wilay performance, which offers discounted tickets to Aboriginal and Torres Strait Islander students 12 years old and over.

“Stephen Page and Frances Rings have exquisitely choreographed a rich, evocative and powerful piece of contemporary dance”

– Kate Maguire-Rosie
The Conversation



Bangarra Dance Theatre's, *SandSong: Stories from the Great Sandy Desert*. Photo by Daniel Boud.



Bell Shakespeare's *One Man In His Time: John Bell and Shakespeare*. Photo by Brett Boardman.

Bell Shakespeare

Bell Shakespeare celebrated its 30th anniversary in 2020 but plans to mark the milestone were disrupted by the ongoing COVID-19 international health crisis, with the exclusive Sydney season of *One Man in His Time: John Bell and Shakespeare* at the Sydney Opera House postponed. A 20-minute excerpt of the show was recorded and presented as part of Sydney Opera House's digital program, From Our House to Yours. Filmed on the stage of an empty Joan Sutherland Theatre, this piece was viewed by 2,600 people across Australia and around the world.

During this year of uncertainty, Bell Shakespeare focused on remaining true to its vision of providing access to the works of Shakespeare by supporting students and teachers; staying connected to its national audience and stakeholders; and providing as much employment as possible for its predominantly freelance workforce.

The company launched a range of initiatives including the Bell Shakespeare Shorts Festival, which invited students to submit short films inspired by Shakespeare's works; *Speak the Speech*, a podcast series discussing Shakespeare's greatest speeches; and Shakespeare-themed debates presented in Sydney, Canberra and Melbourne and streamed live to a national audience.

Rescheduled live performances of *One Man in His Time: John Bell and Shakespeare* played at the Opera House from 11 to 14 March 2021, and were attended by 1,052 people.

“We left in the glow of having communed with one who has burrowed deep beneath the mountain of Shakespeare’s work, weighed every word, and then imparted both his wisdom and his lyricism.”

– John Shand
The Sydney Morning Herald



Carmen Giannattasio as Tosca in Opera Australia's production of *Tosca*. Photo by Prudence Upton.

Opera Australia

Opera Australia made a long-awaited and welcome return to the Joan Sutherland Theatre in January 2021 after the prolonged COVID-19 shutdown in 2020, with Graeme Murphy's highly entertaining production of *The Merry Widow*. Two of Australia's favourite crossover performers Julie Lea Goodwin and Alexander Lewis reunited for the production, after their acclaimed performances in *West Side Story* in 2019.

At the time, Opera Australia was the only major opera company in the world performing on stage to live audiences due to the pandemic's closure of opera houses around the globe.

The Sydney summer season included two Australian premieres, Verdi's *Ernani* and Béla Bartók's *Bluebeard's Castle*. *Ernani* was the second opera the company has co-produced with Milan's famed Teatro alla Scala and starred two of Australia's most talented opera singers, soprano Natalie Aroyan and tenor Diego Torre.



Dancers in Opera Australia's production of *The Merry Widow*. Photo by Prudence Upton.

John Bell's *Tosca* was a huge success with critics declaring it was not to be missed. The production featured an Italian triumvirate of talent, with glamorous soprano Carmen Giannattasio, dubbed “the Lady Gaga of opera” in the title role; baritone Marco Vratogna as Scarpia and conductor Andrea Battistoni.

A new contemporary staging of *Bluebeard's Castle* was directed by local Andy Morton and starred Australian bass-baritone Daniel Sumegi and Italian soprano Carmen Topciu. “In avoiding lavishness, this production says more through plainness, dramatic power and imaginative musicality, and is a rare chance to hear a 20th-century masterpiece,” wrote Peter McCallum for *The Sydney Morning Herald*.



Sydney Philharmonia Choirs. Photo by Robert Catto.

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs (SPC) celebrated its centenary in 2020 with a special commissioning project, 100 Minutes of New Australian Music, with new works by First Nations composers James Henry and Deborah Cheetham; Joseph Twist, Brooke Shelley and Matthew Orlovich, among others. A new work, Human Waves, created for the project by acclaimed composer Elena Kats-Chernin, formed the centrepiece of a special 45-minute digital concert, *Time and Place – Celebrating 100 years*, streamed live on Facebook on September 9, 2020, the precise anniversary of the SPC’s founding.

As lockdowns lifted later in 2020, SPC quickly scheduled two new concerts, Fauré’s *Requiem* and Handel’s *Messiah (Part the First)*, to lift spirits with the joy of live music at a time when it was most needed.

The 2021 program began in March with a celebration of Arvo Pärt, presented as part of a program also featuring Matthew Orlovich’s new work *Joy! Joy!* In April, in a concert with the Sydney Philharmonia Baroque Orchestra, three new works from SPC’s centenary project by Joe Twist, Brooke Shelley and Deborah Cheetham were performed with J.S. Bach’s *St John’s Passion* for what the Sydney Arts Guide called “an exquisite and rare event”.

Carl Orff’s spectacular *Carmina Burana* capped off a May program, also featuring works by Peter Sculthorpe and John Peterson, that was greeted with rapturous applause. “The return of the opening ‘O Fortuna’ bars made a triumphant finale, bringing the capacity audience to its feet for a long, standing ovation,” wrote Fraser Beath McEwing for *J-Wire*.

Sydney Symphony Orchestra

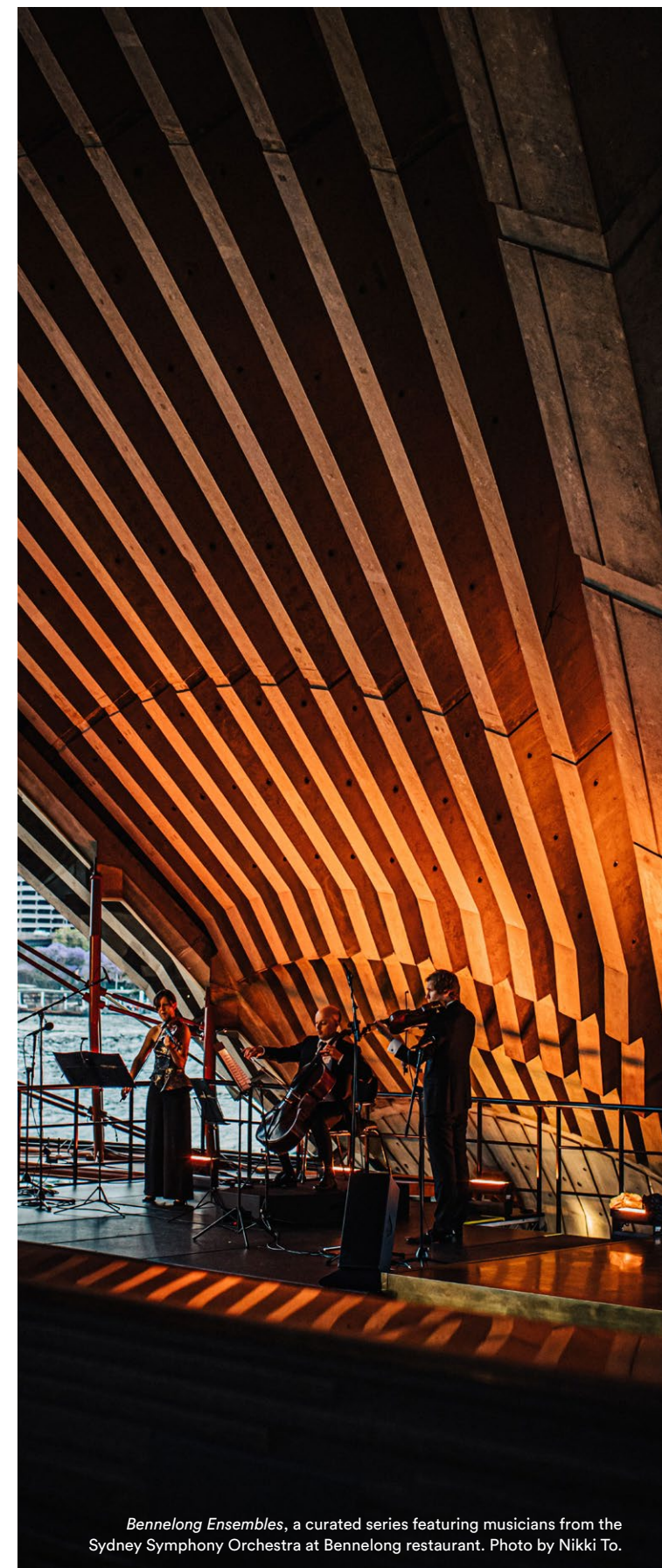
The Sydney Symphony Orchestra continued to delight Sydney Opera House audiences with a series of chamber music performances in the Opera House’s Utzon Room while the Concert Hall remained under renovation. Almost 800 music lovers attended the five Cocktail Hour chamber music performances in the first half of 2021 before lockdown restrictions. These concerts provided opportunities to experience the artistry of the Orchestra’s musicians in a wonderfully intimate setting.

Fine music and fine dining combined as Sydney Symphony Orchestra musicians performed for Bennelong Ensembles, a curated series at Bennelong restaurant in which diners enjoyed live chamber music from Australia’s foremost classical musicians while sampling the award-winning menu of Bennelong restaurant.

The Orchestra took to the Opera House forecourt as part of the Opera House’s free concert series in April. Led by Australian conductor Benjamin Northey, the Orchestra performed *Heartstrings* and rounded out the festivities with a program featuring classical masterpieces by Beethoven, Tchaikovsky and Grieg.

At a time when live performances were unable to proceed and the comfort of music was most needed, Sydney Symphony Orchestra collaborated with the Opera House for the From Our House to Yours digital series, recording a live performance of Brahms’ String Sextet No 1. The concert attracted 15,600 views and 1,300 audience engagements across the Sydney Symphony Orchestra’s Chamber Sounds digital channel, social platforms, and the Opera House’s own Facebook channel.

The Sydney Symphony Orchestra is looking forward to the next chapter in its Opera House story with the opening of the renewed Concert Hall in 2022 which also marks Australian Simone Young’s first season as Chief Conductor.



Bennelong Ensembles, a curated series featuring musicians from the Sydney Symphony Orchestra at Bennelong restaurant. Photo by Nikki To.



Sydney Theatre Company

The Sydney Theatre Company (STC) celebrated the return of live performance after COVID-19 restrictions were lifted with Sam Holcroft's riotous family Christmas drama, *Rules for Living* directed by Susanna Dowling. The company's first performance in the Drama Theatre after the industry was shut down played to 50% capacity in line with the NSW Government public health order for venues at the time.

After two decades of shows, The Wharf Revue team took their final bow for STC with *The Wharf Revue: Good Night and Good Luck*. To commemorate the occasion, STC hosted an in-person and online event: *A Review of the Revue*. *The Revue's* own Mandy Bishop hosted co-creators Jonathan Biggins, Drew Forsythe and Phillip Scott



for a lively panel discussion and audience Q&A. The 2021 show was the first time the Revue had been staged at the Opera House, after having been performed at the Wharf Theatres or Roslyn Packer Theatre for many years. More than 13,500 people attended the production, which opened to 75% capacity audiences and increased to 100% for the final few performances as restrictions were lifted.

Laura Wade's *Home, I'm Darling* proved it was well worth the wait. After being rescheduled from the 2020 season, STC Resident Director Jess Arthur's production was greeted enthusiastically by Drama Theatre audiences and received 4-star reviews.

“For all its cuteness and comedy, *Home, I'm Darling*, is a searing critique of nostalgia”

– Harriet Cunningham
The Sydney Morning Herald

Commercial & community hirers

More than 10,000 patrons attended an eclectic mix of events and intimate performances presented by commercial and community hirers, despite many being cancelled or postponed due to COVID-19.

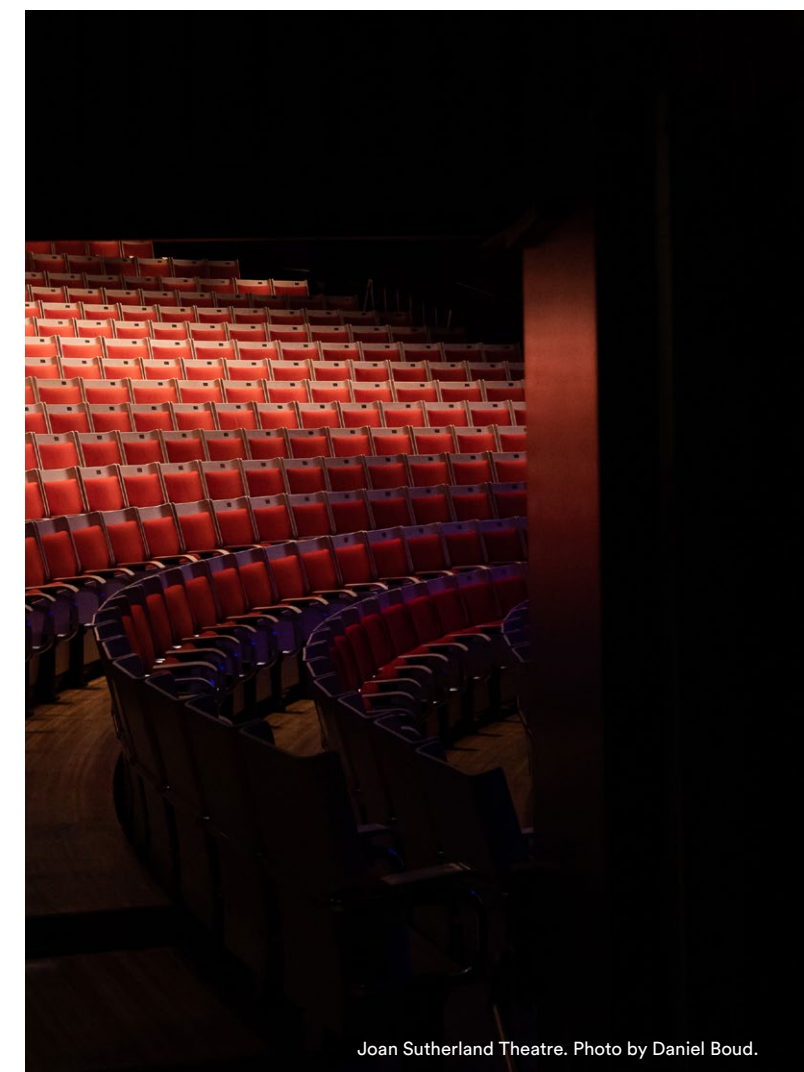
The annual Australia Day community event presented by the Department of Premier and Cabinet was the first outdoor concert presented at the Opera House since restrictions eased in 2020. Artists including Delta Goodrem, Todd McKenney, didgeridoo player William Barton, the Vox Sydney Philharmonic Orchestras and Koomurri Aboriginal Dance Troupe entertained an audience of 1,500 onsite, while many more tuned into the live broadcast.

A perennial favorite, *Faulty Towers the Dining Experience*, made a return to the Utzon Room, as did the Omega Ensemble, who performed works including the world premiere of a new Flute Quintet by celebrated composer Elena Kats-Chernin, based on her own Flute Concerto and premiered by flautist Sally Walker, for whom the original concerto was written.

Acclaimed flamenco guitarist Paco Lara brought the sounds of Spain to the Playhouse, while Wendy Beckett's dance production *Claudel*, choreographed by Meryl Tankard, offered audiences an insight into the inner world of French sculptor Camille Claudel and

her complex relationship with Auguste Rodin. “Sensitivity is evident in both the direction and the choreography. The cast – actors and dancers alike – have a serious story to tell. They do so with perceptive intelligence, restraint, clarity and control,” wrote Carol Wimmer for Stage Whispers.

Australia's all-male fake genuine Russian choir Dustyesky brought their deep voices and rustic charm from the NSW north coast to delight audiences over two sold-out shows in the Joan Sutherland Theatre (see p41).



Joan Sutherland Theatre. Photo by Daniel Boud.



Badu Gili: Wonder Women featuring Kaylene Whiskey's artwork projected onto the Sydney Opera House's eastern Bennelong sails.
© the artist, photo by Daniel Boud, courtesy Art Gallery of New South Wales and Sydney Opera House

Precinct Experiences

As well as our unique cultural events, visitors are also drawn to the precinct to experience fine food, unique tours and unparalleled views of Sydney Harbour.

Almost 11 million people visit the Opera House in a normal year and we are committed to enhancing the connection and level of service provided to visitors across the Opera House and its surrounds, including tours, cafes, bars and restaurants, box office and ticketing, visitor services, retail and licensing, and accessibility.

Future-proofing our visitor services, including improving service delivery across food and beverage operators, was a key focus of FY21. We also opened an immersive digital experience (p59) in a newly built virtual stage venue, strengthened our accessibility initiatives and drove stronger customer satisfaction informed by consumer feedback.

The portfolio generated \$4.9 million of revenue in FY21, with almost \$4 million coming from food and beverage. Our tours, so popular with international tourists, were severely affected by pandemic travel restrictions, as were precinct retail activities. These commercial streams support the wealth of artistic, creative and community initiatives delivered by the organisation each year.

The Opera House's customer service satisfaction rating was an impressive 96%, six percentage points above target; and the net promoter score

of +77 was seven points above target. Given the continuing international travel restrictions, the Opera House introduced a new tour offering, The House After Dark, to appeal to local audiences. Its net promoter score of +100 reflects a very positive reception.

The precinct once again played a pivotal role in the Opera House experience, with the First Nations art showcase Badu Gili projected on to the sails (see image left), free dance classes and a series of concerts on the Forecourt (p38).



Every Body Dance Now, a series of free Forecourt dance classes enabled by the NSW Government Culture Up Late initiative. Photo by Ken Leanfore.

Badu Gili: **Wonder Women**

A unique showcase of First Nations art, **Badu Gili** has been a nightly precinct highlight since it was first projected onto the sails in 2017.

After a hiatus of more than a year due to COVID-19 restrictions, a new edition of **Badu Gili** was launched in April this year. In a collaboration to mark the Art Gallery of NSW 150th anniversary, we presented *Badu Gili: Wonder Women* (see image p56 above). Curated by the Gallery's Curator of Aboriginal and Torres Strait Islander Art, Coby Edgar, this project was funded by the NSW Government's Culture Up Late program.

This remarkable celebration of First Nations culture weaves together the work of six artists from across Australia: Wadawurrung elder Marlene Gilson; Yankunytjatjara woman Kaylene Whiskey; Luritja woman Sally Mulda; and Western Arrernte women Judith Inkamala and Marlene Rubuntja and the late Kamilaroi woman Elaine Russell.

The six-minute animation inspired by their works brings to life shared histories of intimate family encounters and everyday life; the Eureka Stockade and mission days; the devastating bushfires of 2019-20; and an imagined world of superheroes.

To celebrate the new projections, a series of live music, talks, and poetry performances was also programmed for **Badu Gili: Winter Nights**, as part of Sydney Solstice, a NSW Government initiative delivered by Destination NSW.

More than 1,600 people attended, enjoying the live outdoor entertainment and sampling food and drinks from First Nations catering company Mabu Mabu, curated by chef Nornie Bero.

In total, *Badu Gili: Wonder Women* has been experienced by more than 16,000 people on site and through 65,000 video views across Facebook, YouTube and Weibo.

Badu Gili has been enabled by the Opera House, its Idealist donors and the Australia Council for the Arts since 2017.

Tours & **Experiences**

Tours of the Opera House reopened to the public in late 2020, after the first half of FY21 was dedicated to generating local and international awareness of a revised suite of offerings.

With the public unable to visit the precinct, we created digital tours, giving a global audience the opportunity to follow our guides through the Opera House from afar.

Once local restrictions eased, we welcomed the public back with a range of new tours. The creativity and storytelling skills of our guides were on full display in the House After Dark tour, funded by the NSW Government's Culture Up Late program. The tour sold out two limited runs within days.

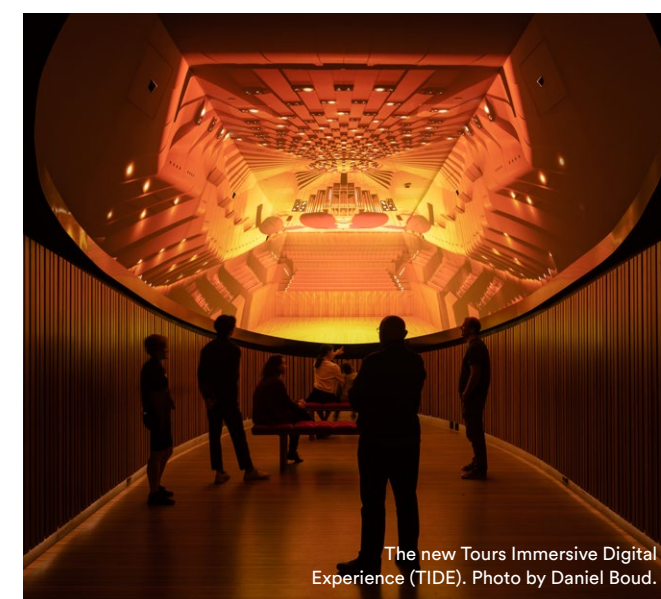
Immersive digital experience

Three back-of-house rooms in the Opera House have been transformed into the Tours Immersive Digital Experience (TIDE), an immersive space that showcases the history and beauty of our largest venue, the Concert Hall.

This experience is part of a one-hour tour and features 270-degree projections from nine state-of-the-art projectors, 14-channel surround sound and an interior in keeping with the Opera House's heritage significance. The project won a special commendation in the Education and Interpretation category at the National Trust Heritage Awards 2021.



The House After Dark tour. Photo by Daniel Boud.



The new Tours Immersive Digital Experience (TIDE). Photo by Daniel Boud.

Food & beverage

The Opera House's high-quality and diverse food and beverage options range from award-winning fine dining to casual meals and bar snacks. They attract many visitors in their own right, as well as enriching the experience of attending a performance. FY21 highlights included:

- In a first for the restaurant, Bennelong collaborated with Sydney Opera House Presents on the eight-week live performance series, Bennelong Ensembles (see p53), which was so successful it will continue as the twice-weekly musical series Bennelong Presents, COVID-19 restrictions permitting.
- After a public tender process, the Opera Bar Partnership by the Solotel Group was appointed the new operator of Opera Kitchen. Since relaunching in March 2021, Opera Kitchen has been reinvigorated as a vibrant and diverse market food hall concept with Italian and Japanese menu influences. As part of Sydney Solstice, a NSW Government initiative delivered by Destination NSW, Opera Kitchen held a two-day food festival in mid-June 2021 with 10 different food stalls hosted by local Sydney producers.
- Our theatre bars and functions operator, Trippas White Group, plays a key role in providing a wide range of dining options, as well as collaborating on special initiatives such as the Taste of the House dining showcase and Overture Dining series for Opera Australia performances.
- Since reopening in October 2020, the Yallamundi Rooms have hosted more than 6,000 guests at community functions, business events, award ceremonies, and weddings. A new virtual site developed with Business Events Sydney now offers the ability to view and book this in-demand space from around Australia and abroad.



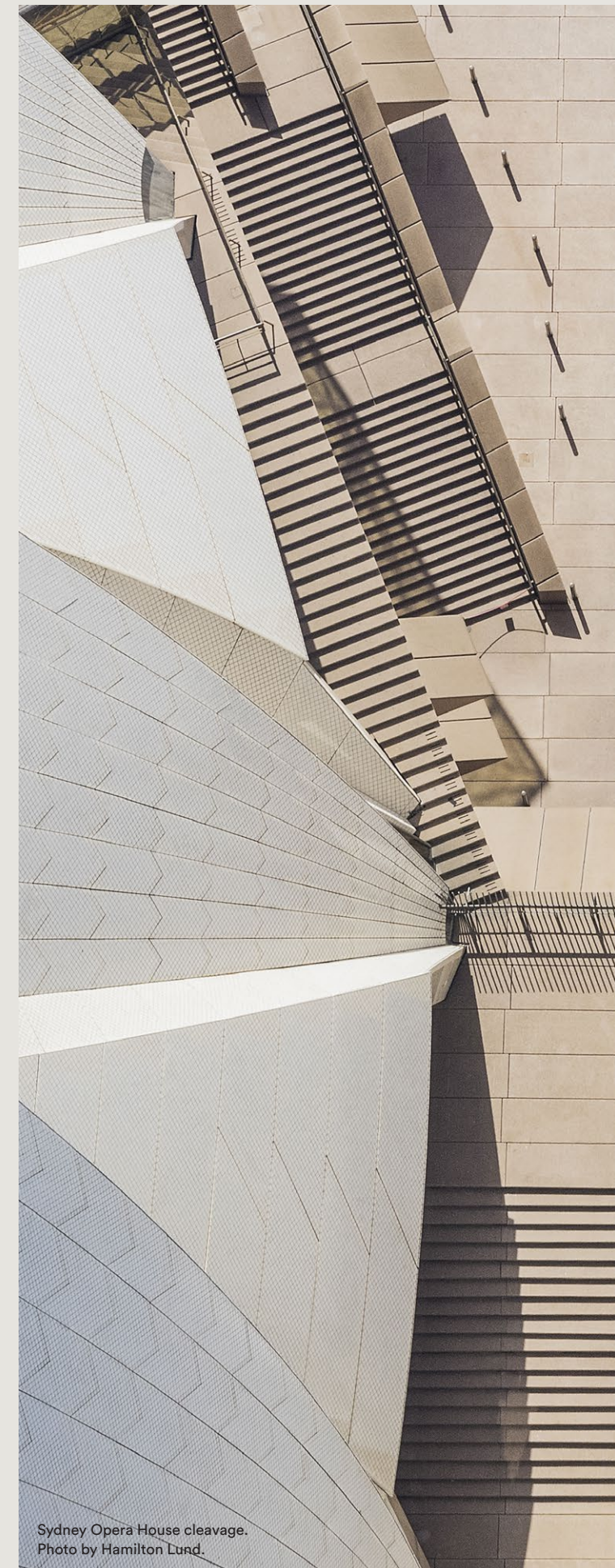
Opera Kitchen:
Gyoza, Salmon poke bowl.
Photo by Steve Woodburn.

Retail & licensing

Upon reopening in November 2020, the Opera House launched a second edition of Uncovered, a program that supports Australian makers, creatives and artists. This year's three successful applicants, who will sell their designs in our retail stores, are: popaboutdesign, a Sydney local creating prints of Sydney pools; Richard Greenacre, a Melbourne-based industrial designer making ceramics inspired by Australian flora; and Yinarr Maramali, a Gomeri women's business that supports the wellbeing of community and country through their ancestral weaving culture.

After the devastating 2020 bushfires, Australian fashion icon and Opera House major donor Peter Weiss AO worked with the Opera House to reissue his much-loved Weiss Art koala t-shirt. Following Weiss's passing in June 2020, the koala t-shirts were available to purchase from November 2020, and raised funds for koala research, advocacy, and action, with 100% of profits donated to the Taronga Conservation Society Australia.

The Opera House also entered into a product-licensing agreement with the international puzzle brand Ravensburger for a 3D Opera House puzzle to be launched in October 2021.



Sydney Opera House cleavage.
Photo by Hamilton Lund.

Ticketing services

The Opera House’s expertise in COVID-safe ticketing practices led to an invitation to be the exclusive ticketing provider for Sunset Piazza, the City of Sydney’s pop-up summer venue in Cathedral Square. Almost 12,000 people gathered to see the all-Australian line-up, which was curated by the Sydney Festival and supported by the NSW Government.

The Opera House team was commended for excellence in service and collaboration, and this rare opportunity enabled us to build closer relationships with industry colleagues.

This reflected the success of our established work-from-home set-up, with all areas of the department delivering seamless performance.

Separately, the ecommerce team upgraded the content management system to accommodate increased ticketing demand as the website broke its single-day record for number of tickets sold in April 2021 for Phantom of the Opera. They also supported the launch of Stream, our new digital service offering free and paid content, including performances (see p43).



The Sydney Opera House Box Office.
Photo by Ken Leanfore.

Audience Engagement

The Opera House’s stature as one of the world’s most innovative and beautiful buildings is matched only by its standing as a symbol of culture and creativity.

Our brand

Maintaining and strengthening a high level of brand recognition remains a priority to ensure the Opera House is relevant and welcoming to all.

With an enviable net promoter score of +77, we know that on average most attendees are advocates of the Opera House. This was clearly demonstrated through Where Memories Are Made, a campaign to celebrate the reopening of the house and enhance the excitement of Sydneysiders emerging from lockdown. From mid-November 2020 to March 2021, audiences were encouraged to reflect on their extraordinary past experiences at the Opera House and anticipate those to come.

The campaign, which received widespread public and audience engagement through social media (18.5 million reach), included a paid social media and outdoor campaign (3 million reach) and a special six-minute sails lighting projection showcasing a selection of more than 1,100 community image submissions.

A number of other initiatives enhanced connection with audiences during a challenging year, including a highly successful \$21 ticket scheme that sold 5,500 tickets to the summer line-up (see p38).



Where Memories Are Made lighting of the sails. Photo by Prudence Upton.

Customer feedback & research

In FY21, the Opera House continued its commitment to service improvement through its Voice of the Customer program. The embedded program also monitored visitor sentiment around COVID-safety practices once public activity resumed on site. The Customer Advocacy Manager remained closely engaged with the public and feedback was used to inform decision-making.

A total of 6,268 respondents completed our post-visit survey in FY21 after visits resumed in November 2020. Many satisfaction measures were affected by lockdowns and the closure of the building, including:

- Net promoter score: +77 (+7 to target and -2 on FY20).
- Experience enjoyment: 97% (+17 to target and same as FY20).
- Staff helpfulness: 95% (+5 to target and same as FY20).
- Staff knowledgeable: 87% (+7 to target and -1 on FY20).

SOH received 412 pieces of unsolicited feedback in FY21, compared with 829 in FY20. There were 127 compliments (31%) and 285 complaints (69%). The compliment to complaint ratio of 1:2.24 was a decline from the notably favourable result of 1:1.96 in FY21, due to the more challenging operational environment once public events resumed.

For the third consecutive year, quantitative research by agency FiftyFive5 monitored and evaluated brand health and corporate partnerships year-on-year across engaged audiences, Sydneysiders and Australians. Partnership performance was evaluated in terms of awareness, sentiment and advocacy. Key strategic initiatives were also tested to uncover alignment opportunities for new partnerships. This research also guided the Opera House in responding to the current uncertainty and exploring opportunities to engage more deeply with our communities.



Digital engagement

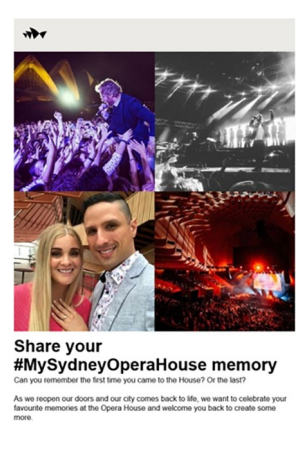
The importance of both physical and online audiences to the Opera House has been highlighted by the unprecedented effects of the COVID-19 pandemic and inspired an increased focus and commitment on digital content to engage our audiences. This included the mid-2020 launch of FOHTY and the April 2021 launch of the Opera House’s new digital platform, Stream (see p43).

The Opera House experienced 180% growth in visitors to videos, podcasts and written content on the website in FY21, with the number of content views increasing by 22% to 37 million. Unique visitors to the website fell by 46% to 2.7 million in FY21 due to COVID-19 impacts.

The Opera House’s 2.53 million total social media followers (-3.5% FY20) were affected by Facebook and Instagram removing 1.3 billion fake or inactive accounts worldwide in FY21. However, Instagram followers still grew by 8.4% and YouTube followers by 36%, compared with FY20.

Reach (+50% on FY20) and impressions (+136% on FY20) across social media channels and digital advertising networks were elevated through the integration of paid media with organic content.

The customer database increased by 6% compared with FY20, to 664,880 people, despite the COVID-19 closure. This has been largely due to the marketing team’s focus on engaging new and diverse audiences, and the return of onsite activities from late 2020.



The Where Memories Are Made campaign ran across all Opera House digital channels encouraging the community to share their favourite Opera House memory.

People



Mark Piccles, Opera House technology team, in the Recording and Broadcast studio. Photo by Ken Leanfore.

Team & Capability

Employee overview

Our people bring the precinct to life every day through their dedication to the Opera House's organisational values of creativity, excellence, collaboration, accountability and, importantly, safety.

After grappling with COVID-19 in FY20, employees again faced significant challenges in FY21 as the pandemic continued. As the business adapted to the rapidly evolving situation, many staff continued to work entirely remotely, later moving to a hybrid approach of spending part of the week working from home and part onsite.

Lessons from the FY20 lockdown and closure period provided a strong foundation for keeping our people connected and motivated during this extended period of transition (see highlights on page 69 and 71).

Despite the significant impacts of COVID-19 on business activities, the Opera House maintained job security for the majority of its workforce and re-engaged casual staff as business activity ramped up towards the end of FY21.

COVID-19 training and controls were put in place for all customer-facing staff and a detailed technical and safety program was implemented for all production crew. A wellbeing hub and COVID-19 information page on the Opera House intranet provided staff with access to free counselling, mental health resources, and online fitness and mindfulness programs, as well as regular updates and information about the pandemic.

A major focus in FY21 was the development of the Opera House's first Diversity, Inclusion & Belonging Strategy, including intensive consultation and collaboration across the organisation and with key stakeholders (see p91).

**In a time of great change,
the Opera House's employees
continued to demonstrate their
resilience, agility and strong
commitment to the organisation.**

Workforce management

Workforce planning is under way for the additional resources that will be required when the Concert Hall reopens in 2022 after two years of renewal works (see p78), and in response to increasing business activity as we recover from the COVID-19 pandemic.

This planning involves identifying essential skills and capabilities to meet the current and future needs of the business. It is also an opportunity to assess team structure for effectiveness and efficiency.

In addition, we are committed to increasing the diversity of our workforce through succession, recruitment and retention strategies, in line with our new Diversity, Inclusion & Belonging Strategy (see p91).

Employee numbers

Five-year comparison of staff as at 30 June 2021	FY21	FY20	FY19	FY18	FY17
Total permanent staff	315	294	287	262	217
Equivalent full-time permanent staff	282.2	263	250.8	234	186.8
Total non-permanent staff (includes casuals)	503	555	650	642	693
Equivalent full-time non-permanent staff (includes casuals)	217.6	200.8	335	330.7	339.9
Total full-time equivalent (includes casuals)	499.8	463.9	585.8	564.6	526.7

Learning & development

The Opera House Learning and Development Plan has a critical role in providing the leadership, environment and tools our diverse and inclusive workforce needs to thrive, striving for continuous improvement, and safeguarding the health, safety and wellbeing of our staff and everyone on site.

A total of 14,625 training hours were undertaken in FY21, with almost 37% of that dedicated to safety training. After the success of our expanded digital learning program in 2020, we increased our focus on remote learning, with particular emphasis on cultural capability and wellbeing.

Material on mental health, resilience, working from home, and managing work and personal issues was made available through webinars, podcasts and interactive online sessions.

Leadership

Our leaders and managers have a significant impact on the Opera House’s culture, organisational performance and employee engagement. In January 2021, we launched a new leadership development program for 100 senior executives, leaders and people managers. The program will improve their skills in the areas of communication, inclusivity, facilitating growth and leading innovation and change.



CEO Louise Herron at the June 2021 staff Town Hall. Photo by Cassandra Hannagan.



Julia Woodhouse, Opera House front of house team. Photo by Daniel Boud.

Staff engagement & collaboration



Opera House Visitor Services
Operations Manager, Rick Higgs.
Photo by Daniel Boud



The Sydney Opera House Loading
Dock team. Photo by Ken Leanfore.

The annual employee engagement survey again provided important insight into the experiences of our workforce.

The Opera House's overall employee engagement score for 2020 was 77%, down from 78% in 2019. However, scores related to change management and senior management leadership rose significantly. The categories with the highest increases included:

- Staff feel the organisation manages change well and is making improvements to meet future challenges.
- Senior managers provide clear direction for the future of the organisation.

The highest scores of 89% and above related to safety, customer satisfaction and pride, including:

- Staff feel comfortable reporting risks at work to managers and know how to address health and safety issues.
- Teams strive to achieve customer satisfaction and staff are proud to work for the organisation.

Communication and engagement initiatives have focused on opportunities to enable social connection, celebrate progress and share staff stories.

In response to COVID-19 and the continued hybrid working arrangements for many staff, the focus of internal communication channels shifted to digital. Quarterly Town Hall meetings are now livestreamed on the Opera House's social collaboration platform, Workplace, enabling staff to tune in from any location or catch up regardless of their work pattern. On average, 280 staff watched or attended each meeting in FY21, a significant increase on past attendance.

A staff engagement plan, SOH Connects, developed in response to the closure of the Opera House in 2020, was expanded to include a series of online Lunch & Learn events (see page across).

Lunch & Learn

After physical distancing and travel restrictions forced many employees to work from home in 2020, the Opera House implemented a staff engagement plan called SOH Connects, providing opportunities for informal learning and social connection.

The program was expanded in FY21, with the launch of online Lunch & Learn events to highlight community dates of significance and raise staff awareness of the UN Global Goals. Held every second month, the series kicked off during NAIDOC Week in November 2020 with First Nations artist Richard Frankland. This event was enthusiastically received by employees, with some saying it was a “recharge for the soul” and “one of the most incredible stories I’ve ever heard”.

A Lunch & Learn event on World Autism Awareness Day in March 2021 featured guest speaker Rachel Worsley from Neurodiversity Media. This was organised in response to staff feedback in the development of the Diversity, Inclusion & Belonging Strategy. It was especially well received by those with lived experience of neurodiversity. Daniel Sillers (Operational Security Officer) said, “As I say to my fantastic son who has autism, it’s not a disability, it means that you have different abilities, and that’s what makes you the person you are!”

Technology systems

The technology team's focus in FY21 was on ensuring Opera House employees could work remotely and securely from home during and after the COVID-19 lockdown and customers could continue to engage with our ever-expanding digital content.

The technology team continues to work with the business in moving key legacy systems to the cloud to improve both the customer and employee experiences. Several large projects are under way to procure and implement the move to appropriate cloud technologies.

The technology team also delivered projects to improve operational and commercial outcomes, including a new telephony back-end after the implementation of cloud-hosted contact centre software in FY20. This project has reduced the cost of providing fixed-line service and enables future integration with collaboration software such as Microsoft 365, which will be implemented in FY22.

A more cost-effective whole-of-government volume sourcing agreement with Amazon Web Services, through the Australian Government's Digital Transformation Agency, was adopted. This access to Infrastructure-as-a-service enabled the technology team to implement a new backup system using a disk-to-disk-to-cloud architecture.



Katherine Serjeant at the Joan Sutherland Theatre stage manager's desk. Photo by Daniel Boud.

Policies

The following policies were developed or renewed by the Opera House in FY21.

Respectful Workplace Behaviour Policy, Resolving Workplace Grievances Policy and Resolving Workplace Grievances Procedure

Issued in May 2021, this suite of policies supports an inclusive work environment, one that embraces diversity, cultural safety, fairness, respect and the equal and ethical treatment of all workers. It reaffirms that inappropriate workplace behaviour is against the law and outlines the Opera House's duty of care and support available.

Environmental Sustainability Policy

Issued in June 2021, this policy supports the Opera House's environmental sustainability strategy and positions the Opera House as a leader, committed to embedding environmental sustainability in its strategic planning and operational delivery, as well as its engagement with workers, partners and the community.

Smoke-free Environment Policy, Procurement Policy and Business Resilience Policy

Further work was undertaken in FY21 on the development and review of these policies, which will be issued in FY22. They are part of a broader program to maintain a comprehensive set of policies aligned with the Opera House's strategic goals and core values.



Sydney Opera House. Photo by Hamilton Lund.



Opera House Occupational Health Nurse, Siiri Lass. Photo by Ken Leanfore.

Safety, Health & Wellbeing

The Opera House's greatest responsibility is the safety of staff, artists, audiences and visitors. Continued improvements are guided by the Work Health & Safety Action Plan 2020-22, which focuses on the areas of leadership, systems, risk and people.

The Opera House's public-facing activities on site were suspended from March to September 2020, and work in production, events, tours and food and beverage services was greatly affected by COVID-19 throughout the year. However, construction and maintenance works continued, with additional COVID-safe protocols in place such as physical distancing and mask-wearing requirements.

A phased reopening to the public began with some food and beverage operators resuming activity from September 2020. From October, the Opera House returned at 50% capacity for live performances, with 100% capacity allowed from March 2021. A range of COVID-19 safety measures were implemented including spacing between ticketed groups, use of face masks indoors, QR check-in codes, increased cleaning, and management of queues.

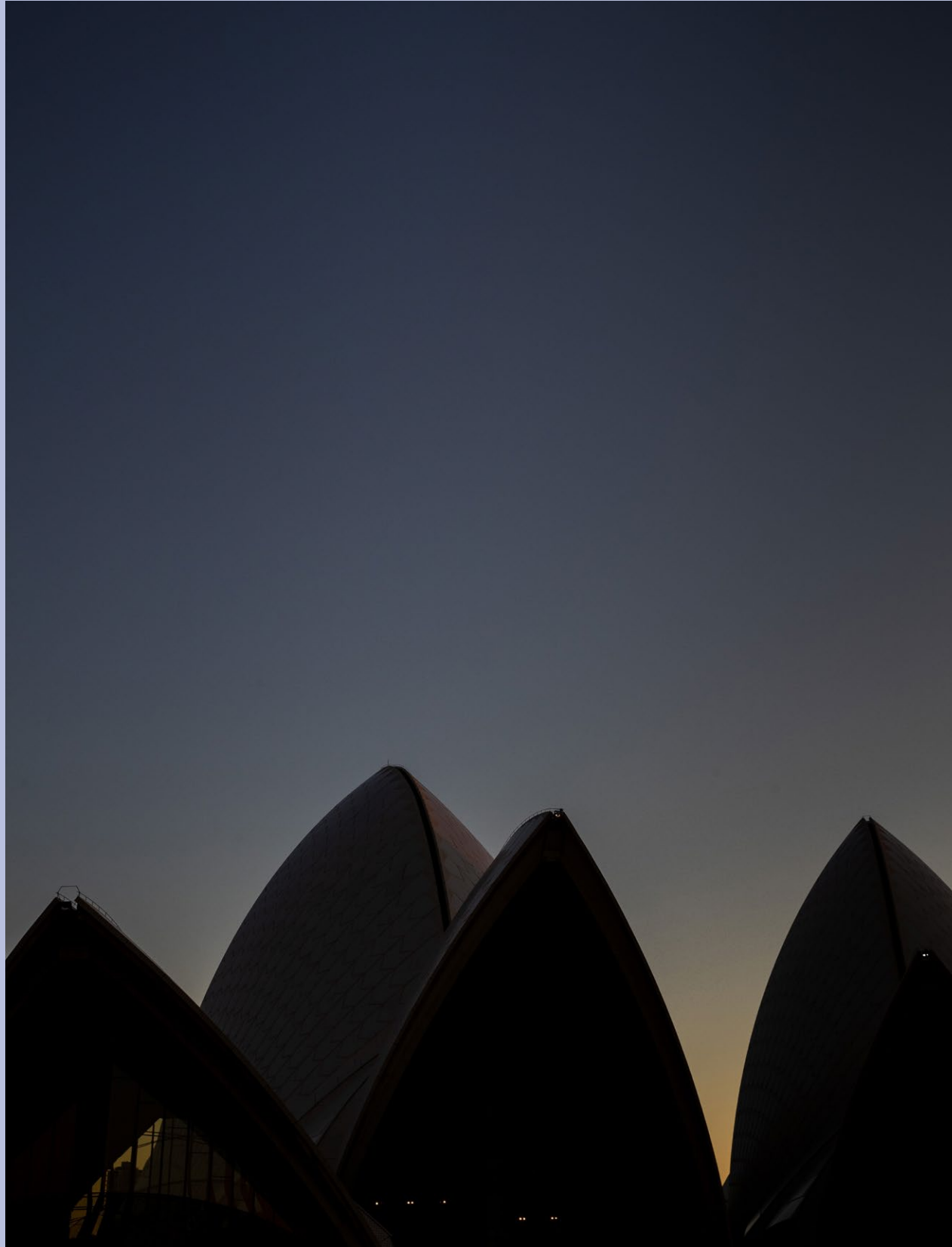
Throughout the year, the Opera House collaborated with industry colleagues to develop, refine and implement COVID-safe working practices – drawing on NSW Health expertise and wider industry guidelines, particularly through Live Performance Australia and Screen Australia. It was a period of intense knowledge-sharing and collaboration – locally, nationally and internationally – as everyone adjusted to the new COVID-19 world.

Overall in FY21, the Opera House achieved or exceeded almost all of its safety targets, including 5,453 WHS training hours; 57 executive safety interactions; 199 workplace inspections; and 117 safe work procedures and procedure reviews.

We implemented a new online safety management system database, SAFER, for hazard and incident reporting, investigation and action management; a refreshed interactive online safety and environment site induction; and improved critical incident reporting.

This year's staff Safety Week focused on self-care, acknowledging the impact of the COVID-19 pandemic on staff and the challenges of lockdown and social isolation. A series of online presentations and workshops resulted in more than 360 attendances over the week and a very positive response.

Building



Sydney Opera House. Photo by Daniel Boud.

Building Overview

Historic upgrades and critical maintenance works are future-proofing the Opera House and ensuring it continues to inspire generations of artists, audiences and visitors.

Importantly, maintenance and upgrade works were able to continue throughout the year, despite the challenges posed by COVID-19 restrictions such as community lockdowns and physical distancing requirements. The suspension of public-facing activities on site from March to September 2020 also provided easier access to venues for these works to address long-standing issues and improve accessibility. With the support of the NSW Government's Arts Maintenance and Upgrade program, we have commenced procurement and delivery of other priority maintenance and upgrade projects. This includes an accessible adult change facility and accessible amenities for workers and performers.

With this focus on improving building access, a new lift between the Box Office and the Joan Sutherland Theatre Southern Foyer was finished. The lift completes the accessible path between the entrance of the site and the northern foyers of the theatre, allowing patrons with limited mobility to experience more areas of the building. An equivalent path of travel will be enabled by the completion of the Concert Hall project in 2022.

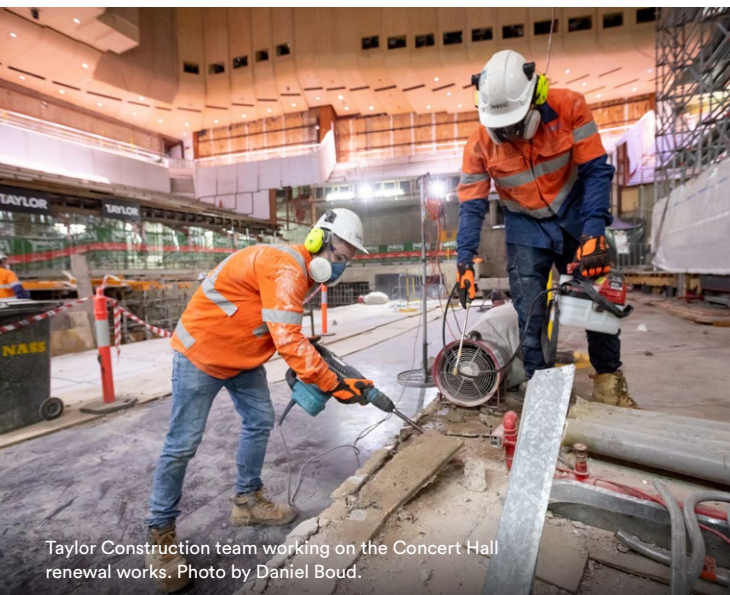
Greater access to the venues also allowed the technology team to undertake critical maintenance on the systems that make shows happen. This included a new media network that uses precision timing to deliver audio and video signals anywhere on Bennelong Point. An audio-paging processor critical to the stage management system was also replaced.



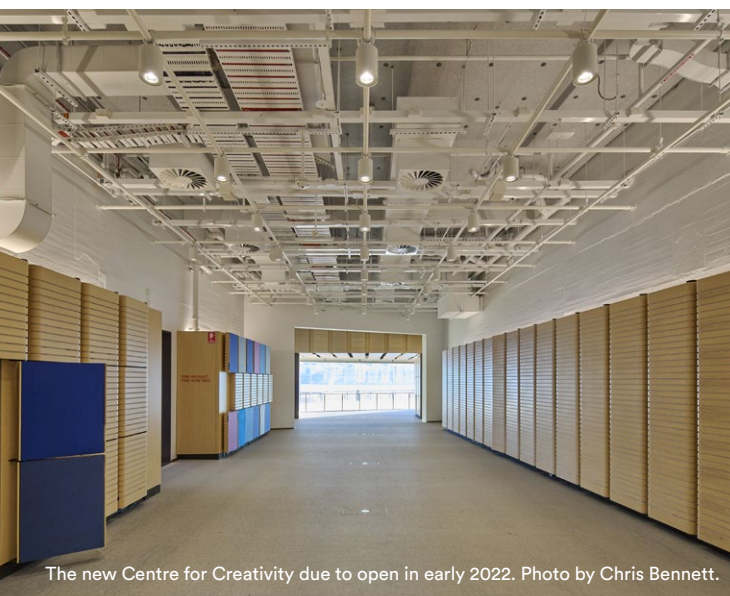
Opera House Project Director Lou Rosicky in the passageway that will connect the Concert Hall's Southern and Northern Foyers with an accessible pathway. Photo by Paul Najor.

Building Renewal

The Opera House's Decade of Renewal building program, largely funded by the NSW Government, continued in FY21. This includes the biggest project, the two-year refurbishment of the Concert Hall, with the works being led by construction company Taylor and theatre machinery contractor Waagner-Biro.



Taylor Construction team working on the Concert Hall renewal works. Photo by Daniel Boud.

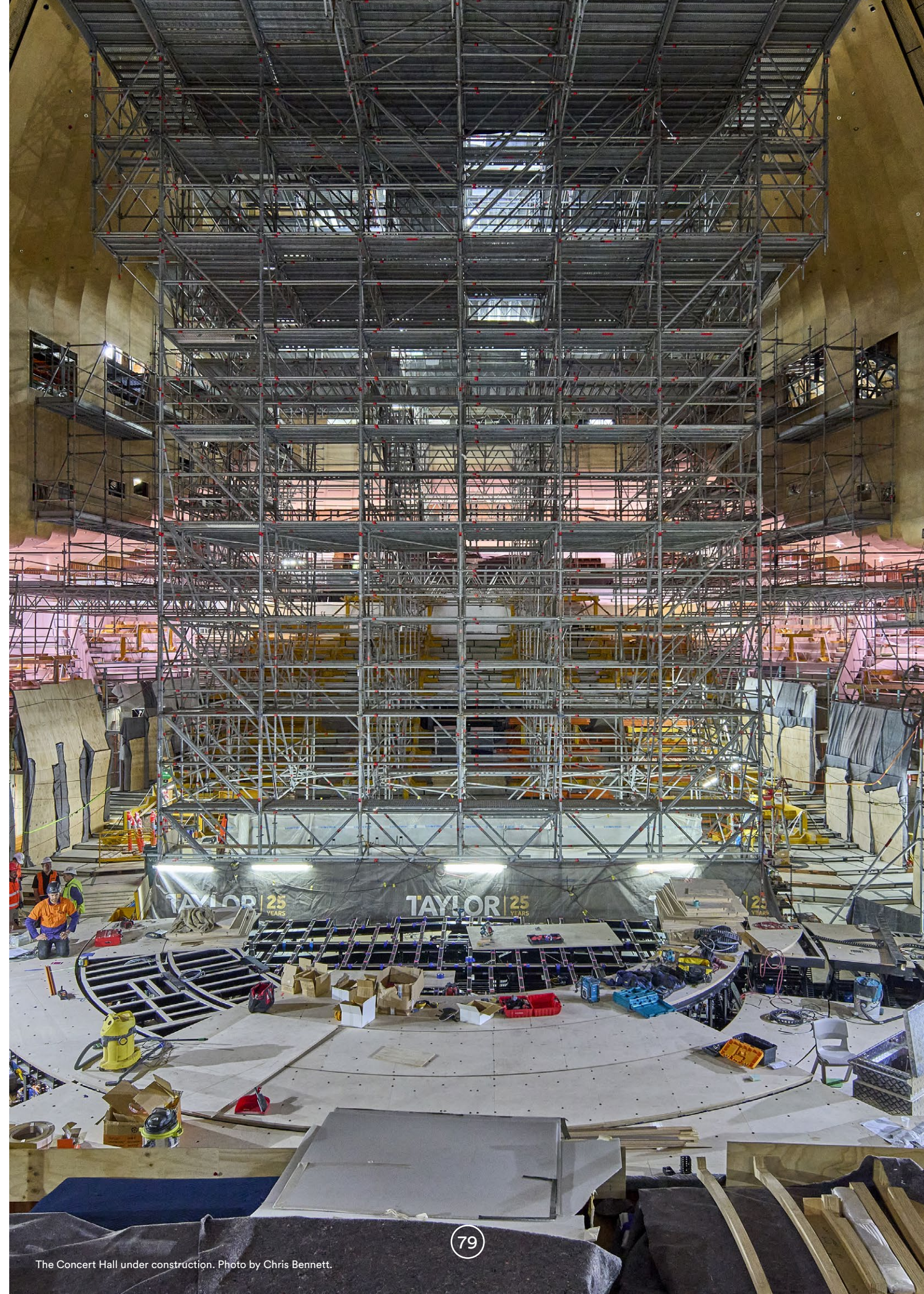


The new Centre for Creativity due to open in early 2022. Photo by Chris Bennett.

The suspension of public-facing activities in the first quarter of FY21 enabled noisy works, such as demolition, to continue throughout the day, as well as overnight. This was offset by the introduction of additional safety controls to safeguard workers, such as social distancing.

COVID-19 has and will continue to affect the Opera House's upgrade program, particularly the Greater Sydney lockdown that began in late June 2021. This included the suspension of all Sydney construction work for two weeks, longer restrictions on workers and suppliers in several Sydney LGAs under public health orders, and international and interstate border closures and supply chain disruptions. While the Opera House has worked hard to minimise these impacts, they have inevitably affected the project timeline. The Concert Hall is expected to reopen in mid-2022.

The Opera House's new Centre for Creativity was completed by Taylor, ahead of its opening in early 2022. The centre will cater for people of all ages, abilities and backgrounds, bringing the Opera House to schools and homes everywhere – metropolitan, regional and remote. The fitout has been completed thanks to the support from the NSW Government's Arts Maintenance and Upgrade program.



The Concert Hall under construction. Photo by Chris Bennett.

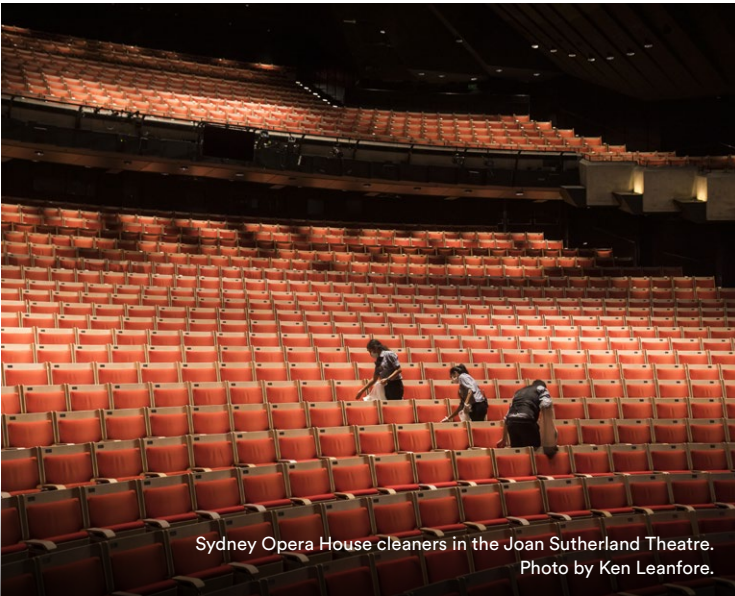
Building Operations & Maintenance

The Opera House’s building operations and maintenance department is responsible for keeping the building in outstanding condition and ensuring all building systems, equipment and assets are well maintained and performances are fully supported.

A total of 55,332 maintenance works orders were completed in FY21, including more than 35,000 planned preventive maintenance tasks.

The suspension of public-facing activities from March to September 2020 provided an opportunity to undertake minor upgrades and other maintenance projects, including:

- Upgrade of the Studio and Playhouse theatre control systems.
- Replacement of the Drama Theatre smoke curtain.
- Restoration of heritage timberwork in the dressing rooms, Utzon Room and box office.
- Structural inspections of all high-level concrete, glazing, broadwalk and tile lids.
- Upgrade of the accessible lift to the Box Office.
- Refurbishment of all vitrines and external light posts.
- Replacement of the Playhouse accessible Lifts 19 and 20.
- Smoothing of the Lower Concourse granite setts to improve safety.



Sydney Opera House cleaners in the Joan Sutherland Theatre. Photo by Ken Leanfore.



Opera House carpenter, Andrew Macnaughton. Photo by Ken Leanfore.

Asset management

The Opera House is implementing a new asset management framework to comply with NSW Treasury’s Asset Management Policy. We have developed a strategic asset management plan, asset management policy, asset management plans and asset register.

In addition, the Opera House's Digital Engineering Standards were renewed in late 2020. These documents define the guidelines to be followed in the concept, design, construction, handover and management of the building and engineering assets. The documents apply to all project information deliverables, with a focus on models, drawings, surveys, operation and maintenance manuals, and associated documentation. These standards ensure base building documentation, services and equipment information can be easily integrated within existing information systems.

More than 9,000 architectural and engineering plans were permanently removed from storage areas and digitised in preparation for registration into existing information systems. The majority of these documents will be transferred to State Records for conservation.



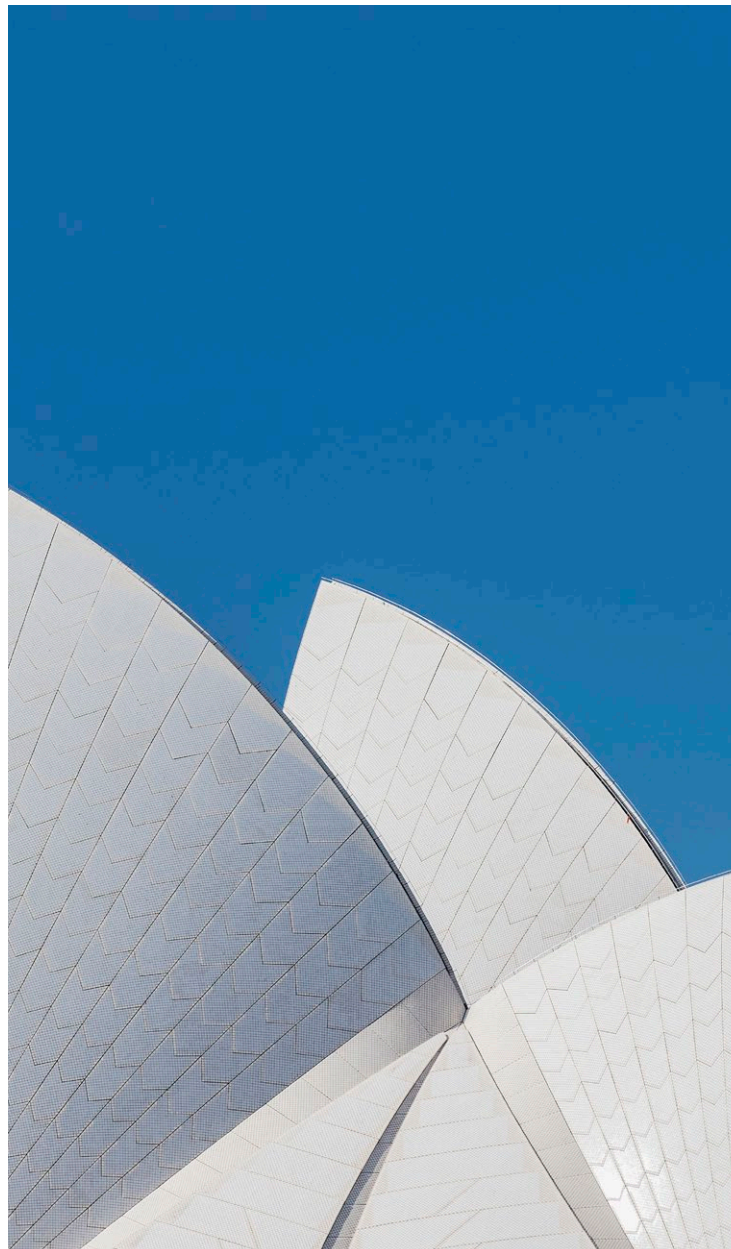
Opera House Building Operations supervisor, Tito Torredimare. Photo by Ken Leanfore.

Celebrating Our Heritage

We respect the Opera House's heritage significance – the building and its function – in everything we do. In this way, we ensure its significance is conserved and celebrated, and its future is made secure.

The fourth edition of the Opera House's Conservation Management Plan continued to guide us in protecting and enhancing the Opera House's State, National and World Heritage values, including through implementation of our Heritage Management Framework and associated strategies and plans. Key heritage activities in FY21 included:

- Revision of the Heritage Guidelines for Outdoor Events and Activities, based on a five-year review taking into account NSW Heritage Council feedback, the Concert Hall closure period, and the impacts of the COVID-19 pandemic.
- Appointment of a pre-qualified Heritage Consultancy Panel in February 2021, including consultants with a range of heritage and conservation management skills and experience.
- Development and implementation of the Concert Hall and Centre for Creativity Interpretation Strategy in January 2021 and the Concert Hall Former Acoustic Reflectors Collections Management and Interpretation Plan in April 2021. These documents will align with the five-year Renewal Interpretation Strategy.
- The third cycle of UNESCO World Heritage reporting. This occurs about every six years and is required under Article 29 of the World Heritage Convention.



Sydney Opera House. Photo by Hamilton Lund.

Sharing our story

Our commitment to connection and sharing our story with our audience, visitors, and staff continued with initiatives such as the House Stories podcast hosted by Tim Ross (see p84) and a free public exhibition on the history and renewal of the Concert Hall, installed in the Western Foyer in December 2020.

Heritage Week activities with the theme of Heritage Connections engaged staff through our internal channels, providing opportunities to connect with the Opera House and our neighbourhood through tours of the Royal Botanic Garden, Hyde Park Barracks and the Opera House. Online staff programming included sharing stories about archival objects with a focus on architect Peter Hall and a heritage and sustainability presentation by Polly Mitchell (Senior Team Leader, Cultural and Ecosystem Adaptation, Department of Planning, Industry & Environment).

Industry recognition included a National Trust Lifetime Achievement award for Opera House heritage architect Alan Croker and a Continuing Tradition Award for the Yallamundi Rooms.

Art collections & management

In response to a request from the Art Gallery of NSW, the Opera House agreed to donate *Beulah IV*, a 1972 sculpture by William Tucker, to the gallery, so that it can be enjoyed by the community. The artwork is an important addition to the gallery's substantial collection of the British artist's works and the donation is in line with the Opera House's goal of lending more works for exhibitions and educational purposes, particularly those in storage that cannot be displayed on site.

House stories

Design enthusiast and award-winning comedian and broadcaster Tim Ross took a deep dive into the Opera House's rich history for a new podcast series, *House Stories*.

The four-episode series was launched in September 2020 as part of the From Our House to Yours digital program, and gives listeners an insider's look into the design and creation of the Opera House's historic tapestries: *Curtain of the Sun* and *Curtain of the Moon*, by revered Australian artist John Coburn; *Les Dés Sont Jetés* ("The Die Is Cast") by pioneering European architect and designer Le Corbusier, acquired with the support of Opera House donors; and Jørn Utzon's *Homage to Carl Philip Emmanuel Bach*.

House Stories was complemented by three Google Arts and Culture exhibits on the tapestries, an online children's activity on the Coburn tapestries, and further exploration of our heritage on the Opera House's digital and social media channels.

Security & Emergency Planning

The Opera House works closely with key security stakeholders, including government and law enforcement agencies.

In 2019 the Opera House received funding from the NSW Government to upgrade and integrate site entry security infrastructure and security systems. The site entry component was completed in late 2019, with the security systems upgrade due for completion in early 2022. The new infrastructure will help address current security threat levels, improve security, public safety and operational effectiveness, and protect the building.

During the temporary closure of the Opera House in FY21, we were also able to complete construction works and fitout for a new communications room and central control room.



Nicole Viney, Opera House emergency planning and response team.
Photo by Ken Leanfore.

Inspiring Positive Change



Sydney Opera House. Photo by Jayden So.

Global Goals

In October 2019, the Sydney Opera House became the first Australian arts institution to announce its strategic commitment to the United Nations Sustainable Development Goals (Global Goals), which address the most pressing issues of our time, including inequality, education and climate change.

Since then, we have worked to embed Global Goals objectives across the organisation, engaging our staff and stakeholders to support the Opera House's longstanding social, cultural and environmental sustainability ambitions. Existing sponsor Honeywell has become our first Global Goals Partner, supporting sustainability, diversity and inclusion initiatives (see p89).

We have established a new Global Goals Action Group to coordinate a strategic approach to the Opera House's commitments. The group drives awareness of the goals across the organisation, champions the role of the Opera House and arts sector in inspiring positive change, and deepens relationships with like-minded stakeholders.

Events in support of our Global Goals included Ethical Leadership in a New World, a panel facilitated by the ABC's disability affairs reporter, Nas Campanella, and featuring experts and advocates for inclusion, equity and the environment. The discussion explored how business, community and the arts can work together to take action on the goals. The event was livestreamed from the Utzon Room and attracted an online audience of 177 stakeholders across government, partners, philanthropy and representatives from the sustainability, access and reconciliation sectors.

Many more activities included in the following pages demonstrate the Opera House's value to the community and its commitment to inspiring positive change, in line with the Global Goals.

“Never underestimate the value of culture and the arts ... art does things that UN documents can never do. These goals can be done and we need Australia's voice at the centre of the discussion ... and the Sydney Opera House is the greatest megaphone for Australia. Huge congratulations for taking the lead on these Global Goals that are going to lead us to a world we want to live in, in 2030.”

— Filmmaker Richard Curtis CBE, a Global Goals Advocate and the founder of Comic Relief and Project Everyone

Our Partners

The Opera House's partners and sponsors share our passionate commitment to culture and innovation, enabling us to do more and reach further.

Their support helps us to achieve the goal of treasuring and renewing the Opera House for future generations, and to present new projects that stimulate imaginations and engage people across the world.

The Opera House would like to recognise the support of all our partners, particularly Major Partner **Mastercard** and former Major Partners **Etihad Airways** and **EnergyAustralia**.

In FY21, **Mastercard** supported the animation of children's book *Sidney Opera Mouse* as part of the Footlights and Booklights storytime series, and enthralled global audiences with a special digital yoga series and VIP tour, both filmed at the Opera House.

EnergyAustralia's partnership concluded in February 2021 after four successful years of promoting diversity, equality and sustainability with us. Our partnership with **Etihad Airways** came to a close after eight years of support, reflecting the severe impacts of the COVID-19 pandemic on the global airline industry.

In February, **Honeywell** extended its existing sponsorship to become the first of our select Global Goals Partners (see page across).

Other partnership highlights for the year included:

- Our collaboration with **G.H. Mumm** as Opening Night Partner continues to enhance visitors' onsite experience, including offering a complimentary glass of champagne with ticket purchase during our post-COVID reopening campaign.
- In March, we kicked off a new partnership with **LEGO** in style, with a reimagining of the iconic INXS song *New Sensation* filmed onsite with rapper Baker Boy.
- **Stan** renewed its partnership commitment in June 2020, and in April 2021 hosted the world premiere of *RuPaul's Drag Race Down Under* onsite. A competition to win a double pass to the premiere was our most successful to date, with 5,480 online sign-ups in under a week.
- **JCDecaux** will renew its commitment for another three years to continue beyond our 50th anniversary. This significant partnership allows us to promote shows and festivals on billboards, transit and street furniture across Greater Sydney.



Honeywell: joining the Opera House to make a better world

In the lead-up to our 50th anniversary in 2023, the Opera House is seeking partners to join its efforts to inspire positive change. In FY21 we announced Honeywell as our first Global Goals Partner, aligning with Global Goal 17: Partnerships for the Goals, which encourages organisations to share knowledge, expertise, technology and financial resources.

Honeywell is a leader in building technologies and shares the Opera House's commitment to sustainability, diversity and inclusion. It recently committed to achieving carbon neutrality in its operations and facilities by 2035.

About half of Honeywell's new product introduction research and development investment is directed toward products that improve environmental and social outcomes for customers, and the company has already helped the Opera House reduce its water consumption by 30%.

During the new, three-year partnership, the Opera House and Honeywell will collaborate on initiatives aligned with the Global Goals, including helping the Opera House become climate positive by 2023; collaborating on an event to discuss how engineers are contributing to positive social and environmental change; and launching a program to support First Nations tertiary graduates with their chosen profession.

Philanthropy

Donors play a key role in supporting the Opera House's programming, education and community access programs, as well as its preservation and renewal.

In 2022, the new **Centre for Creativity** will open its doors to the creative and curious, welcoming people of all ages to engage with the dedicated creative program both onsite and online. More than 210,000 people – including children, students, and their families – engaged with the Opera House's education and families programming onsite and online in FY21. The new Centre will provide a dedicated space to explore creativity through performance, learning, making and play. The Centre is enabled by founding donor the Yarranabbe Foundation, Ove Arup Foundation, Turnbull Foundation, Boyarsky family, and Greatorrex Fund. Their contributions, along with those of other donors and partners in FY21, have enabled the Centre for Creativity's net cost of the first full year of operations to be fully funded by private support.

Our **New Work Now** donors help us commission, create and present bold new works by emerging local artists (refer p35). The program is enabled by founding donor Professor Ross Steele AM, along with our family of donors, corporate partners, Trustees, staff and Opera House suppliers.

Our donors for the financial year 2020-21 are recognised on pages 218-225 and at sydneyoperahouse.com/thankyou



Crush by Branch Nebula commissioned by Sydney Opera House's New Work Now initiative. Photo by Prudence Upton.

Diversity, Inclusion & Belonging

The Opera House plays an important role in shaping our nation, life and culture.

We promote creativity, diversity, cultural rights, environmental sustainability and respect for heritage, on and off the stage, and take seriously our responsibility to be a meeting place for the whole community.

As we approach our 50th anniversary, we are setting out the positive change we want to drive over the next two years, and beyond. In FY21, the Opera House undertook an extensive review of its diversity, inclusion and belonging (DI&B) commitments, collaborating with staff to understand their experiences, and incorporating feedback from key stakeholders on our achievements and future goals.

As a result, a new DI&B strategy was developed, encompassing diversity and inclusion in all forms, and setting out a plan to embed DI&B into the way we make decisions and interact with each other. Our vision is that the Opera House – who we are and everything we do – reflects and respects the diversity of the community.

Over FY22 and FY23 we will implement this strategy to:

- Foster a safe and inclusive workplace that provides the leadership, environment and tools our diverse team needs to thrive.
- Broaden and deepen our engagement with the community through inclusive content, products and services.
- Make the building more accessible and inclusive – for staff, onsite operators, artists, audiences and visitors – always with the utmost respect for our heritage.

The strategy is the result of 15 months of collaboration and discussion:

- More than 200 staff responded to a survey on diversity and inclusion in the organisation.
- More than 50 participated in focus groups.
- 12 portfolio workshops with 190 attendees developed portfolio-specific actions.

The Opera House has built a solid foundation for the strategy through its Reconciliation (see p92) and Accessibility (see p96) action plans, Artistic and Visitor Experience Strategies, Pride group (see p97), staff wellbeing initiatives and commitment to the Global Goals (see p87).

In addition to developing the DI&B strategy, other FY21 initiatives and programs included:

- Appointing a dedicated First Nations Advisor and established a First Nations Staff Network (see p92).
- Continuing to facilitate cultural and accessibility training, and commencing unconscious bias training for all people and hiring managers and customer-facing teams.
- Developing new policy documents that underpin our commitment to ensuring the Opera House is a respectful workplace that embraces diversity, fairness, equity, respect and the equal and ethical treatment of our people.
- Introducing informal learning opportunities via staff Lunch & Learn series (see page 71).



Excerpt of the Sydney Opera House Diversity, Inclusion & Belonging Strategy, 2021-23.

Reconciliation Action Plan

This year marked a decade since the Opera House became the first performing arts organisation in Australia to develop a Reconciliation Action Plan (RAP). This is an important time to reflect on our RAP vision to foster a shared sense of belonging for all Australians, and to plan for the positive change we want to drive over the next decade.

As the Opera House farewelled Rhoda Roberts AO, who inspired positive change at SOH for 16 years as a member of the Trust and the first Head of First Nations Programming, we appointed:

- Beau James as our new Head of First Nations Programming, and
- Our inaugural First Nations Advisor, Todd Phillips, to support and develop initiatives that empower and celebrate First Nations peoples.

Organisational engagement and development

We established a First Nations staff network as a safe environment for sharing ideas, thoughts and reflections, and promoting First Nations perspectives within the workforce.

Almost 100 staff attended the BlackCard immersive cultural competency training, which was coupled with a renewed focus on embedding First Nations voices in internal panel events, staff communication platforms, and lunch and learn sessions.

A further 150 staff took part in a range of National Reconciliation Week activities, including: cultural tours; workshops on writing personal Acknowledgements of Country and First Nations procurement; and cultural training by the First Nations-owned company Mirri Mirri.

Programming and experiences

The Opera House is committed to presenting the works and stories of artists from diverse backgrounds with a special emphasis on First Nations artists. More than 138,000 people joined us in celebrating Australia's oldest culture online and at the Opera House in FY21.

For the first time, the Opera House's annual First Nations dance competition, Dance Rites, became an exclusively online event, due to COVID-19 restrictions. However, this allowed more competitors to participate (see p45).

The Opera House supported a special collaboration in the Utzon Room (also livestreamed on Koori Radio 93.7FM) on National Sorry Day between the Kinchela Boys Home Aboriginal Corporation and Koori Radio, "Klub Koori: Sounds of Freedom", to commemorate and honour Stolen Generations survivors. The event showcased the talents of survivors and descendants whose songs, poems and spoken-word pieces talk about their pain and healing.

In April, as part of a free outdoor forecourt concert series supported by the NSW Government's Culture Up Late program, the Opera House hosted *Barrabuwari* – meaning "tomorrow" – an Indigenous-led and culturally diverse showcase of the next generation of Australian talent (see p38).

We also collaborated with pioneering hip-hop artist Ziggy Ramo on a music video and behind-the-scenes documentary for his latest release, *Little Things*, featuring Paul Kelly. Ramo's powerful and inspiring reinterpretation of *From Little Things Big Things Grow* was made on the Australian classic's 20th anniversary with the blessing of original co-writers Kelly and Kev Carmody. The spectacular video included images of the artist atop the Opera House sails.

For more programming highlights, see Sydney Opera House Presents, p45.



Jannawi Dance Clan, Dance Rites 2020. Photo by Ken Leanfore.



Sustainability

Sustainability is in the Opera House's DNA. More than 50 years ago, architect Jørn Utzon incorporated sustainable elements, such as a seawater-cooling system, into the building's design.

Our Environmental Sustainability Plan 2020-23 builds on this legacy. It supports global efforts to safeguard our natural environment, in line with our commitment to the Global Goals, and sets out a number of ambitious targets.

We have already achieved many goals, including carbon-neutral status five years ahead of schedule and a 5-star Green Star rating from the Green Building Council of Australia, equivalent to global leadership in sustainability. Further goals include:

- Achieving a 6-star Green Star Rating.
- Eliminating single-use plastic packaging from all venues and restaurants.
- Taking steps to become climate-positive.
- Achieving Sustainable Event Management Certification, in line with International Standard ISO 20121.

The final stage of the artificial reef project was also completed in June 2021. This involved underwater filming of the UTS marine ecologist research team undertaking a fish survey, and creation of content for a social media campaign to help raise awareness of life below water for World Ocean Day (see image opposite page).

Resource Efficiency

We recycled more than 86% of operational waste from restaurants, venues and events and more than 90% of construction waste from capital works projects, exceeding the target for both operational and construction waste recycling. Our journey towards the elimination of single-use packaging in food venues was aided by the introduction of compostable packaging. A project to install site-wide energy and water metering continued, resulting in more than 90% of the site's energy and water use being metered. This project plays an important role in our efforts to achieve a 6-star Green Star rating by 2023.

For more on resource efficiency, see page 192.

Environmentally Aware Staff Culture

Our Sustainable Environment Action Leaders (SEALs) continued to foster a positive and sustainable workplace culture. A new environmental awareness training program was launched for all staff, as part of the Opera House's Learning and Development program. A staff engagement panel for World Engineering Day, Engineering for a Healthy Planet, further raised awareness of environmental issues. Staff participated in a range of activities throughout the year, including Clean Up Australia Day, clean-up by kayak for World Oceans Day, Earth Hour, Wear the Change, and a community bike-riding challenge, Biketober, to promote wellbeing and sustainable transport.



Accessibility

The Opera House's commitment to making the site, building and the experiences we offer accessible to all people is demonstrated in our commitment to diversity and inclusion (see p91) and through the continued implementation of our Accessibility Action Plan 2020-23, in line with UN Global Goal 10: Reduced Inequalities.

In FY21, the Opera House presented 46 accessible performances, including 10 audio-described, 20 Auslan sessions, 14 captioned and two sensory (relaxed). Thirty-four of these were delivered digitally, resulting in 6,647 views. Opera House resident companies presented seven accessible performances onsite.

The Opera House's Renewal program of capital works are improving access and providing more accessible seating in the Concert Hall, while the addition of lifts and a new passageway will open up spectacular harbour views from our foyers for less mobile patrons. The installation of an adult-accessible changing facility will also begin in FY22.

This year's Access Program focused on online activities as a result of COVID-19 and the closure of the Opera House site. This included producing the first online audio-described Opera House tour and an online session of the Dancing Connections program in collaboration with Dance for Parkinson's NSW and Sydney Dance Company. Captions in English, Japanese and simple Chinese were added to the dance video to engage Asia-Pacific audiences. The video will be available as an online resource until January 2022.

Thirty-five frontline staff (welcome team, theatre managers and front of house) took part in See the Person: Disability Engagement and Communication Access, a Scope online accessibility awareness module focused on communication strategies for assisting people who face speech and communication access barriers, such as people with cerebral palsy.

In December, 70 Special Olympics athletes were invited from across Australia to celebrate International Day of People with Disability with our new digital Opera House tour.

Our accessible performances and programs are made possible by donor support (see p218-225).



Auslan interpreter at All About Women, March 2021.
Photo by Jacquie Manning.

“I really enjoyed the entire tour. I had never seen the inside before and I really liked seeing the backstage areas. The inside was amazing, and my favorite part was talking to the dancers and the opera singer.”

– Former Special Olympics national competitor Patricia

Pride

Equality and belonging are integral to the Opera House's new Diversity, Inclusion & Belonging Strategy 2021-23 and its commitment to the UN Global Goals.

In FY21, the staff Pride group continued to promote awareness and inclusion through a range of initiatives and events, including:

- Contributing to the development of the new DI&B strategy.
- Collaborating with other teams to provide a second all-gender bathroom for staff.
- Launching a campaign encouraging staff to add their pronouns to in-house systems and communications.
- Making recommendations to refresh back-of-house and pre-performance foyer announcements with more gender-inclusive language.
- Hosting and participating in celebrations and significant LGBTIQ+ days, including online staff events for Wear it Purple Day and Pride month.
- Encouraging staff to attend various Pride in NSW external events, including the Department of Premier and Cabinet (DPC) *Leading with Pride* event at the State Library of NSW; Planning, Industry and Environment (DPIE) online panels for World AIDS Day and International Day Against Homophobia, Biphobia, Intersexism and Transphobia (IDAHOBIT).
- Joining CEO Louise Herron at the Opera House-hosted global launch of *RuPaul's Drag Race Down Under* with Opera House partner Stan.

In addition, Sydney Opera House Presents presented *My Trans Story* in the Joan Sutherland Theatre, featuring five trans and gender diverse people sharing their personal stories and lived experiences for Talks & Ideas (see p46).



top: Opera House staff celebrating Pride month 2021 on Zoom.

Photo by Anthony Carthew.

bottom: Sydney Opera House CEO Louise Herron and Nine CEO Mike Sneesby with Philmah Bocks and Ursula Sneesby. Photo courtesy of Stan.

Organisational Chart

Minister for the Arts The Hon. Don Harwin MLC			
Sydney Opera House Trust Chair Nicholas Moore to 31 December 2020 & Lucy Turnbull AO from 1 January 2021	Department of Premier and Cabinet Secretary Tim Reardon		
Sydney Opera House Trust Staff Agency CEO Louise Herron AM	Executive Director, Corporate Services & CFO Jon Blackburn	Executive Director, People & Government Kya Blondin	Executive Director, Building, Safety & Security Ian Cashen
Acting Director, Engagement Jessica Gooch from 1 July 2020 & Christina Erskine from 25 January 2021	General Counsel & Director, Risk Jemille King	Director, Office of the CEO Hugh Lamberton	Director, Visitor Experience Jade McKellar
Director, Production & Events Lou Oppenheim	Director, Programming Fiona Winning		

Executive Team



Louise Herron AM
CEO

Qualifications: BA, LLB (Sydney University), LLM (London University), GAICD

Louise Herron was appointed CEO of the Sydney Opera House in 2012, having previously been a lawyer and corporate adviser. She was Chair of Sydney's Belvoir theatre for 10 years. Louise has led the development and implementation of the Opera House's Renewal program to ensure this World Heritage-listed icon and one of the world's busiest performing arts centres continues to inspire 21st-century artists, audiences and visitors. The Renewal program includes more than \$300 million in capital works to upgrade performance halls and open new spaces to the public, as well as improving the visitor and artistic experience for the 10.9 million people who visit the precinct in a normal year and the 1.4 million people who attend a performance each year.



Jon Blackburn
Executive Director Corporate Services & CFO

Qualifications: BBus (Kuringgai CAE), Member Institute Chartered Accountants

Jon was appointed to the role of Chief Financial Officer in November 2017 and promoted to his current role in October 2018. He is responsible for the finance, technology and private funding teams at the Opera House. Jon has more than 30 years' global experience in the financial, property and professional services sectors. After starting his career at Price Waterhouse, he moved into financial services with senior roles at Macquarie Bank and was later CFO for Lloyds Bank businesses in Asia. Most recently, he was the global CFO at a family-owned global design and build services business. In July 2020, Jon took on additional responsibility for Philanthropy and Partnerships.



Kya Blondin
Director, People & Government

Qualifications: BA Communications (University of Technology Sydney), Juris Doctor (Hons) (University of NSW)

Kya joined the Opera House in 2012 as Head of the CEO's Office and Government Relations and later took on responsibility for renewal stakeholders, policy, planning and heritage before being appointed Director, People and Government in 2018. Kya leads the development and implementation of people strategy, and oversees the Opera House's relationship with government, corporate policy development, and management of the planning and heritage framework.

Kya started her career in the media and screen sectors and has more than 18 years' experience in arts-based public sector entities, including in governance and policy, stakeholder management, government relations, and screen-based production, audience and industry development.



Ian Cashen

Executive Director, Building, Safety & Security

Qualifications: BEng (Civil) (University of Wollongong) (Hons 1)

With formal training as a civil engineer, Ian has more than 25 years of experience working across the asset lifecycle including construction, operations and renewal.

Ian joined the Sydney Opera House in 2016 after 20 years working in the construction industry. His earlier career included experience in design and project management of high profile projects including a number of the Sydney Olympics venues. With this as a foundation Ian developed broader expertise, fulfilling leadership roles for delivery of major projects as well as reform initiatives for implementing sustainable operations and maintenance of major assets.

In his role at the Sydney Opera House, Ian is a member of the executive team and is responsible for the management of the building including operations, asset planning, maintenance and capital works. In addition, Ian leads the operational safety, security and sustainability teams. Under Ian's leadership, the Sydney Opera House continues efforts in its Decade of Renewal, has achieved carbon neutrality, obtained a 5-star Green Star performance rating, entered into an industry leading renewable power purchase agreement and continually improved performance by reducing its environmental footprint.



Jemille King

General Counsel and Director, Risk

Qualifications: BLegS (Macquarie University), LLM (University of Technology, Sydney), AMICDA

Jemille has more than 25 years legal practice experience spanning private practice and senior inhouse legal roles, including at Qantas Airways Limited and the Council of the City of Sydney.

Jemille joined the Sydney Opera House in 2015 as Head of Legal, became General Counsel in 2018, and in 2020 was appointed General Counsel and Director, Risk. She is responsible for the legal, enterprise risk, program management and internal audit teams.



Hugh Lamberton

Director, Office of the CEO

Qualifications: BA Hons (University of Queensland)

Hugh joined the Opera House in 2013 as Head of Strategic Communications, before becoming Executive Officer in 2014 and Director, Office of the CEO in 2018. The role supports the CEO, Executive Team and broader organisation in the development and achievement of strategic priorities and coordination of day-to-day operations, and oversees communications between management and the Board. His previous experience included 20 years as a senior journalist, including at The Australian Financial Review and The Australian, as well as campaign and lobbying work in the US. He was a Knight Fellow at Stanford University.



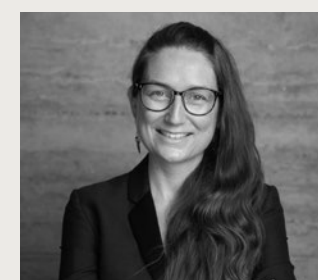
Jade McKellar

Director, Visitor Experience

Qualifications: BSc (University of Sydney), BCom (Macquarie University), Post Graduate Certificate, Business Practice (Kingston University, London)

Jade has studied science and commerce with post graduate studies in business management. Jade joined the Opera House in 2013 as General Manager, Tours and Retail and was appointed Director, Visitor Experience in October 2015. Jade's portfolio incorporates visitor experience, tours, ticketing, access, food and beverage, retail and licensing. Jade has 20 years' experience in tourism and attraction management and her previous roles include General Manager, Sydney Aquarium; General Manager, Sydney Tower and Head of Sydney Attractions for Merlin Entertainments Group, responsible for the management of six attractions drawing more than 2.5 million paid visitors annually.

Under Jade's leadership, the Sydney Opera House has implemented a range of unmissable experiences, including but not limited to the Badu Gili and Badu Gili LIVE series (lighting of the sails with ancient First Nations stories); language tours, foodie tours, The House After Dark; TIDE (tours immersive digital experience) and online tours. Jade has been instrumental in developing the Uncovered program, an annual opportunity for Australian-designed products to headline a three-month residency in the Sydney Opera House's onsite and online retail shop. Additionally she has initiated new and improved food and beverage offerings across the precinct through tenders, and also launched the new Welcome Centre, welcoming some 11 million visitors annually. Jade was key in the creation of both the welcome team (hybrid front of house role), the Customer Advocate role and the Voice of the Customer program.



Jessica Gooch

Acting Director, Engagement

(1 July 2020 - 22 January 2021)

Qualifications: Bachelor of Arts – English Literature & Music (University of Newcastle-Upon-Tyne), French language DELF certificate (École Suisse International Paris)

After joining the Opera House in 2015, Jess worked in a number of senior communications roles before being appointed Acting Director, Engagement in June 2020. Jess leads all marketing, communications and strategic events activity, unifying the Opera House's engagement-related functions to deliver a compelling and multifaceted story to inspire audiences, visitors and the broader community.

With more than 15 years' experience in London and Sydney, Jess has worked with a wide range of businesses, from world-renowned cultural institutions and multinationals to challenger brands. Before joining the Opera House, Jess led communications for TEDxSydney and was instrumental in establishing one of Australia's fastest-growing independent PR agencies, Fuel Communications, now part of the HerdMSL group. Her work has won awards from the Public Relations Institute of Australia, the B2B Marketing Awards in the UK and the prestigious international Cannes Lions.



Christina Erskine

Acting Director, Engagement

(25 January - 30 July 2021)

Qualifications: BA Arts Management (Edith Cowan University)

Chris joined the Opera House in 2014 and worked in a number of senior marketing roles, including General Manager of Marketing, before being appointed Acting Director, Engagement in late January 2021. Chris leads all marketing, communications and strategic events activity, unifying the Opera House's engagement-related functions to understand, engage and inspire our various communities, helping the Opera House deliver on its mission and achieve its commercial objectives.

Chris started her career in film funding and non-profit theatre, and has more than 17 years' experience across the Asia-Pacific. She has worked with some of the world's most recognisable entertainment brands across non-profit and commercial sectors (Andrew Lloyd Webber, IMG/BBC's Top Gear Festival). Her experience includes strategy, brand management, campaign delivery and community engagement.



Lou Oppenheim

Director, Production & Events

Qualifications: BA/BEng(Hons) (University of Melbourne)

Lou joined the Sydney Opera House in 2019 as Director, Production & Events. Her portfolio includes Venue & Event Sales, Production Services, Event Operations & Planning and Recording & Broadcast.

Lou has had more than 15 years leadership experience in the performing arts, primarily as Director of Operations at the Melbourne Symphony Orchestra and General Manager and Co-CEO at Circus Oz. This followed five years at the global management consulting firm Boston Consulting Group. Lou is also a Board Member of Theatre Network Australia and Deputy Chair of the ELISION ensemble.



Fiona Winning

Director, Programming

Qualifications: BA (University of Queensland)

Fiona has had a diverse career in independent and commercial performing arts across contemporary performance, theatre, dance and festivals. She was Sydney Festival Head of Programming from 2012 to 2017, presenting works by inspirational Australian and international artists in venues across the city. Previously, Fiona worked as a dramaturge and producer in contemporary arts, curating the Australian Theatre Forum in 2011 and co-convening the Bundanon Trust's annual Siteworks event in 2010-11. From 1999 to 2008, Fiona was Director of Performance Space, a national contemporary arts hub based in Sydney. In this role, she collaborated with artists and communities to conceive and produce events in theatres, galleries and public spaces, as well as developing a range of festival, training and residency programs. She was instrumental in the development of Carriageworks, collaborating with the arts sector, Arts NSW and architects Tonkin Zulaikha Greer. Fiona is also a lecturer and co-designer of NIDA's landmark Master of Fine Arts (Cultural Leadership) course.

Corporate Governance

The Trust

The Opera House is operated and maintained for the NSW Government by the Sydney Opera House Trust (the Trust), which is constituted as a body corporate under the Sydney Opera House Trust Act 1961.

Objectives and role

The Trust's objectives are to:

- Administer, care for, control, manage and maintain the Opera House building and site.
- Manage and administer the site as an arts centre and meeting place.
- Promote artistic taste and achievement in all branches of the performing arts.
- Foster scientific research into and encourage the development of new forms of entertainment and presentation.

In exercising its stewardship functions, the Trust acts to fulfil these objectives as custodians of the Opera House for the citizens and Government of NSW.

The Trust's role includes:

- Contributing to and overseeing management's development of strategy and goals in line with the objects and functions of the Trust, as set out in the Sydney Opera House Trust Act 1961 and with reference to the policy objectives of the NSW Government for State Cultural Institutions.
- Overseeing management's implementation of the strategy and goals.
- Developing and reviewing corporate governance principles and policies.

Committees, memberships, attendances

The Trust consists of 10 members appointed by the Governor on the nomination of the responsible Minister. Trustees are appointed for a term of up to three years and for no more than three consecutive terms. The Trust must include at least two persons with knowledge of, or experience in, the performing arts. Trustees volunteer their time.

For the period 1 January 2021 to 31 December 2023, Lucy Turnbull AO was appointed as the Chair of the Trust, replacing Nicholas Moore who completed his term. Three Trustees were renewed for a second term – Anne Dunn, Michael Ebeid AM, Kathryn Greiner AO and Kylie Rampa. Deborah Mailman was renewed for a third term.

Agenda items for the five Board meetings held in the period included: COVID-19 impacts and response; capital works and contracts, including the Concert Hall, Centre for Creativity and Tours Immersive Digital Experience (TIDE) projects; security systems upgrade; FY21 and FY22 budget; recurrent asset maintenance program; SOH By-law remake; emergency management and evacuation planning; power supply; Sydney Opera House Presents (SOHP) programming; digital engagement; resident company contracts; delegations; financial performance and statements; visitor experience; food and beverage; tours; Statement of Business Intent; board committees review; and Chief Executive Officer performance.

The Trust also monitored and reviewed: overall business performance; work health and safety; people and development, including workforce planning and enterprise agreement; security; philanthropy; and corporate partnerships.

Audit and Risk Committee

The Audit and Risk Committee provides independent assistance to the Trust by overseeing and monitoring the Opera House’s governance, risk and control frameworks, and its external accountability requirements.

Five meetings were held this year, with key agenda items including: COVID-19 impacts and response; enterprise risk management; FY21 and FY22 budget; financial performance; sustainable operating model; SOHP programming; quality assurance and improvement and reports (internal audit); delegations; internal controls; financial statements; meetings with the NSW Audit Office; work health and safety performance; Statement of Business Intent; customer feedback; cyber security; emergency management and evacuation; enterprise agreement; food and beverage; tours, retail; payroll; ticketing; workforce planning; capital works, including the Concert Hall project.

Building and Heritage Committee

The Building and Heritage Committee provides assistance to the Trust by overseeing and monitoring building, conservation and heritage matters.

Four meetings were held, with key agenda items including: COVID-19 impacts and planning; capital works and contracts, including the Concert Hall, Centre for Creativity and TIDE projects; FY20-FY22 recurrent asset maintenance program; security projects; financial status and progress of building projects; maintenance contracts; climate risks and actions; power supply; and the Design Advisory Panel (DAP) and Conservation Council.

Conservation Council

The Conservation Council provides conservation and heritage advice to the Trust.

Three meetings were held, with key agenda items including building renewal, covering the Concert Hall works, Centre for Creativity and Box Office Foyer entry; TIDE; Conservation Management Plan Fourth Edition implementation; precinct activities and events and associated infrastructure; DAP; interpretation strategies, including heritage principles and events and the recognition of architect Peter Hall and other significant people; UNESCO World Heritage reporting; building conservation and maintenance; archaeological management; heritage awareness raising and training; planning and heritage approvals; and climate risks and actions. In addition, Conservation Council members continued to work closely with the DAP and met outside of formal meetings to review various matters.

Design Advisory Panel (DAP)

The DAP provides advice to the Trust through the Building and Heritage Committee on issues of architecture or design and in relation to the management and conservation of the building as it evolves with changing circumstances.

Agenda items for the six meetings held included: capital works projects, including the Concert Hall, Centre for Creativity, Box Office Foyer entry and western waterproofing and paving; heritage principles for recognition of people and events including architect Peter Hall and other significant people; and precinct activities and events and associated infrastructure.

Visitor Experience Committee

The Visitor Experience Committee works with management on the Opera House’s visitor experience and engagement strategies and advises the Trust on outcomes.

One meeting was held, with key agenda items including: FY21 strategy to welcome visitors back to the site; marketing and communications strategies and implementation; customer feedback, insights and trends; accessibility; food and beverage; tours, including new experiences and collaborations; retail; and key performance indicators.

Trust and Committee Attendance

		Board	Audit & Risk Committee	Building & Heritage Committee	Conservation Council	Design Advisory Panel	Visitor Experience Committee
Board	Lucy Turnbull AO	2/2	-	-	-	-	-
	Nicholas Moore	3/3	-	-	-	-	-
	Bruce Baird AM	5/5	-	3/3	-	-	1/1
	Anne Dunn	5/5	5/5	-	-	-	-
	Michael Ebeid AM	5/5	-	-	-	-	1/1
	Kathryn Greiner AO	5/5	-	-	-	-	1/1
	Deborah Mailman AM	4/5	-	-	-	-	1/1
	Kevin McCann AO	4/5	4/5	-	-	-	-
	Kylie Rampa	3/5	-	4/4	-	-	-
	Jillian Segal AO	5/5	5/5	-	-	-	-
	Phillip Wolanski AM	5/5	-	4/4	3/3	-	-
Management	Louise Herron AM	-	-	-	3/3	-	-
	Kya Blondin	-	-	-	2/2	-	-
	Ian Cashen	-	-	-	3/3	-	-
	Hugh Lamberton	-	-	-	1/1	-	-
External specialists	Sarah Jane Brazil	-	-	-	1/3	-	-
	Sheridan Burke	-	-	-	3/3	6/6	-
	Abbie Galvin	-	-	-	3/3	4/6	-
	Felicity Greenway	-	-	-	3/3	-	-
	Tanya Koeneman	-	-	-	1/3	-	-
	Ken Maher AO	-	-	-	-	5/6	-
	Greg McTaggart PSM	-	-	-	3/3	-	-
	Peter Mould	-	-	-	-	6/6	-

The figure directly following the person's name is the number of meetings attended during the year. The second figure indicates the number of possible attendances.

Management are members of the Conservation Council only. They attend Board and Committee meetings as appropriate.

Trustees

Trust Members as at 30 June 2021



Lucy Turnbull AO
 Joined the Trust on 1 January 2021 as Chair. She is serving her first term to 31 December 2023.
Qualifications: MBA (University of NSW), LLB (University of Sydney)

Lucy is an urbanist, businesswoman and philanthropist with a long-standing interest in cities and technological and social innovation. From 2015-20, she was the inaugural Chief Commissioner of the Greater Sydney Commission, tasked by the NSW Government to assist in delivering strong and effective strategic planning for metropolitan Sydney. Lucy was the first female Lord Mayor of the City of Sydney from 2003-04. In 2011, she was made an Officer of the Order of Australia for her distinguished service to the community, local government and business. She has served as a board member of multiple cultural and other not-for-profit institutions.

The University of NSW awarded Lucy an honorary Doctorate of Business in 2012 and appointed her an Adjunct Professor at the Faculty of Built Environment in 2016. In 2017, she was awarded an honorary Doctorate of Letters from Western Sydney University for her substantial and sustained service and contribution to the University and Greater Western Sydney region



The Hon. Bruce Baird AM
 Joined the Trust 1 January 2020 and is serving his first term to 31 December 2022. He is a Member of the Visitor Experience Committee.
Qualifications: BA (Sydney), MBA (Melbourne University), PhD (Honorary – University of Newcastle), GAICD

Bruce has extensive leadership experience in tourism, business and infrastructure. He is Chair of Business Events Sydney and the Kamay 2020 Project. He is Co-Chair of the Advisory Board of Screen Producers Australia, Deputy Chair of the National Apology Foundation and Acting Chair of the Tourism and Transport Forum (previous Chair 2008-14). He is a Board Member of Cubic Transport Systems International Advisory Board and the Heart Research Institute. He was previously a Board Member of the Sydney Theatre Company (2012-18) and Managing Director of Tourism Council Australia (1995-98). Bruce had a lengthy career in NSW (1984-95) and federal (1998-2007) politics. In NSW, his Ministerial portfolios included Tourism, Transport, Roads and Sydney’s Olympic Bid. In 2007, he was made a Member of the Order of Australia for service to the Parliament of Australia, and to the community of NSW through a range of business, tourism and welfare organisations.

**Anne Dunn**

Joined the Trust 1 January 2018 and is serving her second term to 31 December 2023. She is a Member of the Audit & Risk Committee.
Qualifications: BA (UNSW), BA (Hons) (Macquarie University)

Anne has more than 20 years' experience in the performing arts, delivering successful programs, festivals and events around Australia and internationally. She has been Sydney Dance Company Executive Director since 2010. Anne is the Convenor, National Dance Manager Meetings (2011-present). She was previously Board Director, Australian Major Performing Arts Group Board (2018-21) and art-form representative (2017-18); Council Member, Performing Arts Touring Alliance Management (2016-18); Chair of Music NT (2007-09); Darwin Festival General Manager (2006-09); Perth International Arts Festival Program Manager and Artistic Administrator (2003-06).

**Michael Ebeid AM**

Joined the Trust 1 January 2018 and is serving his second term to 31 December 2023. He is Chair of the Visitor Experience Committee.
Qualifications: BBus (Charles Sturt University)

Michael is a strategically focused leader with a 35-year career across the technology, telecommunications and media sectors. He has a successful track record in leading organisational transformation and is passionate about workplace culture, leadership and diversity. In 2017, Michael was made a Member of the Order of Australia for his service to the broadcast media and multicultural affairs and named CEO of the Year at CEO Magazine's Executive of the Year Awards.

He was previously Group Executive, Telstra Enterprise (2018-20). In this role, he was responsible for revenues in excess of \$8 billion and 8,000 employees across 20 countries. Prior to Telstra, Michael was CEO and Managing Director of SBS (2011-18), where he significantly evolved the public broadcaster's portfolio with four distinctive TV channels, an extensive in-language radio offering and new market-leading digital services like SBS On Demand.

**Kathryn Greiner AO**

Joined the Trust 1 January 2018 and is serving her second term to 31 December 2023. She is a Member of the Visitor Experience Committee.
Qualifications: BSocWk (University of NSW), LittD hc (University of NSW)

Kathryn has held a wide range of leadership positions in public and private companies, the government sector and non-profit organisations. She has participated in or led education inquiries (including the Gonski Review and NSW Catholic Funding Review) and a review into the NSW retirement village sector. Kathryn's professional career has included social work and early childhood services, as well as media roles at Radio 2UE and Channel 10. Kathryn was an elected Councillor to the Sydney City Council from 1995-2004. In June 2001, she was made an Officer of the Order of Australia for service to early childhood education, philanthropy and local government in Sydney.

Kathryn is Chair of Luminesce Alliance Ltd, Pennington Institute, Ministerial Advisory Council on Ageing, Lifestart Co-op Ltd. She is a Director of the Paul Ramsay Foundation, Menzies Foundation and Relationships Australia (NSW).

**Deborah Mailman AM**

Joined the Trust 18 February 2015 and is serving her third term to 31 December 2023. She is a Member of the Visitor Experience Committee.
Qualifications: BA (Queensland University of Technology)

Deborah Mailman is one of Australia's most highly respected actors. Her career in the performing arts began in 1992. She has worked extensively in theatre, television and film, performing in productions for the Actors Company for the Sydney Theatre Company, Belvoir St Theatre, Bell Shakespeare, Melbourne Theatre Company, Kooemba Jdarra Indigenous Performing Arts, La Boite Theatre and Queensland Theatre Company, as well as having toured nationally and internationally. Deborah's work has been recognised with many awards, including Helpmann, AACTA, Logie, AFI and Deadly awards. She was NAIDOC Person of the Year in 2003. In 2017, Deborah was made a Member of the Order of Australia for her significant service to the performing arts as an actor, role model for Indigenous performers and to the community.

**Kevin McCann AO**

Joined the Trust 1 January 2019 and is serving his first term to 31 December 2021. He is a Member of the Audit & Risk Committee.
Qualifications: BA, LLB (Hons) (Sydney University), LLM (Harvard University), FAICD

Kevin is Chair of Telix Pharmaceuticals and China Matters. He is a director of the listed company, E & P Financial Group. He is a Presiding Pro Chancellor of the University of Sydney, as well as a Member of the Champions of Change Coalition, the Council of Barker College and the Tennis Australia Nomination Committee. Kevin is a Director of the Origin Foundation, and the Australian Haydn Ensemble. He is a former Chairman of Macquarie Group Limited and Macquarie Bank Limited, Origin Energy Limited, Healthscope Limited and the Sydney Harbour Federation Trust. Kevin was a Partner of solicitors Allens Arthur Robinson (now Allens) and Chairman from 1995 to 2004. He was made an Officer of the Order of Australia for distinguished service to business, corporate governance, and as an advocate for gender equity in 2020.

**Kylie Rampa**

Joined the Trust 1 January 2018 and is serving her second term to 31 December 2023. She is Chair of the Building & Heritage Committee.
Qualifications: BBus (Queensland University of Technology)

Kylie has more than 25 years of experience across the real estate sector, having held senior positions throughout Australia and the US in funds management, investment banking, real estate asset management and development. In July 2021, she was appointed Lendlease's Group Head of Investments, responsible for driving global strategy and managing relationships with major capital partners. After joining Lendlease in 2013, Kylie was appointed CEO of the company's Australian property business in 2016, with oversight of major urban regeneration development projects, residential developments, retirement living, retail, commercial and industrial. Before joining Lendlease, Kylie was CEO of the Gandel Group and held a variety of senior roles in Macquarie Group, AMP and Schroders.

Kylie is Director and Vice-President of Property Council of Australia and Director of the Committee for Sydney.



Jillian Segal AO

Joined the Trust 1 January 2014 and is serving her third term to 31 December 2022. She is Chair of the Audit & Risk Committee and Development Fund. *Qualifications:* BA, LLB (University of NSW), LLM (Harvard University), FAICD

Jillian has a legal, regulatory and governance background, having been a partner at Allens Linklaters and Deputy Chair at ASIC. She served on the board of NAB (2004-16) and the ASX (2003-15), and as a director of ASX Compliance. Jillian was a member of the Australian War Memorial Council (2014-17) and Deputy Chancellor of the Council of UNSW Australia (2010-19).

Jillian has a strong commitment to social impact and philanthropy and is involved with a wide range of community organisations, including: Australia-Israel Chamber of Commerce NSW (Chair); General Sir John Monash Foundation (Chair); Executive Council of Australian Jewry (President); Garvan Institute of Medical Research (Director); Grattan Institute (Director); International Board of the Weizmann Institute of Science (Member).

Jillian is a Director of Rabobank Australia Limited and Chair of the Independent Parliamentary Expenses Authority (IPEA). She is a member of the Council of the Order of Australia. She has also served as a member of the Federal Government's Remuneration Tribunal (2010-14), President of the Administrative Review Council (2005-09), and a member of the Major Performing Arts Board of the Australia Council (2002-08).

Jillian received the Centenary Medal in 2003, Member of the Order of Australia in 2005, UNSW Alumni Award in 2005 and Officer of the Order of Australia in 2019.



Phillip Wolanski AM

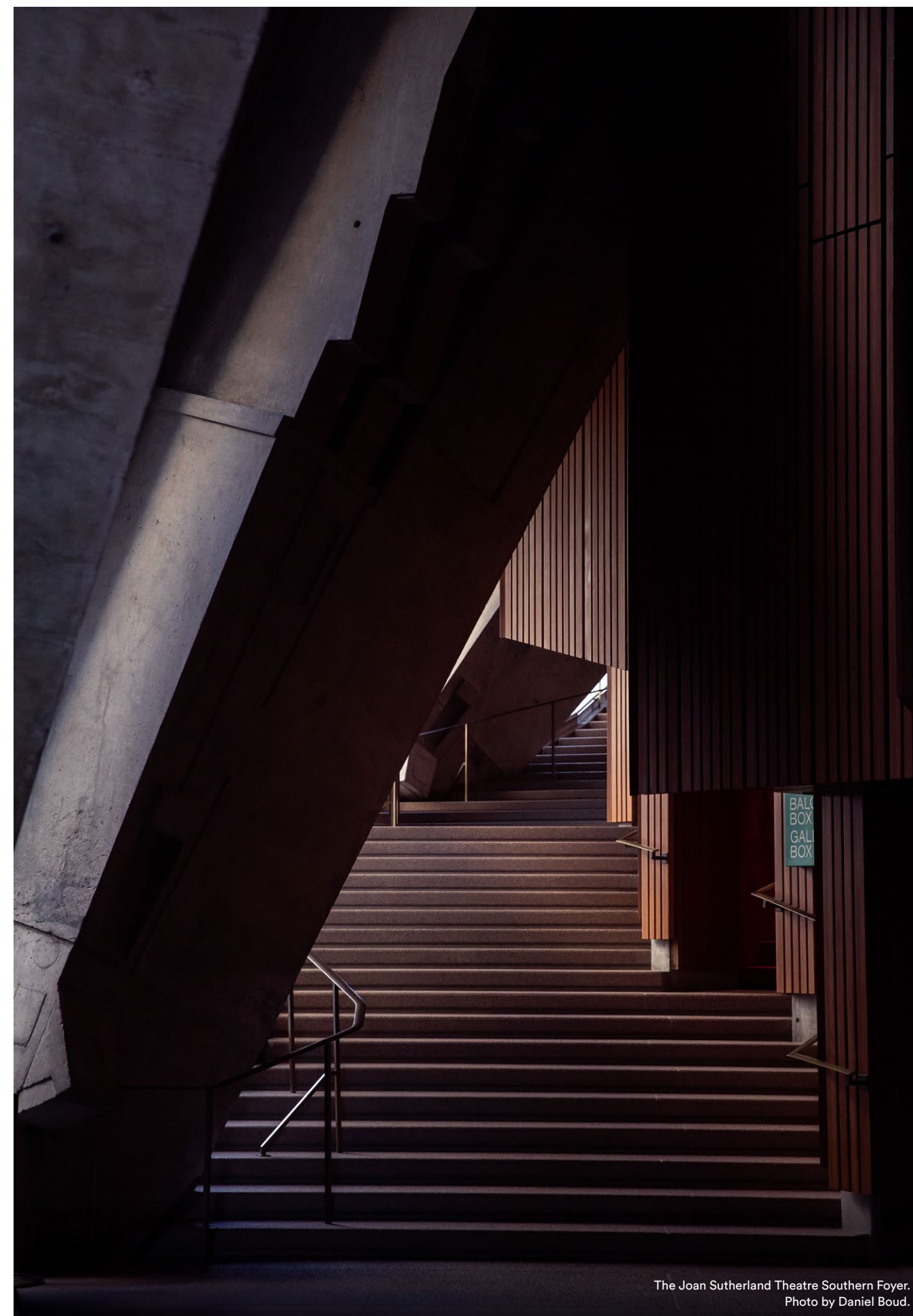
Joined the Trust 1 January 2014 and is serving his third term to 31 December 2022. He is Chair of the Conservation Council and a Member of the Building & Heritage Committee.

Qualifications: BEc (University of Sydney)

Phillip is the Managing Director of Denwol Group, a property development and investment company. He was a Director of the National Institute of Dramatic Art (2001-07) and served on the Sydney Opera House Trust Library Committee for a number of years before becoming its Chairman (1992-97). Phillip was a Board Member and the Vice-President of Hakoah Club (1997-2006), and is currently Co-chair of the Club's White City Redevelopment Steering Committee.

Phillip was made a Member of the Order of Australia in the General Division in 2008 for service to the community through executive roles and philanthropic contributions to a range of arts, sporting and cultural organisations. In addition to his commitment to the Wolanski Foundation, in recent years he has provided financial support to the National Institute of Dramatic Art, Sydney Opera House and several other community and cultural organisations.

Phillip is a retired member of the Governing Committee of the Temora Aviation Museum.



The Joan Sutherland Theatre Southern Foyer.
Photo by Daniel Boud.

Financials & Reporting



Financial Overview

Financial Results

General operations	2021 \$'000	2020 \$'000
Revenues		
NSW Government annual endowment	15,014	17,224
Performance	16,810	41,700
Precinct	4,902	23,416
Private funding	3,962	5,513
COVID-19 support*	50,424	2,715
Other	599	4,662
Total revenue – general operations	91,711	95,230
Expenses		
Performance	(26,247)	(39,886)
Precinct	(5,130)	(8,526)
Private funding	(1,851)	(2,248)
Other	(48,797)	(50,617)
Total expenses – general operations	(82,025)	(101,277)
Surplus / (deficit) from general operations	9,686	(6,046)

*Includes \$18,000k received in advance for COVID-19 impacts anticipated to occur in 2021-22.

Building Activities	2021 \$'000	2020 \$'000
Revenues		
Building maintenance – government grant	29,079	31,253
Building Renewal – government grant and other funding	109,740	45,313
Other	250	2,450
Total revenue – building activities	139,069	79,016
Expenses		
Depreciation and amortisation	(11,786)	(10,814)
Other expenses	(26,492)	(28,628)
Total expenses – building activities	(38,278)	(39,443)
Surplus / (deficit) from building activities	100,791	39,573
Net result for the year as per the audited report statement of comprehensive income	110,476	33,527

Financial Overview

The Opera House's income comprises self-generated revenue from multiple sources, as well as grants from the NSW Government, distributed through the Department of Premier and Cabinet. Government grants fluctuate significantly, based on the size and timing of capital grants for major capital works, such that in times of major capital works the Opera House generates higher surpluses as the capital works are capitalised as fixed assets. To provide a better understanding of the underlying business, the financial overview is split into general operations and building activities.

The group result for the year was a surplus of \$110.5 million, comprising:

- A surplus from general operations of \$9.7 million, including \$18.0 million of COVID-19 support for FY22 received in June 2021.
- A surplus of \$100.8 million from building activities, including capital grants for the Stage 1 Renewal program and the NSW Government Arts Maintenance and Upgrade (AMU) stimulus package.

General operations

The operating result covers the Opera House's commercial activities, including tours, food and beverage, box office, venue hire, theatre services, sponsorship, ticketing and retail, as well as organisational functions such as security and corporate administration costs.

The FY21 result was an operating surplus of \$9.7 million. This was \$21 million ahead of the budget and \$15.7 million higher than FY20, mainly due to the receipt in FY21 of \$18 million from the NSW Government in support of anticipated FY22 COVID-19 impacts.

This result and the mix of revenues were significantly affected by COVID-19, which caused the full closure of public-facing precinct activities between July and September 2020, and again at the end of June 2021. In addition to insurance

claims received for lost commercial revenues through Treasury Managed Fund (TMF), the NSW Government also provided support to the Opera House for COVID-19 affected areas not covered by TMF. The key areas of the \$65.4 million received from the NSW Government for general operations included:

- \$15.0 million annual operating endowment.
- \$27.9 million of NSW Government COVID-19 support (\$9.9 million support specifically for FY21 impacts and \$18 million paid in advance for anticipated FY22 impacts).
- \$22.5 million of insurance payments received from TMF. In line with Government requirements, TMF payments are recognised in the financial year in which they are received. Payments for claims made before (but received after) 30 June 2021 will be included in the FY22 operating result.

Self-generated revenue of \$26.3 million was 29% of operating revenue in FY21, lower than the 89% baseline in FY19, due to the COVID-19-related closure of the precinct and the lack of international tourists for the whole of FY21, offset by the NSW Government support noted above.

Self-generated revenue can be split into performance activities related to ticket sales and venue hire and precinct activities related to onsite visitor experiences such as tours, retail and food and beverage.

Key drivers of self-generated revenues in FY21, mainly in the second half when the precinct was open under less restricted capacity, included:

Performance activities \$16.8 million (when theatres reopened from November 2020)

- Gross box office revenue from the Opera House's own programming of \$9.4 million.
- Theatre services revenue of \$3.9 million.
- Ticketing revenue of \$1.3 million.
- Venue hire revenue of \$1.1 million.

Precinct activities \$4.9 million (when the precinct reopened from October 2020)

- Food and beverage revenue of \$3.8 million, affected by ongoing capacity restrictions under public orders once reopened.
- Local tours revenue to \$0.3 million, in the absence of international tourists due to travel bans for the whole of FY21 and various state border closures during FY21.

Private funding activities \$4.0 million

- Philanthropic donations of \$1.6 million, mainly supporting programs for the new Centre for Creativity, due to open in FY22.
- Corporate partnerships revenue of \$2.3 million, affected by the loss of both cash and contra revenue during closure and the non-renewal of some partners due to COVID-19.

Building activities

The net result from building activities fluctuates significantly year to year, due to changes in the quantum and timing of funding received, and the nature and timing of building activities themselves. Funding for building maintenance and Renewal capital works are recognised as income on receipt, whereas expenditure is recognised as costs when incurred. The majority of building works supporting the Decade of Renewal also give rise to building assets, which are capitalised rather than expensed and not depreciated.

The surplus of \$100.8 million from building activities in FY21, compared with a surplus of \$39.5 million in FY20, was driven by an increase in building capital funding, mainly for the Concert Hall Renewal works. In FY21, the Opera House received \$82.5 million towards Stage 1 Renewal projects, compared with \$45.3 million in FY20. FY21 also benefited from \$25.2 million for the AMU stimulus funding, which was partially spent in FY21 and will be fully used in FY22.

In addition, the Opera House received \$29.1 million as its annual building maintenance grant, which represents 1.2% of the Opera House building's value and 1.0% of the Opera House total fixed assets.

Future maintenance needs

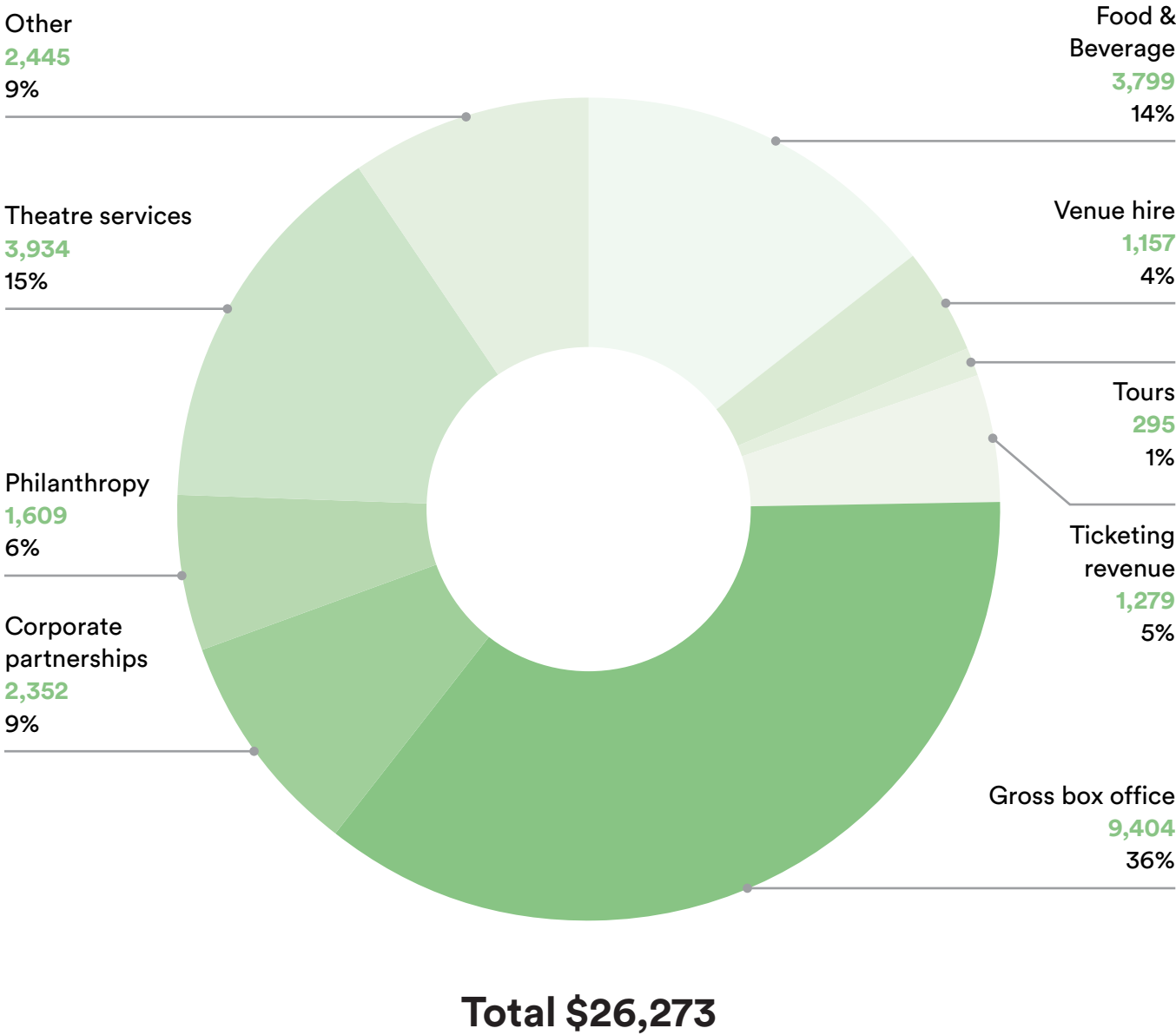
Construction of the Opera House was completed in 1973. The most recent valuation of the building, by Rider Levett Bucknall for 31 March 2020, was completed on the assumption that the Opera House's routine maintenance requirements will be met within a reasonable timeframe, but raises some areas that require urgent attention.

Annual funding is received for routine maintenance, with ongoing amounts reduced by efficiency dividends and the repayment of grants advanced for the Joan Sutherland Theatre works.

Renewal building works are also addressing some maintenance issues not adequately covered by the annual maintenance grant. In addition, the Opera House has identified a number of major maintenance and capital replacement projects that will require capital funding in the foreseeable future. At this stage, these works have been estimated to have an approximate cost of at least \$200.0 million in FY20 dollars, with backlog maintenance for urgent projects starting to increase as maintenance funding reduces in real terms.

Composition of self-generated revenue
for the year ended 30 June 2021

Self-generated revenue \$'000



Sydney Opera House. Photo by Lubo Minar.

Sydney Opera House Financial Statements

For the year ended 30 June 2021

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Notes to and forming part of the Financial Statements

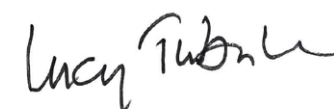
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Statement in accordance with Section 7.6(4) of the Government Sector Finance Act 2018

Sydney Opera House Trust

Pursuant to Section 7.6(4) of the Government Sector Finance Act 2018, and in accordance with a resolution of the Sydney Opera House Trust, we state that these financial statements:

1. Have been prepared in accordance with the Australian Accounting Standards and applicable requirements of the Act, the Governance Sector Finance Regulation 2018 and the Treasurer's Directions.
2. Present fairly the financial position, financial performance and cash flows of the Sydney Opera House Trust and the consolidated entity (comprising the Sydney Opera House Trust and its controlled entity the Sydney Opera House Trust Staff Agency).



Lucy Turnbull AO
Chair, Sydney Opera House Trust



Louise Herron AM
Chief Executive Officer



Jillian Segal AO
Chair, Audit and Risk Committee/Trustee



Jon Blackburn
Executive Director, Corporate Services
and Chief Financial Officer

Sydney
24 September 2021

Independent Auditor's Report

Sydney Opera House Trust



To Members of the New South Wales Parliament Opinion

I have audited the accompanying financial statements of Sydney Opera House Trust (the Trust), which comprise the Statement by the Accountable Authority, the Statement of Comprehensive Income for the year ended 30 June 2021, the Statement of Financial Position as at 30 June 2021, the Statement of Changes in Equity and the Statement of Cash Flows, for the year then ended, notes comprising a Statement of Significant Accounting Policies, and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the *Government Sector Finance Regulation 2018* (GSF Regulation) and the Treasurer's Directions
- presents fairly the Trust's financial position, financial performance and cash flows of the Trust and the consolidated entity.

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

Basis for Opinion

I conducted my audit in accordance with Australian Auditing Standards. My responsibilities under the standards are described in the "Auditor's Responsibilities for the Audit of the Financial Statements" section of my report.

I am independent of the Trust and the consolidated entity in accordance with the requirements of the:

- Australian Auditing Standards
- Accounting Professional and Ethical Standards Board's APES 110 "Code of Ethics for Professional Accountants (including Independence Standards)" (APES 110).

I have fulfilled my other ethical responsibilities in accordance with APES 110.

Parliament promotes independence by ensuring the Auditor-General and the Audit Office of New South Wales are not compromised in their roles by:

- providing that only Parliament, and not the executive government, can remove an Auditor-General
- mandating the Auditor-General as auditor of public sector agencies
- precluding the Auditor-General from providing non-audit services.

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

The Trustees Responsibilities for the Financial Statements

The Trustees are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards, the GSF Act, GSF Regulations and Treasurer's Directions. The Trustees' responsibility also includes such internal control as the Trustees determine is necessary to enable the preparation and fair presentation of the financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting.

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

- obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error
- issue an Independent Auditor's Report including my opinion.

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements.

Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar3.pdf. The description forms part of my auditor's report.

The scope of my audit does not include, nor provide assurance:

- that the Trust or the consolidated entity carried out their activities effectively, efficiently and economically
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about any other information which may have been hyperlinked to/from the financial statements.

A handwritten signature in black ink, appearing to read "Chris Harper".

Chris Harper
Director, Financial Audit
*Delegate of the Auditor-General
for New South Wales*
28 September 2021 SYDNEY

Sydney Opera House

Statement of Comprehensive Income

For the year ended 30 June 2021

		Consolidated		Parent	
	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Revenue					
Sale of goods and services	2(b)	42,685	72,560	42,685	72,560
Investment revenue	2(c)	65	533	65	533
Sponsorship revenue	2(d)	2,439	4,128	2,439	4,128
Donation revenue		1,843	1,479	1,843	1,479
Grants and contributions	2(e)	183,748	95,546	183,748	95,546
Total revenue		230,780	174,246	230,780	174,246
Expenses					
Employee-related expenses	3(a)	(51,362)	(62,176)	-	-
Personnel services expenses	3(b)	-	-	(51,312)	(62,126)
Other expenses	3(c)	(31,603)	(39,916)	(31,603)	(39,916)
Maintenance expense	3(d)	(25,468)	(27,631)	(25,468)	(27,631)
Depreciation, amortisation and make good	3(e)	(11,834)	(10,814)	(11,834)	(10,814)
Finance costs		(84)	(102)	(84)	(102)
Total expenses		(120,351)	(140,639)	(120,301)	(140,589)
Other gains / (losses)		48	(80)	48	(80)
Other gains / (losses)		48	(80)	48	(80)
Net result*		110,477	33,527	110,527	33,577

The accompanying notes form part of these financial statements.

*The total revenue for 2020-21 includes grants of \$109,740k for Renewal capital projects and arts maintenance and upgrades (refer to note 2 (e)), expenditure of which is captured in fixed assets, not expenses, driving most of the \$110,477k net result. Grants also include \$18,000k received in advance for COVID-19 impacts anticipated to occur in 2021-22.

		Consolidated		Parent	
	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Net result		110,477	33,527	110,527	33,577
Other comprehensive income					
<i>Items that will not be reclassified to net result</i>					
Net increase / (decrease) in property, plant and equipment revaluation surplus		(3,313)	180,051	(3,313)	180,051
Defined benefit plan re-measurements	10(w)	50	50	-	-
		(3,263)	180,101	(3,313)	180,051
<i>Items that may be reclassified to net result</i>					
Unrealised (losses) / gains on forward exchange contracts	11(b)	6	17	6	17
Transferred to accum funds on disposal		71	647	71	647
Other comprehensive income		(3,186)	180,765	(3,236)	180,715
Total comprehensive income		107,291	214,292	107,291	214,292

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Financial Position

For the year ended 30 June 2021

		Consolidated		Parent	
	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Assets					
Current assets					
Cash and cash equivalents	4(a)	62,052	28,535	62,052	28,535
Trade and other receivables	5(b)	7,613	5,778	7,613	5,778
Prepayments	5(c)	2,285	2,404	2,137	1,817
Derivative financial instruments	11(b)	482	506	482	506
Inventory		177	162	177	162
Total current assets		72,609	37,385	72,461	36,798
Non-current assets					
Property, plant and equipment	6(b)	2,965,413	2,880,298	2,965,413	2,880,298
Right-of-use assets	6(f)	3,001	3,859	3,001	3,859
Intangible assets	7(b)	343	625	343	625
Total non-current assets		2,968,757	2,884,782	2,968,757	2,884,782
Total assets		3,041,366	2,922,167	3,041,218	2,921,580

		Consolidated		Parent	
	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Liabilities					
Current liabilities					
Trade and other payables	8(b)	29,528	20,120	28,353	18,026
Deferred revenue	8(c)	5,666	2,887	5,666	2,887
Personnel services payable	8(d)	-	-	14,991	14,895
Provisions	9(c)	14,063	13,488	99	99
Borrowings	8(e)	910	877	910	877
Derivative financial instruments	11(b)	480	510	480	510
Total current liabilities		50,647	37,882	50,499	37,294
Non-current liabilities					
Personnel services payable	8(d)	-	-	2,400	2,432
Provisions	9(c)	2,598	2,629	198	198
Borrowings	8(e)	2,285	3,111	2,285	3,111
Total non-current liabilities		4,883	5,740	4,883	5,741
Total liabilities		55,530	43,622	55,382	43,035
Net assets		2,985,836	2,878,545	2,985,836	2,878,545
Equity					
Accumulated funds		624,363	513,765	624,363	513,765
Reserves		2,361,473	2,364,780	2,361,473	2,364,780
Total equity		2,985,836	2,878,545	2,985,836	2,878,545

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Changes in Equity

For the year ended 30 June 2021

		Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
Consolidated	Note	\$'000	\$'000	\$'000	\$'000
Balance at 1 July 2020		513,765	2,364,784	(4)	2,878,545
Net result		110,477	-	-	110,477
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	71	(3,313)	-	(3,242)
Defined benefit plan re-measurements	10(w)	50	-	-	50
Unrealised gain / (loss) on forward exchange	11(b)	-	-	6	6
Total other comprehensive income / (expense)		121	(3,313)	6	(3,186)
Total comprehensive income / (expense) for the year		110,598	(3,313)	6	107,291
Balance as at 30 June 2021		624,363	2,361,471	2	2,985,836
Balance at 1 July 2019		479,541	2,184,733	(21)	2,664,253
Net result		33,527	-	-	33,527
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	647	180,051	-	180,698
Defined benefit plan re-measurements		50	-	-	50
Unrealised gain / (loss) on forward exchange	11(b)	-	-	17	17
Total other comprehensive income / (expense)		697	180,051	17	180,765
Total comprehensive income / (expense) for the year		34,224	180,051	17	214,292
Balance at 30 June 2020		513,765	2,364,784	(4)	2,878,545

The accompanying notes form part of these financial statements.

		Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
Parent	Note	\$'000	\$'000	\$'000	\$'000
Balance at 1 July 2020		513,765	2,364,784	(4)	2,878,545
Net result		110,527	-	-	110,527
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	71	(3,313)	-	(3,242)
Unrealised gain / (loss) on forward exchange	11(b)	-	-	6	6
Total other comprehensive income / (expense)		71	(3,313)	6	(3,236)
Total comprehensive income / (expense) for the year		110,598	(3,313)	6	107,291
Balance as at 30 June 2021		624,363	2,361,471	2	2,985,836
Balance at 1 July 2019		479,541	2,184,733	(21)	2,664,253
Net result		33,577	-	-	33,577
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	647	180,051	-	180,698
Unrealised gain / (loss) on forward exchange	11(b)	-	-	17	17
Total other comprehensive income / (expense)		647	180,051	17	180,715
Total comprehensive income / (expense) for the year		34,224	180,051	17	214,292
Balance at 30 June 2020		513,765	2,364,784	(4)	2,878,545

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Cash Flows

For the year ended 30 June 2021

		Consolidated		Parent	
Cash flows from operating activities	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Receipts					
Receipts from operations		68,817	74,242	68,817	74,242
Interest received		67	543	67	543
Cash sponsorship and donations received		3,317	4,045	3,317	4,045
Cash received from Government		183,748	95,546	183,748	95,546
Total receipts		255,949	174,376	255,949	174,376
Payments					
Payments to suppliers, employees and personnel service providers		(122,595)	(136,255)	(122,595)	(136,255)
Finance costs		(84)	(102)	(84)	(102)
Total payments		(122,679)	(136,357)	(122,679)	(136,357)
Net cash flows from operating activities	4(c)	133,270	38,019	133,270	38,019
Cash flows from financing activities					
Payments of principal portion of finance lease liabilities		(793)	(728)	(793)	(728)
Net cash flows from financing activities		(793)	(728)	(793)	(728)

The accompanying notes form part of these financial statements.

		Consolidated		Parent	
Cash flows from investing activities	Note	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Purchases of property, plant and equipment		(98,960)	(65,204)	(98,960)	(65,204)
Proceeds from sale of property, plant and equipment		-	-	-	-
Net cash flows from investing activities		(98,960)	(65,204)	(98,960)	(65,204)
Net increase / (decrease) in cash		33,517	(27,913)	33,517	(27,913)
Opening cash and cash equivalents		28,535	56,448	28,535	56,448
Closing cash and cash equivalents	4(b)	62,052	28,535	62,052	28,535

The accompanying notes form part of these financial statements.

Sydney Opera House

Notes to and forming part of the Financial Statements

For the year ended 30 June 2021

1. Summary of Significant Accounting Policies

(a) Reporting entity

The consolidated financial statements for the year ended 30 June 2021 comprise Sydney Opera House Trust (the Parent) and its controlled entity, Sydney Opera House Trust Staff Agency (the Agency), together referred to as the “Consolidated Entity”, or “Sydney Opera House”, or “the Opera House”.

The Parent is a not-for-profit NSW Government entity, classified as a Public Non-Financial Corporation (PNFC) that provides a broad range of cultural, tourism, community and commercial experiences to people from Sydney, NSW Australia and around the world. No dividends are paid to the Government and surplus from operations supports cultural and community activities within the performing arts. The Opera House undertakes public fundraising to support a range of programming and community activities. The Opera House has determined that it is a not-for-profit entity and applies the requirements of not-for-profit accounting standards.

The Agency is a Public Service Executive Agency under Schedule 1, Part 2 of the Government Sector Employment Act 2013 no. 40, and is responsible for the employees who provide personnel services to the Parent and for the employee-related liabilities. The Agency’s sole objective is to provide personnel services to the Parent.

The Consolidated Entity operates exclusively as one business. Its area of operations is wholly within the State of New South Wales.

These financial statements for the year ended 30 June 2021 have been authorised for issue by the Trust on 22 September 2021.

(b) Basis of preparation

The financial statements are general-purpose financial statements, which have been prepared on an accrual basis and in accordance with:

- applicable Australian Accounting Standards (AASBs or AASs), which include Australian Accounting Interpretation;

- The requirements of the Government Sector Finance Act 2018 (GSF Act).

- Other applicable financial reporting directions issued by the Treasurer under GSF Act.

Property, plant and equipment, collection assets, and financial assets and liabilities at “fair value through profit or loss” are measured at fair value. Other financial statement items are in accordance with the historical cost convention, except where specified otherwise. The methods used for measuring fair value are discussed further below.

The Opera House has kept proper accounts and records in relation to all of its operations in accordance with Government Sector Finance Act 2018.

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

Figures shown in the financial statements have been rounded to the nearest \$1,000 and expressed in Australian currency, unless indicated otherwise.

(c) Statement of compliance

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

(d) Basis of consolidation

Subsidiaries are entities controlled by the Consolidated Entity. The financial statements of subsidiaries are included in the consolidated financial statements from the date on which control commences until the date on which control ceases. Intra-group balances and transactions, and any unrealised income and expenses arising from intra-group transactions, are eliminated.

(e) Insurance

The Consolidated Entity’s insurance activities are primarily 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.

(f) Accounting for goods and services tax (GST)

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

- The amount of GST incurred by the Consolidated Entity as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

- Receivables and payables are stated with the amount of GST included.

GST cash flows are included in the statement of cash flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities that are recoverable from, or payable to, the ATO are classified as operating cash flows.

(g) Fair value hierarchy

A number of the Consolidated Entity’s accounting policies and disclosures require the measurement of fair values, for both financial and non-financial assets and liabilities. When measuring fair value, the valuation technique used maximises the use of relevant observable inputs and minimises the use of unobservable inputs. Under AASB 13 Fair Value Measurement, the Consolidated Entity categorises, for disclosure purposes, the valuation techniques based on the inputs used in the valuation techniques as follows:

- Level 1 – quoted prices in active markets for identical assets / liabilities that the Consolidated Entity can access at the measurement date.
- Level 2 – inputs other than quoted prices included within Level 1 that are observable, either directly or indirectly.
- Level 3 – inputs that are not based on observable market data (unobservable inputs).

The Consolidated Entity recognises transfers between levels of the fair value hierarchy at the end of the reporting period during which the change has occurred. Refer note 6 and note 11 for further disclosures regarding fair value measurements of financial and non-financial assets.

(h) Equity

The asset revaluation surplus is used to record increments and decrements on the revaluation of non-current assets. This accords with the entity’s policy on the revaluation of property, plant and equipment.

The category “Accumulated Funds” includes all current and prior period retained funds.

Separate reserve accounts are recognised in the financial statements only if specific legislation or Australian Accounting Standards require such accounts.

(i) Comparative information

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

(j) Changes in accounting policy, including new or revised Australian Accounting Standards

(i) Effective for the first time in 2020-21

The accounting policies applied in 2020-21 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2020-21:

- AASB 1059 Service Concession Arrangement Grantors

AASB 1059 is effective for the entity from 1 July 2020. At the same time NSW Treasury Policy and Guideline Paper TPP 06-8: Accounting for Privately Financed Projects (TPP 06-8) was withdrawn effective from 1 July 2020.

Service Concession Arrangements are contracts between an operator and a grantor, where the operator provides public services related to a service concession asset on behalf of the grantor for a specified period of time and manages at least some of those services. Where AASB 1059 applies, the grantor recognises the service concession asset when the grantor obtains control of the asset and measures the service concession asset at current replacement cost. At the same time the grantor recognises a corresponding financial liability or unearned revenue liability or a combination of both.

The Consolidated Entity assessed its existing contractual arrangements against the requirements of AASB 1059 and has determined that the application of this standard does not have an impact on the statement of comprehensive income, the statement of financial position, or the statement of cash flows for the financial year. Further, there is no impact on the consolidated entity's financial statements due to the withdrawal of TPP06-8.

- *AASB 2019-7 Amendments to Australian Accounting Standards Disclosure of GFS Measures of Key Fiscal Aggregates and GAAP/GFS Reconciliations*

This standard provides optional relief, for the General Government Sector (GGS) financial statements and the whole of government financial statements (including the Public Non-Financial Corporation (PNFC) and Public Corporations (PFC) sectors from disclosure of the key fiscal aggregate measured in accordance with the ABS GFS Manual where they differ from the key fiscal aggregates measured consistently with Australian Accounting Standards, which are disclosed pursuant to paragraph 16 of AASB 1049 and a reconciliation of the two measures of key fiscal aggregates. The Consolidated Entity has assessed the impact of this amendment and determined that they are not material to the consolidated entity.

- (ii) *Issued but not yet effective*

NSW public sector entities are not permitted to early-adopt new Australian Accounting Standards, unless Treasury determines otherwise.

The following new Australian Accounting Standards have not been applied and are not yet effective, but will be relevant to the Consolidated Entity as discussed below.

- *AASB 17 Insurance Contracts*

This standard establishes principles for the recognition, measurement, presentation and disclosure of insurance contracts issued. It also requires similar principles to be applied to reinsurance contracts held and investment contracts with discretionary feature issued. The objective is to ensure that entities provide relevant information in a way that faithfully represents these contracts. This standard applies to reporting periods beginning on or after 1 January 2021. The Consolidated Entity has assessed the impact of

AASB 17 and determined that they are not relevant to the consolidated entity.

- *AASB 2020-5 Amendments to Australian Accounting Standards – Insurance Contracts*

This standard amends AASB 17 to reduce the costs of applying AASB 17 by simplifying some of its requirements, make an entity's financial performance relating to insurance contracts easier to explain and ease the transition to AASB 17 by deferring its effective date to annual periods beginning on or after 1 January 2023 instead of 1 January 2021 and by providing additional optional relief to reduce the complexity in applying AASB 17 for the first time. This standard applies to reporting periods beginning on or after 1 January 2021. The Consolidated Entity has assessed the impact of AASB 2020-5 and determined that they are not relevant to the consolidated entity.

- *AASB 1060 General Purpose Financial Statements – Simplified disclosure for Profit and not-for-Profit Tier 2 Entities*

This standard provides Tier 2 reporting requirements for those for-profit entities that will be prohibited from preparing special purpose financial statements (SPFS) when AASB 2020-2 becomes operative, that appropriately balance the needs of users with the cost of moving from SPFS to Tier 2. This standard applies to reporting periods beginning on or after 1 January 2021. The Consolidated Entity has assessed the impact of AASB 1060 and determined that they are not relevant to the consolidated entity.

- *AASB 2020-1 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current*

This standard amends AASB 101 to clarify requirements for the presentations in the statement of financial position as current or non-current. For example, the amendments clarify that a liability is classified as non-current if an entity has the right at the end of the reporting period to defer settlement of liability for at least 12 months after the reporting period. This standard applies to reporting periods beginning on or after 1 January 2022. The Consolidated Entity has assessed the impact of AASB 2020-1 and determined that they will not have material impact on the consolidated entity.

- *AASB 2020-6 Amendments to Australian Accounting Standards – Classification of Liabilities as Current or Non-current – Deferral of Effective date*

This standard amends AASB 101 to defer requirements for the presentation of liabilities in the statement of financial position as current or non-current that we added to AASB 101 in AASB 2020-1 Amendments to Australian Accounting Standards - Classification of liabilities as Current or Non-Current (March 2020). This standard applies to reporting periods beginning on or after 1 January 2022. The Consolidated Entity has assessed the impact of AASB 2020-6 and determined that they will not have material impact on the consolidated entity.

- *AASB 2020-3 Amendments to Australian Accounting Standards – Annual Improvements 2018-2020 and Other Amendments*

This standard makes amendments to the following Australian Accounting Standards: AASB 1-First-time Adoption of Australian Accounting Standards, AASB 3-Business Combinations, AASB 9-Financial Instruments, AASB 116-Property, Plant and Equipment, AASB 137-Provisions, Contingent Liabilities and Contingent Assets and AASB 141-Agriculture. The amendments arise from the issuance by the International Accounting Standards Board in May 2020. This standard applies to reporting periods beginning on or after 1 January 2022. The Consolidated Entity has assessed the impact of AASB 2020-3 and determined that they will not have material impact on the consolidated entity.

- *AASB 2020-7 Amendments to Australian Accounting Standards – COVID-19 Related Rent Concessions : Tiers 2 Disclosures*

This standard adds new disclosure requirements to AASB 1060 that require entities reporting under the Tier 2-Simplified Disclosure framework that have applied the practical expedient for COVID-19 related rent concessions in AASB 16 to make the same disclosure as required under AASB 16 paragraph 60A; exempt these entities from having to comply directly with AASB 16 paragraph 60A and provide relief for the entities from complying with AASB 1060 paragraph 106(b), being the equivalent paragraph to AASB 108 Accounting Policies, Changes in Accounting Estimates and Errors. This standard applies to reporting periods beginning on or after 1 July 2021. The Consolidated

Entity has assessed the impact of AASB 2020-7 and determined that they are not relevant to the consolidated entity.

- *AASB 2020-8 Amendments to Australian Accounting Standards – Interest Rate Benchmark Reform – Phase 2*

This Standard amends the Standards listed to help entities to provide financial statement users with useful information about the effects of the interest rate benchmark reform on those entities' financial statements. As a result of these amendments, any entity will not have to derecognise or adjust the carrying amount of financial instruments for changes required by the reform, but will instead update the effective interest rate to reflect the change to the alternative benchmark rate, will not have to discontinue its hedge accounting solely because it makes changes required by the reform, if the hedge meets other hedge accounting criteria and will be required to disclose information about new risks arising from the reform and how it manages the transition to alternative benchmark rates. This standard applies to reporting periods beginning on or after 1 January 2021. The Consolidated Entity has assessed the impact of AASB 2020-8 and determined that they are not relevant to the consolidated entity.

(k) Impact of COVID-19 on Financial Reporting for 2020-21

COVID-19 public health orders have affected Opera House operations throughout the reporting period. These impacts have been reflected in the financial statements as a significant reduction in sale of goods and services, and increased insurance proceeds as compensation for business disruption from March 2020. As the public health orders continue to impact the organisation, the Trustees have assessed whether the going-concern basis is appropriate for the financial statement preparation. The Trustees have determined that the financial statements can be prepared on a going-concern basis, based on the letter of support provided by the Minister for the Arts and advice from NSW Treasury about the funding mechanisms and processes available to the Opera House.

The Opera House has received \$18 million of support this year for impacts in the 2021-22 year.

2. Revenue

(a) Recognition and measurement

Income is recognised in accordance with the requirements of “AASB 15 Revenue from Contracts with Customers or AASB 1058 Income of Not-for-Profit Entities”, dependent on whether there is a contract with a customer defined by AASB 15 Revenue from Contracts with Customers. Comments regarding the accounting policies for the recognition of Income are discussed below.

(i) Sale of goods

Revenue from sale of goods is recognised when the Consolidated Entity satisfies a performance obligation by transferring the promised goods. The entity typically satisfies its performance obligations when the control of the goods is transferred to the customers. Revenue from these sales is recognised based on the price specified in the contract, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of financing is deemed present as the sales are made with a short credit term or cash basis.

(ii) Rendering of services

Revenue from rendering of services is recognised when the Consolidated Entity satisfies the performance obligation by transferring the promised services. The entity typically satisfies its performance obligations on output/input method used and the significant judgments applied, for performance obligations that the entity satisfy over time when the control of the goods is transferred to the customers.

The revenue is measured at the transaction price agreed under the contract. No element of financing is deemed present as payments are due when service is provided.

Any transaction price allocated to performance obligations that are unsatisfied (or partially unsatisfied) at the end of the reporting period is only recorded as revenue when performance obligation is satisfied.

(iii) Investment, rental and royalty income

Interest income is calculated by applying the effective interest rate to the gross carrying amount of a financial asset except for financial assets that subsequently become credit-impaired. For financial assets that become credit impaired, the effective interest rate is applied to the amortised

cost of the financial asset (i.e. after deducting the loss allowance for expected credit losses).

Rental income arising from operating leases is accounted for on a straight-line basis over the lease term.

Royalties are recognised when the underlying performance obligation is satisfied. It is recognised at the estimated amount if the consideration is variable.

(iv) Grants and contributions

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the entity is recognised when the entity satisfies its obligations under the transfer. The entity satisfies the performance obligations under the transfer to construct assets over time as the non-financial assets are being constructed. The percentage of cost incurred is used to recognise income, because this most closely reflects the progress to completion. This normally applies to capital grants towards capital projects.

Revenue from grants with sufficiently specific performance obligations is recognised when the entity satisfies a performance obligation by transferring the promised goods. Revenue from these grants is recognised based on the grant amount specified in the funding agreement/funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of financing is deemed present as funding payments are usually received in advance or shortly after the relevant obligation is satisfied.

Income from grants without sufficiently specific performance obligations is recognised when the entity obtains control over the granted assets (e.g. cash). These grants are normally operating endowment and maintenance grants. These are receivable to the Consolidated Entity to further its objectives without providing any consideration in exchange of cash.

The consolidated entity receives its funding under appropriations from the grant funding received from Department of Premier and Cabinet which receives appropriations from the Consolidated Fund. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for the year.

(v) Sponsorship revenue

Revenue from sponsorship is recognised when the Consolidated Entity satisfies the performance obligation in accordance with the terms and conditions of the signed sponsorship contract. The Consolidated Entity typically satisfies its performance obligations on output/input method used and the significant judgments applied, for performance obligations that the entity satisfy over time period according to the agreement.

The revenue is measured at the transaction price agreed under the contract. Any transaction price allocated to performance obligations that are unsatisfied (or partially unsatisfied) at the end of the reporting period is only recorded as revenue when the performance obligation is satisfied.

(vi) Donations, fundraising and bequests

Income from donations without sufficiently specific performance obligations is recognised when the entity obtains control over the granted assets (e.g. cash). Bequests are recorded as income in the current financial year and applied to expenditure in the current year or in future years.

Funds with specific performance obligations is recognised as when the Entity satisfies a performance obligation by transferring the promised services.

(vii) Insurance claim proceeds

Compensation from insurers for business disruption and other insurable events is recognised when all of the following conditions are satisfied:

- The Consolidated Entity has an insurance contract under which it can make a claim for compensation.
- The loss event that creates a right for the company to assert a claim at reporting date has occurred.
- The claim and amount of the claim has been accepted by the insurer.

These conditions are generally satisfied on approval from the insurer.

2. Revenue (cont.)

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(b) Sale of goods and services				
Gross box office	9,404	19,275	9,404	19,275
Theatre and venue hire services	5,118	19,638	5,118	19,638
Tours	295	11,336	295	11,336
Food and beverage	3,799	10,213	3,799	10,213
Booking fees and charges	1,279	3,254	1,279	3,254
Retail and licensing	113	1,024	113	1,024
Insurance claim proceeds	22,523	3,837	22,523	3,837
Other	154	3,983	154	3,983
	42,685	72,560	42,685	72,560
(c) Investment revenue				
Interest revenue from financial assets not at fair value through profit or loss	65	533	65	533
	65	533	65	533
(d) Sponsorship revenue				
Contra and cash sponsorship	2,439	4,128	2,439	4,128
	2,439	4,128	2,439	4,128

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(e) Grants and contributions				
NSW Government – recurrent				
Annual endowment	15,014	17,224	15,014	17,224
	15,014	17,224	15,014	17,224
NSW Government – capital and maintenance				
Capital – Renewal framework	84,540	45,307	84,540	45,307
Strategic asset maintenance	29,079	31,253	29,079	31,253
	113,619	76,560	113,619	76,560
Other				
NSW Treasury COVID-19 funding support*	27,900	-	27,900	-
NSW Arts maintenance upgrade	25,200	-	25,200	-
Other grants and contributions	2,015	1,762	2,051	1,762
	55,115	1,762	55,115	1,762
	183,748	95,546	183,748	95,546

* NSW Treasury has provided \$27.9m of COVID-19 funding support for business impacts with \$9.9m relating to 2020-21 and \$18.0m for 2021-22, all of which was received in 2020-21.
Grants have been accounted for under AASB1058 except for the Capital grant (funds for Restart NSW) which was accounted for under AASB15.

3. Expenses

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(a) Employee-related expenses				
Salary, wages and allowances (including employee leave)	(49,953)	(58,583)	-	-
Superannuation – defined contribution plans	(4,125)	(4,777)	-	-
Superannuation – defined benefit plans	(146)	(148)	-	-
Long service leave	(542)	(1,188)	-	-
Payroll tax and fringe benefits tax	(2,482)	(3,454)	-	-
Workers compensation insurance	(788)	(389)	-	-
Other expenses	(26)	(43)	-	-
Employee-related expenses	(58,062)	(68,582)	-	-
Less: charged to maintenance	6,700	6,406	-	-
	(51,362)	(62,176)	-	-
(b) Personnel services expenses				
Personnel service expenses	-	-	(56,074)	(64,974)
Temporary assistance	-	-	(1,938)	(3,558)
Personnel services expenses	-	-	(58,012)	(68,532)
Less: charged to maintenance	-	-	6,700	6,406
	-	-	(51,312)	(62,126)

Personnel service expenses and employee-related expenses do not include those employee-related costs that have been capitalised as an asset and classified as WIP of \$1,602k (2020: \$1,729k).

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(c) Other expenses				
Artist fees and presentation expenses	(6,166)	(12,622)	(6,166)	(12,622)
Publicity and advertising	(2,889)	(4,229)	(2,889)	(4,229)
Utilities and cleaning	(6,497)	(6,993)	(6,497)	(6,993)
Administration expenses	(2,733)	(3,691)	(2,733)	(3,691)
Consumables and minor equipment	(5,361)	(4,658)	(5,361)	(4,658)
Consultants	(195)	(47)	(195)	(47)
Other fees for services	(5,033)	(3,817)	(5,033)	(3,817)
Building and general insurance	(1,638)	(1,385)	(1,638)	(1,385)
Bank and credit card charges	(238)	(968)	(238)	(968)
Rent payments on operating leases				
– minimum lease payments	(295)	(247)	(295)	(247)
– outgoing payments	(45)	(46)	(45)	(46)
Bad and doubtful debt recovery/(expense)	(188)	(213)	(188)	(213)
Audit fee – external	(122)	(108)	(122)	(108)
Audit fee – internal	(138)	(101)	(138)	(101)
Other expenses	(65)	(791)	(65)	(791)
	(31,603)	(39,916)	(31,603)	(39,916)

3. Expenses (cont.)

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(d) Maintenance				
System and network maintenance	(455)	(436)	(455)	(436)
Building and equipment repairs and maintenance	(18,313)	(20,789)	(18,313)	(20,789)
	(18,768)	(21,225)	(18,768)	(21,225)
Plus: personnel services and employee-related maintenance charge	(6,700)	(6,406)	(6,700)	(6,406)
	(25,468)	(27,631)	(25,468)	(27,631)
(e) Depreciation, amortisation and make good				
Depreciation				
Plant and equipment	(10,685)	(9,530)	(10,685)	(9,530)
Right-of-use asset	(858)	(857)	(858)	(857)
Amortisation				
Intangible assets	(291)	(344)	(291)	(344)
Amortisation of leasehold improvements	-	(68)	-	(68)
	(291)	(412)	(291)	(412)
Provision				
Lease make good expense	-	(15)	-	(15)
	(11,834)	(10,814)	(11,834)	(10,814)

Refer to note 6 and note 7 for details regarding property, plant and equipment assets, depreciation and amortisation.

4. Cash and cash equivalents

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(a) Cash and cash equivalents				
Cash at bank and on hand	62,052	27,656	62,052	27,656
Short-term deposits	-	879	-	879
	62,052	28,535	62,052	28,535
(b) Reconciliation of cash and cash equivalents to statement of cash flows				
Cash and cash equivalents (per Statement of Financial Position)	62,052	28,535	62,052	28,535
Closing cash and cash equivalents (per Statement of Cash Flows)	62,052	28,535	62,052	28,535

All short-term deposits are considered by the Consolidated Entity in day-to-day operations as liquid and aged as follows:

	2021 \$'000	2020 \$'000
Between 3-6 months	-	-
Between 6-12 months	-	879
	-	879

4. Cash and cash equivalents (cont.)

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(c) Reconciliation of the net result to net cash flows from operating activities				
Net result	110,477	33,527	110,527	33,577
Adjustments for revenue and expenses recognised in equity	(42)	(544)	(42)	(544)
Defined benefit plan re-measurements	50	50	-	-
Bad and doubtful debt expense	188	213	188	213
Depreciation, amortisation and make good	11,834	10,814	11,834	10,814
Net (profit) / loss on derecognition of assets/ liabilities	(48)	80	(48)	80
Increase / (decrease) in payables	12,784	(7,829)	12,784	(7,829)
Increase / (decrease) in personnel services and employee-related provisions	66	(406)	66	(406)
(Increase) / decrease in receivables	(2,023)	2,086	(2,023)	2,086
(Increase)/ decrease in inventories	(16)	28	(16)	28
Net cash flow from operating activities	133,270	38,019	133,270	38,019

Refer note 11(d) for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

5. Trade and other receivables and prepayments

(a) Recognition and measurement

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 expected credit loss on receivables. Any changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

The entity recognises an allowance for expected credit losses (ECLs) for all debt financial assets not held at fair value through profit and loss. ECLs are based on the difference between the contractual cash flows and the cash flows that the entity expects to receive, discounted at the original effective interest rate.

For trade receivables, the entity applies a simplified approach in calculating ECLs. The entity recognises a loss allowance based on lifetime ECLs at each reporting date. The entity has established a provision matrix based on its historical credit loss experience for trade receivables, adjusted for forward-looking specific to receivable.

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

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(b) Trade and other receivables				
Trade receivables	2,527	3,061	2,527	3,061
Allowance for expected credit losses	(375)	(175)	(375)	(175)
Accrued income	2,582	27	2,582	27
GST receivable	2,852	2,577	2,852	2,577
Other receivables	27	288	27	288
	7,613	5,778	7,613	5,778

Refer notes 11(b) and (d) for details regarding exposure to credit and currency risk, impairment losses related to trade and other receivables and the reconciliation of movements in allowance for impairment of receivables

(c) Prepayments

Prepaid superannuation – defined benefit schemes	148	587	-	-
Prepaid expenses	2,137	1,817	2,137	1,817
	2,285	2,404	2,137	1,817

5. Trade and other receivables and prepayments (cont.)

(d) Prepaid superannuation

The funding position at 30 June 2021 of the three defined benefit schemes related to personnel services received has been advised by Mercer (Consulting) Australia Pty Ltd.

These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities NonContributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Defined benefit asset						
SSS	49,253	53,450	(49,107)	(52,870)	146	580
SANCS	639	643	(637)	(637)	2	6
	49,892	54,093	(49,744)	(53,507)	148	586
Defined benefit liability						
SASS	5,396	4,774	(5,396)	(5,121)	-	(347)
	5,396	4,774	(5,396)	(5,121)	-	(347)
Total	55,288	58,867	(55,140)	(58,628)	148	239

*The defined benefit liability for the Consolidated Entity's defined benefit plans has been included in trade and other payables (refer to note 8(b)).
The defined benefit liability for the Parent has been included in personnel services payable (refer to note 8(d)).*

6. Property, plant and equipment

(a) Recognition and measurement

(i) Initial Recognition

Property, plant and equipment assets acquired are initially recognised at cost. 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. 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 price that would be received to sell an asset in an orderly transaction between market participants at the measurement date.

Where payment for an asset is deferred beyond normal credit terms, its cost is the cash price equivalent, i.e. the deferred payment amount is effectively discounted over the period of credit.

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

(ii) Revaluation of property, plant and equipment

Property, plant and equipment is measured at the highest and best use by market participants that is physically possible, legally permissible and financially feasible. The highest and best use must be available at a period that is not remote and take into account the characteristics of the asset being measured, including any socio-political restrictions imposed by government. In most cases, after taking into account these considerations, the highest and best use is the existing use. In limited circumstances, the highest and best use may be a feasible alternative use, where there are no restrictions on use or where there is a feasible higher restricted alternative use.

Fair value of property, plant and equipment is based on a market participants' perspective, using valuation techniques (market approach, cost approach, income approach) that maximise relevant observable inputs and minimise unobservable inputs. Also, refer to 6(c) for further information regarding fair value.

The Consolidated Entity revalues its property, plant and equipment 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.

A summary of asset category revaluations is as follows:

Asset category	Independent valuer	Minimum valuation frequency	Last valuation date
Land	Property NSW	3 years	31 March 2019
Building and building services	Rider Levett Bucknall	3 years	31 March 2020
Plant and equipment	Aon Risk Services Australia Limited	5 years	31 March 2021
Art collection	Sue Hewitt	5 years	31 March 2020

6. Property, plant and equipment (cont.)

(a) Recognition and measurement (cont.)

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Management is of the opinion that the carrying values of land, building and building services, plant and equipment and the art collection do not differ significantly from their fair value at 30 June 2021.

The value of work in progress represents capital works not completed at 30 June 2021.

Non-specialised assets with short useful lives are measured at depreciated historical cost, which for these assets approximates fair value. The entity has assessed that any difference between fair value and depreciated historical cost is unlikely to be material.

When revaluing non-current assets using the cost approach, the gross amount and the related accumulated depreciation are separately restated.

Revaluation increments are credited directly to the asset revaluation surplus, 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 net result, the increment is recognised immediately as revenue in the net result.

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

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 revaluation surplus in respect of that asset is transferred to accumulated funds.

(iii) Impairment of property, plant and equipment

As a not-for-profit entity with no cash-generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell. 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.

Building and building services are measured at fair value as at 30 June 2021. Management has assessed the building for impairment at balance date and determined that it is not impaired. However all buildings require a long-term maintenance plan.

(iv) Depreciation and amortisation

Depreciation is provided on certain property, plant and equipment. Land is not a depreciable asset. Depreciation is calculated on a straight-line basis 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 identifiable components of assets are depreciated separately over their useful lives. The depreciation expense has been included in expenses note 3(e).

The implementation guidance for not-for-profit public sector entities that accompanies AASB 116 Property, Plant and Equipment states the nature of many heritage and cultural assets may not have limited useful lives and therefore may not be subject to depreciation. This is the case for the Opera House building and art collection. The decision not to recognise depreciation for these assets is reviewed annually. In 2020-21, management is of the opinion that depreciation should not be recognised on these assets.

Work-in-progress (WIP) does not attract depreciation. Once a capital work is completed and in operation, the associated WIP balance is recognised as an asset and subsequently depreciated.

Depreciation and amortisation rates on other assets are:

(v) Maintenance

Day-to-day servicing costs or maintenance are charged as expenses as incurred, except where they relate to the replacement of a part or component of an asset, in which case the costs, if over \$5,000, are capitalised and depreciated.

Category of assets	Rate %
Computer hardware	10, 20 and 33.3
Computer software	20
Plant and equipment	Range between 1 and 33.3
Forklifts and vehicle	10, 20
Grand organ	0.5
Leasehold improvements	20

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000

(b) Carrying amount of property, plant and equipment

Land				
At fair value	147,700	147,700	147,700	147,700
Building and building services				
Gross carrying amount	2,511,822	2,504,781	2,511,822	2,504,781
Land and buildings – at fair value	2,659,522	2,652,481	2,659,522	2,652,481
Plant and equipment				
Gross carrying amount	299,557	288,724	299,557	288,724
Less: accumulated depreciation and amortisation	(165,353)	(144,806)	(165,353)	(144,806)
Plant and equipment – at fair value	134,204	143,918	134,204	143,918
Art collection – at fair value	9,983	9,983	9,983	9,983
Work in progress – at fair value	161,704	73,916	161,704	73,916
Property, plant and equipment – at fair value	2,965,413	2,880,298	2,965,413	2,880,298

6. Property, plant and equipment (cont.)

(b) Carrying amount of property, plant and equipment (cont.)

Reconciliation of the fair value of property, plant and equipment is set out below.

	Land and building	Plant and equipment	Work in progress	Art collection	Total
Consolidated and Parent 2021	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	2,652,481	143,918	73,916	9,983	2,880,298
Additions	-	698	98,605	-	99,303
Disposals and write-offs	-	(261)	-	-	(261)
Reclassification	7,041	3,776	(10,817)	-	-
Revaluation	-	(3,242)	-	-	(3,242)
Lease make good expense	-	-	-	-	-
Depreciation and amortisation	-	(10,685)	-	-	(10,685)
Fair value at end of year	2,659,522	134,204	161,704	9,983	2,965,413

The comparative reconciliation for the year ended 30 June 2020 is set out below.

	Land and building	Plant and equipment	Work in progress	Art collection	Total
Consolidated and Parent 2020	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	2,465,584	144,637	26,639	6,989	2,643,849
Additions	-	933	66,480	20	67,433
Disposals and write-offs	-	(1,306)	(769)	-	(2,075)
Reclassification	9,173	9,261	(18,434)	-	-
Revaluation	177,724	-	-	2,974	180,698
Lease make good expense	-	(15)	-	-	(15)
Depreciation and amortisation	-	(9,592)	-	-	(9,592)
Fair value at end of year	2,652,481	143,918	73,916	9,983	2,880,298

(c) Fair value hierarchy

	Level 1	Level 2	Level 3	Total fair value
2021	\$'000	\$'000	\$'000	\$'000
Property, plant and equipment, excluding WIP				
Land	-	-	147,700	147,700
Buildings	-	-	2,511,822	2,511,822
Plant and equipment	-	9,880	120,337	130,217
Art collection	-	9,983	-	9,983
	-	19,863	2,779,859	2,799,722

There were transfers between Level 2 and 3 in plant and equipment during the year. Pianos were transferred from Level 3 to Level 2 during the year.

2020				
Property, plant and equipment, excluding WIP				
Land	-	-	147,700	147,700
Buildings	-	-	2,504,781	2,504,781
Plant and equipment	-	-	139,293	139,293
Art collection	-	9,983	-	9,983
	-	9,983	2,791,774	2,801,757

6. Property, plant and equipment (cont.)

(d) Valuation techniques, inputs and processes

The fair value of property, plant and equipment was determined by external, independent valuers, having appropriate recognised professional qualifications and recent experience in the location and categories of the property, plant and equipment being valued.

Type	Valuation technique
Land	<i>Market approach:</i> the fair value of land has been determined using the direct comparison approach. Market evidence is obtained through transactions involving land within the Sydney central business district and fringe commercial areas and then adjusted using various observable and unobservable inputs, as no specific piece of land is truly comparable. A rate per square metre of land and a rate per square metre of floor space area has been deduced for each sale and compared to the Consolidated Entity's land, considering other key factors such as heritage restrictions, zoning, location and frontage.
Buildings	<i>Cost approach:</i> the fair value of buildings is determined using a reproduction cost approach given the unique nature of the building. The valuation includes the building fabric, structure, finishes and fittings, and assesses these components using the standard Australian Institute of Quantity Surveyors (AIQS) elements with measured quantities and the application of current market rates to the measured quantities. No diminution in value has been recognised due to the ongoing maintenance program and the long design and economic life of the assets.
Art collection	<i>Market approach:</i> the fair value of collection assets is determined using quoted market prices for similar items.
Plant and equipment	<i>Market or cost approach:</i> the fair value of plant and equipment, where the gross carrying amount is greater than \$100k, has been determined using a direct sales comparison where possible; otherwise the cost approach has been used. The specialised or bespoke nature of much of the Opera House's plant and equipment make market comparisons unreliable. The optimised replacement cost of the assets is calculated based on Australian Bureau of Statistics Indexes applied to historic costs, then adjusted to take into account the asset's useful life. Plant and equipment with a gross carrying amount of less than \$100k is not subject to revaluation and is carried at cost as a proxy for fair value. Assets carried at cost are not disclosed within the fair value hierarchy.

(e) Reconciliation of recurring level 3 fair value measurements

	Buildings	Land	Plant and equipment
	\$'000	\$'000	\$'000
2021			
Fair value as at 1 July 2020	2,504,781	147,700	139,293
Fair value as at 1 July 2020 reclassified to Level 2	-	-	(11,253)
Additions / reclassifications	7,041	-	3,905
Revaluation increments / (decrements) recognised in other comprehensive income	-	-	(1,959)
Disposals	-	-	(172)
Depreciation and amortisation	-	-	(9,477)
Fair value as at 30 June 2021	2,511,822	147,700	120,337

2020

Fair value as at 1 July 2019	2,317,884	147,700	108,258
Additions / reclassifications	9,173	-	40,211
Revaluation increments / (decrements) recognised in other comprehensive income	177,724	-	-
Disposals	-	-	(1,215)
Depreciation and amortisation	-	-	(7,971)
Fair value as at 30 June 2020	2,504,781	147,700	139,293

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000

(f) Right-of-use assets

Gross carrying amount	4,716	4,716	4,716	4,716
Less: accumulated depreciation and amortisation	(1,715)	(857)	(1,715)	(857)
Fair value as at 30 June 2021	3,001	3,859	3,001	3,859

6. Property, plant and equipment (cont.)

(f) Right-of-use Assets (cont.)

The entity recognises right-of-use assets at the commencement date of the lease (i.e. the date the underlying asset is available for use). Right-of-use assets are initially measured at the amount of initial measurement of the lease liability (refer ii below), adjusted by any lease payments made at or before the commencement date and lease incentives, any initial direct costs incurred, and estimated costs of dismantling and removing the asset or restoring the site.

The right-of-use assets are subsequently measured at cost. They are depreciated on a straight-line basis over the shorter of the lease term and the estimated useful lives of the assets, as follows:

- Land and buildings 5 to 10 years

The right-of-use assets are also subject to impairment. The entity assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the entity estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount. After an impairment loss has been recognised, it is reversed only if there has been a change in the assumptions used to determine the asset's recoverable amount. The reversal is limited so that the carrying amount of the asset does not exceed its recoverable amount, nor exceed the carrying amount that would have been determined, net of depreciation, had no impairment loss been recognised for the asset in prior years. Such reversal is recognised in the net result.

7. Intangible assets

(a) Intangible assets

The intangible assets held by the Consolidated Entity comprise software held for internal use and recognised initially at cost, and are being amortised on a straight-line basis over five years, unless another useful life is subsequently determined to be more appropriate.

Under Software as a Service (SaaS) arrangements, the Consolidated Entity recognises configuration or customisation costs related to Cloud Computing Arrangement as an expense. The Consolidated Entity only has access to the service over the contract term and do not have control over the software.

Intangibles costing \$5,000 and above individually (or forming part of a network costing more than \$5,000) are capitalised. Otherwise they are expensed.

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

All intangible assets were assessed for impairment as at 30 June 2021. No intangible assets were found to be impaired.

Consolidated		Parent	
2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000

(b) Carrying amount of intangible assets

Software				
At cost	4,900	4,933	4,900	4,933
Less: accumulated amortisation and impairment	(4,557)	(4,308)	(4,557)	(4,308)
Net carrying amount	343	625	343	625

Reconciliation of the carrying value of intangibles is set out below:

Intangibles – fair value at start of year	625	666	625	666
Additions	164	303	164	303
Change in accounting treatment*	(155)	-	(155)	-
Disposals and write-offs	-	-	-	-
Amortisation	(291)	(344)	(291)	(344)
Intangibles - fair value at end of year	343	625	343	625

* In April 2021, the IFRS Interpretations Committee (IFRIC) approved an agenda decision on Configuration or Customisation Costs in a Cloud Computing Arrangement. Software as a Service (SaaS) arrangement is a service contract under suppliers control and as such, customers can not capitalise such costs. The Consolidated Entity has reversed such prior year capitalised cost to expense.

8. Trade and other payables

(a) Recognition and measurement

These amounts represent liabilities for goods and services provided to the Consolidated Entity 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.

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
Trade payables	527	2,217	527	2,216
Accrued expenses	15,641	15,237	14,273	14,478
Advance external ticket sales	11,422	959	11,422	959
Other payables	1,938	1,360	2,131	373
Defined benefit liability (note 10(g))	-	347	-	-
	29,528	20,120	28,353	18,026

Refer notes 11(b) and (d) for details regarding exposure to currency and liquidity risk related to trade and other payables.

(c) Deferred revenue

Advance ticket sales	2,591	1,028	2,591	1,028
Hirer deposits	710	394	710	394
Income in advance	2,365	1,465	2,365	1,465
	5,666	2,887	5,666	2,887

Consolidated		Parent	
2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000

(d) Personnel services payable

Current				
Personnel services payable	-	-	14,991	14,895
	-	-	14,991	14,895
Non-Current				
Personnel services payable	-	-	2,400	2,432
	-	-	17,391	17,327

The Agency provides personnel services to the Parent (note 3(b)). The arising expense obligations are classified as personnel services expenses by the Parent. For the Consolidated Entity, these are classified as employee-related expenses (note 3(a)).

(e) Borrowings

Current				
Lease liability	910	877	910	877
Non-Current				
Lease liability	2,285	3,111	2,285	3,111

At the commencement date of the lease, the Consolidated Entity recognises lease liabilities measured at the present value of lease payments to be made over the lease term. Lease payments include:

- Fixed payments (including in substance fixed payments) less any lease incentives receivable.
- Variable lease payments that depend on an index or a rate.
- Amounts expected to be paid under residual value guarantees.
- Exercise price of a purchase options reasonably certain to be exercised by the entity.
- Payments of penalties for terminating the lease, if the lease term reflects the entity exercising the option to terminate.

Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs. The lease payments are

discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the entity’s leases, the lessee’s incremental borrowing rate is used, being the rate that the entity would have to pay to borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

After the commencement date, the amount of lease liabilities is increased to reflect the accretion of interest and reduced for the lease payments made. In addition, the carrying amount of lease liabilities is remeasured if there is a modification, a change in the lease term, a change in the lease payments (e.g., changes to future payments resulting from a change in an index or rate used to determine such lease payments) or a change in the assessment of an option to purchase the underlying asset. The entity’s lease liabilities are included in borrowings.

9. Provisions

(a) Employee benefits

(i) Recognition and measurement

Employee benefits are recognised in accordance with AASB 119 Employee Benefits, NSW TC 17-07 Accounting for Superannuation and NSW TC 21-03 Accounting for Long Service Leave and Annual Leave.

(ii) Personnel services, salaries and wages, annual leave, sick leave and on-costs

Provisions for personnel services are stated as a liability to the employee in the Consolidated Entity's financial statements and a liability to the Agency in the stand-alone financial statements of the Parent.

Salaries and wages (including non-monetary benefits) that are expected to be settled wholly within 12 months after the end of the period in which the employees render the service are recognised and measured at the undiscounted amounts of the benefits.

Annual leave is not expected to be settled wholly before 12 months after the end of the annual reporting period in which the employees render the related service. As such, it is required to be measured at present value.

Actuarial advice obtained supports the Consolidated Entity's use of the nominal approach to approximate the present value of its annual leave liability.

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.

(iii) Long service leave

Actuarial advice obtained supports the Consolidated Entity's use of the nominal approach to approximate the present value of its long service leave liability. Market yields on Australian Government bonds are used to discount long service leave. This rate represents the yield that matches as closely as possible the estimated timing of expected payments.

The bond rate used at the reporting date was a 10-year government bond rate of 1.43% (2020: 0.87%).

Amounts expected to be settled wholly within 12 months of reporting date are not discounted.

(iv) Defined contribution superannuation plans

A defined contribution superannuation plan is a post-employment benefit plan whereby the Consolidated Entity pays fixed contributions into a separate entity but has no legal or constructive obligation to pay any further amounts.

Contributions to defined contribution superannuation plans are recognised as an expense when employees have rendered services entitling them to the contributions. Prepaid contributions are recognised as an asset to the extent that a cash refund or a reduction in future payments is available.

Contributions to a defined contribution plan that is due more than 12 months after the end of the period in which the employees render the service are discounted to their present value.

(v) Termination benefits

Termination benefits are recognised as an expense when the Consolidated Entity is demonstrably committed, without realistic possibility of withdrawal, to a formal detailed plan to either terminate employment before the normal retirement age, or to provide termination benefits as a result of an offer made to encourage voluntary redundancy. Termination benefits are only recognised if it is probable that the offer will be accepted, and the number of acceptances can be estimated reliably.

Termination benefits falling due more than 12 months after reporting date are discounted to present value.

(b) Other provisions

Other provisions are recognised when the Consolidated Entity 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. If the effect of the time value of money is material, provisions are discounted at the rate that reflects the current market assessments of the time value of money and the risk specific to the liability.

	Consolidated		Parent	
	2021 \$'000	2020 \$'000	2021 \$'000	2020 \$'000
(c) Current and non-current provisions				
Current				
Lease make good provision	99	99	99	99
Employee benefits	13,938	13,351	-	-
Fringe benefits	26	38	-	-
Total current provisions	14,063	13,488	99	99
Non-current				
Lease make good provision	198	198	198	198
Employee benefits	2,400	2,431	-	-
Total non-current provisions	2,598	2,629	198	198
Total provisions	16,661	16,117	297	297

The current employee benefits provision includes annual recreation leave, of which \$3,625k is expected to be taken within the next 12 months, with the remaining \$1,553k after 12 months.

Reconciliation of the fair value of the lease make good provision is set out below:

Carrying amount at the start of the year	297	297	297	297
Additional provision	-	-	-	-
Provision released	-	-	-	-
Carrying amount at the end of the year	297	297	297	297

Under the lease agreements the Consolidated Entity is required to reinstate the leased premises located at Levels 4 and 5, Pitt St, Leichhardt and St Peters Store in Sydney to the condition they were in at the lease commencement date.

10. Employee defined benefits

(a) Defined benefit superannuation plans

Defined benefit superannuation plans provide defined lump sum benefits based on years of service and final average salary.

A liability or asset in respect of defined benefit superannuation plans is recognised in the statement of financial position, and is measured as the present value of defined benefit obligation at the reporting date less the fair value of the superannuation fund assets at that date and less any unrecognised past service costs.

The calculation of defined benefit obligations is performed annually by a qualified actuary, considering any applicable minimum funding requirements. When determining the liability, consideration is given to future salary and wage levels, experience of employee departures and periods of service. Prepaid contributions are recognised as an asset to the extent that cash refund/reduction in future payments is available. When the calculation results in a potential asset for the Consolidated Entity, the recognised asset is limited to the present value of economic benefits available in the form of any future refunds from the plan or reductions in future contributions to the plan.

Re-measurements of the net defined benefit liability, which comprise actuarial gains and losses, the return on plan assets (excluding interest) and the effect of the asset ceiling (if any, excluding interest), are recognised immediately in other comprehensive income. The Consolidated Entity determines the net interest expense (income) on the net defined benefit liability (asset) for the period by applying the discount rate used to measure the defined benefit obligation at the beginning of the period to the then-net defined benefit liability (asset), taking into account any changes in the net defined benefit liability (asset) during the period as a result of contributions and benefit payments. Net interest expense and other expenses related to defined benefit plans are recognised in profit or loss.

When the benefits of a plan are changed or when a plan is curtailed, the resulting change in benefit that relates to past service or the gain or loss on curtailment is recognised immediately in profit or loss. The Consolidated Entity recognises gains and losses on the settlement of a defined benefit plan when the settlement occurs. The liability is disclosed as non-current as this best reflects when the liability is likely to be settled.

The following disclosures relate to the defined benefit superannuation plan of the Consolidated Entity. The Parent does not have a defined benefit superannuation plan as all employees of the Opera House are provided by the Agency.

(b) Nature of the benefits provided by the Fund

The SAS Trustee Corporation (STC) Pooled Fund (the 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. Members receive lump sum or pension benefits on retirement, death, disablement and withdrawal.

All the schemes are closed to new members.

(c) Description of the regulatory framework

The schemes in the Fund are established and governed by the following NSW legislation: *Superannuation Act 1916*, *State Authorities Superannuation Act 1987*, *Police Regulation (Superannuation) Act 1906*, *State Authorities Non-Contributory Superannuation Scheme Act 1987*, and their associated regulations.

The schemes in the Fund are exempt public sector superannuation schemes under the Commonwealth Superannuation Industry (Supervision) Act 1993 (SIS). The SIS Legislation treats exempt public sector superannuation funds as complying funds for concessional taxation and superannuation guarantee purposes.

Under a Heads of Government agreement, the New South Wales Government undertakes to ensure that the Fund will conform to the principles of the Commonwealth's retirement incomes policy relating to preservation, vesting and reporting to members and that members' benefits are adequately protected.

The New South Wales Government prudentially monitors and audits the Fund and the Trustee Board activities in a manner consistent with the prudential controls of the SIS legislation. These provisions are in addition to other legislative obligations on the Trustee Board and internal processes that monitor the Trustee Board's adherence to the principles of the Commonwealth's retirement incomes policy.

An actuarial investigation of the Fund is performed every three years. The last actuarial investigation was performed as at 30 June 2021. The next actuarial investigation will be performed as at 30 June 2024.

(d) Description of other entities' responsibilities for the governance of the Fund

The Fund's Trustee is responsible for the governance of the Fund. The Trustee has a legal obligation to act solely in the best interests of Fund beneficiaries. The Trustee has the following roles:

- Administration of the Fund and payment to the beneficiaries from Fund assets when required in accordance with the Fund rules.
- Management and investment of the Fund assets.
- Compliance with other applicable regulations.

(e) Description of risks

There are a number of risks to which the Fund exposes the Employer. The more significant risks relating to the defined benefits are:

- Investment risk – The risk that investment returns will be lower than assumed and the Employer will need to increase contributions to offset this shortfall.
- Longevity risk – The risk that pensioners live longer than assumed, increasing future pensions.
- Pension indexation risk – The risk that pensions will increase at a rate greater than assumed, increasing future pensions.
- Salary growth risk – The risk that wages or salaries (on which future benefit amounts for active members will be based) will rise more rapidly than assumed, increasing defined benefit amounts and thereby requiring additional employer contributions.
- Legislative risk – The risk that legislative changes could be made which increase the cost of providing the defined benefits.

The defined benefit fund assets are invested with independent fund managers and have a diversified asset mix. The Fund has no significant concentration of investment risk or liquidity risk.

(f) Description of significant events

There were no fund amendments, curtailments or settlements during the year.

10. Employee defined benefits (cont.)

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
(g) Reconciliation of the net defined benefit liability / (asset)				
Net defined benefit liability / (asset) at start of year	347	(6)	(581)	(240)
Current service cost	63	22	59	144
Net interest on the net defined benefit liability / (asset)	3	-	(5)	(2)
Actual return on fund assets less interest income	(561)	(108)	(8,903)	(9,572)
Actuarial (gains) / losses arising from changes in demographic assumptions	77	12	138	227
Actuarial (gains) / losses arising from changes in financial assumptions	(115)	(23)	(1,836)	(1,974)
Actuarial (gains) / losses arising from liability experience	140	(7)	(567)	(434)
Adjustment for effect of asset ceiling	46	108	11,549	11,703
Employer contributions	-	-	-	-
Net defined benefit liability / (asset) at end of year	-	(2)	(146)	(148)
(h) Reconciliation of the fair value of fund assets				
Fair value of the fund assets at beginning of the year	4,774	889	74,384	80,047
Interest income	39	7	636	682
Actual return on fund assets less interest income	561	107	8,903	9,572
Employer contributions	-	-	-	-
Contributions by participants	52	-	10	62
Benefits paid	8	-	(2,376)	(2,368)
Taxes, premiums and expenses paid	8	(10)	360	358
Fair value of the fund assets at end of the year	5,442	993	81,918	88,353

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
(i) Reconciliation of the defined benefit obligation				
Present value of defined benefit obligations at beginning of the year	5,122	637	52,870	58,629
Current service cost	63	22	59	144
Interest cost	41	5	449	495
Contributions by participants	52	-	10	62
Actuarial (gains) / losses arising from changes in demographic assumptions	77	12	138	227
Actuarial (gains) / losses arising from changes in financial assumptions	(115)	(23)	(1,836)	(1,974)
Actuarial (gains) / losses arising from liability experience	140	(7)	(567)	(434)
Benefits paid	8	-	(2,376)	(2,368)
Taxes, premiums and expenses paid	8	(10)	360	358
Present value of defined benefit obligations at end of the year	5,396	636	49,107	55,139
(j) Reconciliation of the effect of the asset ceiling				
Adjustment for effect of asset ceiling at beginning of the year	-	245	20,934	21,179
Interest on the effect of asset ceiling	-	2	182	184
Change in the effect of asset ceiling	46	108	11,549	11,703
Adjustment for effect of asset ceiling at end of the year	46	355	32,665	33,066

The adjustment for the effect of asset ceiling has been determined based on the maximum economic benefit available to the entity in the form of reductions in future employer contributions.

10. Employee defined benefits (cont.)

(k) Fair value of the fund assets

All the Fund assets are invested by STC at arm's length through independent fund managers, assets are not separately invested for each entity, and it is not possible or appropriate to disaggregate and attribute Fund assets to individual entities. As such the disclosures below relate to total assets of the Fund.

	Total	Level 1	Level 2	Level 3
As at 30 June 2021	\$'000	\$'000	\$'000	\$'000
Asset category				
Short-term securities	5,108,370	2,398,668	2,709,702	-
Australian fixed interest	903,816	-	903,816	-
International fixed interest	1,755,026	45,227	1,709,799	-
Australian equities	8,310,657	8,308,316	2,341	-
International equities	13,889,679	13,884,532	5,147	-
Property	3,287,730	626,961	-	2,660,769
Alternatives	8,529,710	758	2,709,828	5,819,124
Total	41,784,988	25,264,463	8,040,634	8,479,893

The percentage invested in each asset class at the reporting date is:

Short-term securities	12.20%
Australian fixed interest	2.20%
International fixed interest	4.20%
Australian equities	19.90%
International equities	33.20%
Property	7.90%
Alternatives	20.40%
Total	100%

Level 1 – quoted prices in active markets for identical assets or liabilities. The assets in this level are listed shares; listed unit trusts.

Level 2 – inputs other than quoted prices observable for the asset or liability either directly or indirectly. The assets in this level are cash; notes; government, semi-government and corporate bonds; unlisted trusts where quoted prices are available in active markets for identical assets or liabilities.

Level 3 – inputs for the asset or liability that are not based on observable market data. The assets in this level are unlisted property; unlisted shares; unlisted infrastructure; distressed debt; hedge funds.

Derivatives, including futures and options, can be used by investment managers. However, each manager's investment mandate clearly states that derivatives may only be used to facilitate efficient cash-flow management or to hedge the portfolio against market movements and cannot be used for speculative purposes or gearing of the investment portfolio. As such, managers make limited use of derivatives.

(l) Fair value of entity's own financial instruments

The disclosures below relate to total assets of the Fund.

The fair value of the Fund assets as at 30 June 2021 include \$41.4 million in NSW Government bonds.

Of the direct properties owned by the Fund:

- SAS Trustee Corporation occupies part of a property 100% owned by the Fund with a fair value of \$328 million (30 June 2020: \$340 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$443 million (30 June 2020 \$343 million).

(m) Significant actuarial assumptions at 30 June 2021

Assumptions	
Discount rate	1.50% pa
Salary increase rate (excluding promotional increases)	2.74% pa 21/22 to 25/26; 3.2% pa thereafter
Rate of CPI increase	1.50% for 20/21; 1.75% for 21/22 and 22/23; 2.25% for 23/24, 24/25 and 25/26; 2.50% for 26/27; 2.75% for 27/28, 3.00% for 28/29; 2.75% for 29/30; 2.50% pa thereafter.
Pensioner mortality	The pensioner mortality assumptions are those to be used for the 2021 Actuarial Investigation of the Pooled Fund. These assumptions will be disclosed in the actuarial investigation report when available from the trustee's website. The report will show the pension mortality rates for each age.

10. Employee defined benefits (cont.)

(n) Sensitivity analysis

The entity's total defined benefit obligation as at 30 June 2021 under several scenarios is presented below. The total defined benefit obligation disclosed is inclusive of the

contribution tax provision that is calculated based on the asset level at 30 June 2021.

Scenarios A to F relate to sensitivity of the total defined benefit obligation to economic assumptions, and scenarios G and H relate to sensitivity to demographic assumptions.

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Discount rate	as above	as above -0.5% pa	as above +0.5% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,139	58,207	52,340
	Base case	Scenario C +0.5% rate of CPI increase	Scenario D -0.5% rate of CPI increase
Discount rate	as above	as above	as above
Rate of CPI increase	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,139	58,142	52,372
	Base case	Scenario E +0.5% salary increase rate	Scenario F -0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	55,139	55,220	55,057
	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	55,139	55,763	54,611

*Assumes the short term pensioner mortality improvement factors for years 2021-2026 also apply for years after 2026.

**Assumes the long-term pensioner mortality improvement factors for year's post 2026 also apply for the years 2021 to 2026.

The defined benefit obligation has been recalculated by changing the assumptions as outlined above, whilst retaining all other assumptions.

(o) Asset-liability matching strategies

The Trustee monitors its asset-liability risk continuously in setting its investment strategy. It also monitors cash flows to manage liquidity requirements. No explicit asset-liability matching strategy is used by the Trustee.

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,758	544	29,313	34,615
Net market value of Fund assets	(5,442)	(993)	(81,918)	(88,353)
Net (surplus) / deficit	(684)	(449)	(52,605)	(53,738)

*There is no allowance for a contribution tax provision with the accrued benefits figure for AASB 1056. Allowance for contributions tax is made when setting the contribution rates.

(r) Contribution recommendations

Recommended contribution rates for the Consolidated Entity for the current year are:

SASS multiple of member contributions	SANCS % member salary	SSS multiple of member contributions
N/A	N/A	N/A

(p) Funding arrangements

Funding arrangements are reviewed at least every three years following the release of the triennial actuarial review. Contribution rates are set after discussions between the employer, STC and NSW Treasury.

Funding positions are reviewed annually and funding arrangements may be adjusted as required after each annual review.

(q) Surplus / deficit

The following is a summary of the 30 June 2021 financial position of the Fund calculated in accordance with AASB 1056 Superannuation Entities:

(s) Economic assumptions

The economic assumptions adopted for the 30 June 2021 Standard AASB 1056 Superannuation Entities are:

Weighted average assumptions	
Expected rate of return on Fund assets backing current pension liabilities	6.5% pa
Expected rate of return on Fund assets backing other liabilities	5.7% pa
Expected salary increase rate (excluding promotional salary increases)	2.74% pa 21/22 to 25/26; 3.2% pa thereafter
Expected rate of CPI increase	2.0%

10. Employee defined benefits (cont.)

(s) Economic assumptions (cont.)

Sensitivity Analysis – AASB 1056

Scenarios A and B relate to the sensitivity of the Accrued Benefits under AASB 1056 to changes in the expected return on Fund assets.

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Expected rates of return on fund assets	6.5%/5.7%	6.0%/5.2%	7.0%/6.2%
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Accrued benefits (\$'000)	34,615	35,880	33,434

SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
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(t) Expected contributions for 2021

Expected employer contributions	-	-	-	-
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(u) Maturity profile of defined benefit obligation

The weighted average duration of the defined benefit obligation is 10.6 years.

(v) Profit and loss impact

Current service cost	63	22	59	144
Net interest	3	-	(5)	(2)
Defined benefit cost	66	22	54	142

(w) Other comprehensive income

Actuarial (gains) / losses on liabilities	103	(18)	(2,266)	(2,181)
Actual return on fund assets less interest income	(561)	(107)	(8,904)	(9,572)
Change in the effect of asset ceiling	46	108	11,549	11,703
Total re-measurement in other comprehensive income	(412)	(17)	379	(50)

11. Financial instruments

(a) Recognition and measurement

(i) Investments

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

The Consolidated Entity's Treasury Risk Management Policy requires management to report on all investments, including the amount, yield, maturity, counterparty credit rating and total investments with counterparty. Exposure limits per counterparty are set to minimise the Consolidated Entity's risk.

Non-derivative financial assets with fixed or determinable payments and fixed maturity that the Consolidated Entity has the positive intention and ability to hold to maturity. These investments are initially recognised inclusive of transaction costs, and then measured at amortised cost using the effective interest method. Changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

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 reporting date.

(ii) Impairment of financial assets

The Consolidated Entity applies the AASB 9 simplified approach to measuring expected credit losses which uses a lifetime expected loss allowance for all trade receivables. To measure the expected credit losses, trade receivables have been grouped based on shared credit risk characteristics and the days past due.

The expected loss rates are based on historical observed loss rates. The historical loss rates are adjusted to reflect current and forward-looking information on macroeconomic factors affecting the ability of the customers to settle the receivables. The entity has identified to be the most relevant factors, and accordingly adjusts the historical loss rates based on expected changes in these factors.

Trade receivables are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include, amongst others a failure to make contractual payments for a period of greater than 120 days past due.

(iii) Derecognition 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 Consolidated Entity transfers the financial asset:

- Where substantially all the risks and rewards have been transferred.
- Where the Consolidated Entity has not transferred substantially all the risks and rewards, if the Consolidated Entity has not retained control.

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

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

(iv) Derivative financial instruments

The Consolidated Entity 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 net result for the year when incurred. This process qualifies as "Other" under AASB 9 business model. 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 the net result for the year.

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.

11. Financial instruments (cont.)

(b) Derivatives used for hedging

The Consolidated Entity 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:

	Asset \$'000		Liability \$'000		Net position \$'000	
	2021	2020	2021	2020	2021	2020
Foreign currency forward contracts						
Euro	-	5	-	(5)	-	-
GBP	189	355	(185)	(360)	4	(5)
USD	293	146	(295)	(145)	(2)	1
Total	482	506	(480)	(510)	2	(4)

Refer note 11(d) for details regarding exposure to currency and liquidity risk to derivative financial instruments.

The Consolidated Entity entered into contracts for the purchase of various currencies that expire within 12 months after reporting date. The Consolidated Entity enters into forward foreign exchange contracts to cover foreign currency payments due on future contracts.

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange

contracts relating to anticipated future transactions is \$2k (2020: (\$4k)). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

Reconciliation of unrealised (loss) / gains on forward exchange contracts for the Parent and the Consolidated Entity is as follows:

	2021 \$'000	2020 \$'000
Carrying amount at the start of the year	(4)	(21)
Unrealised (loss) / gain on forward exchange contracts	6	17
Total unrealised (loss) / gain on forward exchange contracts	2	(4)

(c) Financial instrument categories

The Consolidated Entity's principal financial instruments are outlined below. These financial instruments arise directly from operations or are required to finance the operations. The Consolidated Entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Consolidated Entity's main risks arising from financial instruments are outlined below, together with objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Consolidated Entity has overall responsibility for the oversight of risk management, and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the internal auditors on a continuous basis.

			Carrying amount	
	Note	Category	2021 \$'000	2020 \$'000
Financial assets				
Cash and cash equivalents	4	N/A	62,052	28,535
Trade and other receivables*	5(b)	Amortised cost	4,761	3,201
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	482	506
Financial liabilities				
Trade and other payables**	8(b)	Amortised cost	29,528	20,120
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	480	510
Borrowings	8(e)	Amortised cost	3,195	3,988

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

** Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

11. Financial instruments (cont.)

(d) Financial risk management

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

- credit risk
- liquidity risk
- market risk

The Consolidated Entity's principal financial instruments are outlined above. These financial instruments arise directly from the Consolidated Entity's operations or are required to finance the Consolidated Entity's operations. The Consolidated Entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Consolidated Entity's main risks arising from financial instruments are outlined below, together with the Consolidated Entity's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Opera House has established an Audit and Risk Committee, which has overall responsibility for overseeing and monitoring risk management and reviews and agrees policies for managing these risks. Risk management policies are

established to identify and analyse the risks faced by the Consolidated Entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by management and reported to the Audit and Risk Committee on a continuous basis.

(i) Credit risk

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

Exposure to credit risk

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

	Note	2021 \$'000	2020 \$'000
Cash and cash equivalents	4	62,052	28,535
Trade and other receivables*	5(b)	4,761	3,201
		66,813	31,736

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

Cash and cash equivalents

Cash comprises cash on hand and bank balances with Westpac and ANZ. 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 0.10% for Westpac operating accounts (2020: 0.25%) and 0.10% for the ANZ operating account (2020: 1.00%).

Trade receivables

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

	Carrying amount	
	2021 \$'000	2020 \$'000
Sponsorship	686	834
Tours	24	146
Venue hire and related services	178	118
Precinct businesses	565	1,717
Sydney Opera House performances	442	29
Other	633	217
	2,528	3,061

Impairment losses

The ageing of the Parent and the Consolidated Entity's trade receivables at reporting date was:

	Total \$'000	Not impaired \$'000	Considered impaired \$'000
2021			
Not past due	1,356	1,356	-
< 3 months past due	726	726	-
3-6 months past due	238	445	(207)
> 6 months past due	208	376	(168)
	2,528	2,903	(375)
2020			
Not past due	890	1,103	(213)
< 3 months past due	656	656	-
3-6 months past due	1,423	1,423	-
> 6 months past due	92	92	-
	3,061	3,274	(213)

11. Financial instruments (cont.)

(d) Financial risk management (cont.)

The movement in the allowance for expected credit loss (ECL) in respect of trade receivables during the year was as follows:

	2021 \$'000	2020 \$'000
Opening balance as at 30 June 2020	175	-
Less: amounts written off during the year	-	(38)
Less: provision released	(7)	-
Increase/(decrease) in allowance recognised in net result	207	213
Balance at end of year	375	175

The allowance account in respect of trade receivables is used to record credit losses unless the Consolidated Entity 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.

All trade receivables are recognised as amounts receivable at balance date. Collectability of trade receivables 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 that are known to be uncollectible are written off. The Consolidated Entity has raised an allowance for credit that represents their estimate of incurred losses in respect of trade 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 receivables. Sales are made on 30-day or alternative agreed-upon terms. The entity is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors.

Other financial assets

Credit risk associated with the Consolidated Entity's financial assets, other than receivables, is managed through setting investment limits and limiting investments to counterparties that have investment grade credit ratings from major credit

rating agencies. The Consolidated Entity has also placed funds on deposit with major banks, having regard to the rating provided by Standard & Poor's, Fitch or Moody's. Bank deposits are for fixed terms, and the interest rate payable is negotiated and is fixed for the term of the deposit. The interest rate payable on at-call deposits vary. The term deposits have varying maturity dates. None of these assets are past due or impaired.

(ii) Liquidity risk

Liquidity risk is the risk that the Consolidated Entity will be unable to meet its payment obligations when they fall due. The Consolidated Entity continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility with cash advances held as short-term investments or at call.

The Consolidated Entity has exposure to debt in the form of corporate credit cards, but has otherwise not incurred any bank overdrafts within both the current and prior period. On 16 October 2019, the Consolidated Entity established a global borrowing limit of \$21 million through NSW Treasury Corporation (TCorp). This borrowing facility is to manage the capital or operational needs or impacts related to the Concert Hall renewal project and closure of the venue. This facility has not been utilised as at 30 June 2021.

During the current and prior year, there were no defaults of loans payable. No assets have been pledged as collateral. The Consolidated Entity'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 NSW TC 11-12 Payment of Accounts. If trade terms are not specified, payment is made no later than 30 days from receipt of a correctly rendered invoice. NSW TC 11-12 Payment of Accounts allows the Minister to award interest for late payment.

The following are contractual maturities of financial liabilities for the Parent and the Consolidated Entity:

	Total Amount \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 and 2 years \$'000
2021	\$'000	\$'000	\$'000	\$'000
Non-derivative financial liabilities				
Trade and other payables	(29,528)	(29,528)	-	-
Borrowings	(3,195)	(447)	(463)	(2,285)
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(480)	(480)	-	-
Inflow	482	482	-	-
	2	2	-	-
2020				
Non-derivative financial liabilities				
Trade and other payables	(20,120)	(20,120)	-	-
Borrowings	(3,988)	(431)	(477)	(3,080)
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(510)	(95)	(145)	(271)
Inflow	506	94	146	267
	(4)	(1)	1	(4)

11. Financial instruments (cont.)

(d) Financial risk management (cont.)

The following table indicates the years in which the cash flows associated with derivatives that are cash-flow hedges are expected to occur, and the effect on profit or loss for the Parent and the Consolidated Entity:

	Total Amount	6 months or less	6 to 12 months	Between 1 and 2 years
2021	\$'000	\$'000	\$'000	\$'000
Foreign exchange contracts:				
Assets	482	482	-	-
Liabilities	(480)	(480)	-	-
	2	2	-	-
2020				
Foreign exchange contracts:				
Assets	506	94	146	267
Liabilities	(510)	(95)	(145)	(271)
	(4)	(1)	1	(4)

(iii) 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 Consolidated Entity's exposure to market risk is primarily through currency risk on purchases that are denominated in a currency

other than Australian dollars. The interest rate risk is not expected to significantly affect the operating results and financial position. The Consolidated Entity does not enter into commodity contracts.

The Parent and the Consolidated Entity's exposure to interest rate risk is limited to cash at bank. The impact to the Parent and the Consolidated Entity of a 0.25% change in interest rate for cash at bank is set out below:

	Change in interest rate	Impact on profit/loss	
		2021 \$'000	2020 \$'000
Cash at bank	+/- 0.25%	155	69

(iv) Currency risk

The Consolidated Entity 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 Consolidated Entity's policy is to hedge any substantial future foreign currency purchases when contracted. The Consolidated Entity uses forward exchange contracts to hedge its currency risk, with maturity dates aligned to the contracted payment dates.

Exposure to currency risk

The Parent and the Consolidated Entity's exposure to foreign currency risk at reporting date was as follows, based on notional amounts:

	EURO	GBP	USD
2021	\$'000	\$'000	\$'000
Forward exchange contracts*	-	185	295
Net exposure	-	185	295
2020			
Forward exchange contracts*	5	360	145
Net exposure	5	360	145

* The forward exchange contracts relate to future forecast payments.

Sensitivity analysis

A 2.5% strengthening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss of the Parent and the Consolidated Entity by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2020.

	2021		2020	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	-	-	-	-
GBP	5	-	9	-
USD	7	-	4	-
Total	12	-	13	-

11. Financial instruments (cont.)

(d) Financial risk management (cont.)

A 2.5% weakening of the Australian dollar against the following currencies at the reporting date 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 was performed on the same basis for 2020.

Euro	-	-	-	-
GBP	(5)	-	(9)	-
USD	(7)	-	(4)	-
Total	(12)	-	(13)	-

(v) Other price risk

The Consolidated Entity has no direct equity investments.

(e) Fair value

(i) Fair value versus carrying amount

Financial instruments are generally recognised at cost. The amortised cost of financial instruments

recognised in the statement of financial position 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 statement of financial position, are as follows:

	2021		2020	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$'000	\$'000	\$'000	\$'000
Trade and other receivables*	4,761	4,761	3,201	3,201
Cash and cash equivalents	62,052	62,052	28,535	28,535
Forward exchange contracts used for hedging;				
– Hedge assets	482	482	506	506
– Hedge liabilities	(480)	(480)	(510)	(510)
Trade and other payables **	(29,528)	(29,528)	(20,120)	(20,120)
Borrowings	(3,195)	(3,195)	(3,988)	(3,988)
	34,092	34,092	7,624	7,624

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

** Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

(ii) Fair value recognised in the statement of financial position

	Level 1	Level 2	Level 3	Total
2021	\$'000	\$'000	\$'000	\$'000
Financial assets at fair value				
- Derivatives receivable	482	-	-	482
Financial liabilities at fair value				
- Derivatives payable	(480)	-	-	(480)
	2	-	-	2

There were no transfers between level 1 and 2 during the year ended 30 June 2021.

2020

Financial assets at fair value				
- Derivatives receivable	506	-	-	506
Financial liabilities at fair value				
- Derivatives payable	(510)	-	-	(510)
	(4)	-	-	(4)

There were no transfers between level 1 and 2 during the year ended 30 June 2020.

12. Fundraising and bequests

(a) Fundraising

The Opera House launched its Annual Giving Fund in March 2007, which is a perpetual fund.

The Sydney Opera House Annual Giving Program has been established to raise funds for the following activities (general purpose donations):

- Create, present and produce world-class work across all art forms.
- Develop our education and community programs.

- Offer free public programs and activities.
 - Extend our First Nations programming and initiatives.
 - Support the Renewal of the Sydney Opera House.
- Special purpose donations are accepted outside these activities in certain circumstances, generally when the donation is substantial and is given to fund a new initiative. These funds are restricted to specific objectives.

	2021 \$'000	2020 \$'000
Balance 1 July	1,825	1,155
Gross proceeds from fundraising appeals	1,844	1,479
Interest received on proceeds	3	7
Costs of fundraising	(297)	(311)
Net surplus from fundraising	3,375	2,330
Application of funds to activities	(1,321)	(505)
Balance to accumulated funds	2,054	1,825
Balance end of year	2,054	1,825

The net surplus from general purpose fundraising in 2021 of \$168k (2020: \$0k) was assigned to operating expenses in line with the Annual Giving Program objectives, and supported the New Work Now initiative. Special purpose net surplus remained in the special purpose fundraising account.

(b) Foster Bequest

The Trust Deed relating to the bequest of the late Colin Foster (Foster 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 performance of, the art of opera.

The transactions relating to the Foster Bequest included within the Consolidated Entity's financial statement were:

	2021 \$'000	2020 \$'000
Balance 1 July	125	123
Interest income	-	2
Recoupment/(Distribution)	-	-
Surplus	-	2
Balance end of year	125	125

(c) Lindsay Bequest

The bequest of the late Joy Lindsay (Lindsay Bequest) provides that income derived from investment of the funds may be awarded annually to one or more financially deserving students of opera, the determination to be left to the discretion of the Opera House.

The transactions relating to the Lindsay Bequest included within the Consolidated Entity's financial statement were:

Balance 1 July	755	747
Funds received	-	-
Interest income	2	8
Recoupment/(Distribution)	-	-
Surplus	2	8
Balance end of year	757	755

The accumulated funds at 30 June 2021:

- Annual Giving Program (refer note 12(a)) was \$2,054k (2020: \$1,825k) of which \$2,054k (2020: \$1,825k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$125k (2020: \$125k)
- Lindsay Bequest (refer note 12(c)) was \$757k (2020: \$755k)

13. Commitments

(a) Capital commitments

Capital expenditures of the Parent and the Consolidated Entity contracted for at the reporting date but not recognised as liabilities are as follows:

Payable:		
Not later than one year	70,214	21,604
Later than one year and not later than five years	285	112,934
Total (including GST)	70,499	134,538

Capital commitments contracted for at year-end relate to building development projects. The commitments include GST input tax credits of \$6,409k recoverable from the Australian Taxation Office (2020: \$12,231k).

14. Contingent liabilities and assets

(a) Capital commitments

The Consolidated Entity deals with legal claims and litigation in the normal course of operations, including claims that may arise from judicial decisions or changes in law. The quantum of these claims cannot accurately be determined.

15. Related party disclosures

(a) Key Management Personnel (KMP) of the Consolidated Entity

Based on Treasury Circular TC17-12 and AASB 124, the Consolidated Entity has determined its KMP to consist of; the Minister for the cluster, the Board of Trustees and the Executive Team. These individuals are considered to have the authority and responsibility to plan, direct and control the activities of the Consolidated Entity, either individually or collectively.

(b) KMP Compensation

Key management personnel compensation of the Consolidated Entity is as follows:

	2021 \$'000	2020 \$'000
Short-term employee benefits	2,985	2,946
Long-term employee benefits	76	67
Total remuneration	3,061	3,013

No remuneration was paid to the Trustees during the year (2020: nil). The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustees' duties involve attending Sydney Opera House Trust events, therefore attendance is considered a requirement and not a benefit. The value of tickets provided to Trustees' guests is included in short-term employee benefits above.

In addition to the above, the Parent entity has outstanding payables in relation to the personnel services provided by the Agency (see Note 8(d)).

KMP donated a total of \$382k to the Sydney Opera House in 2020-21 (2020:\$170k). (c) Related party transactions.

(c) Related party transactions

The Consolidated Entity is controlled by the State of New South Wales, which is the ultimate Parent.

Therefore all NSW Government agencies are considered to be related parties. Over the ordinary course of business, the Consolidated Entity enters into transactions with the following NSW Government Entities:

- Crown Entity – Grants and contributions
- Destination NSW – Grants and contributions
- Office of State Revenue – State taxes and duties
- NSW Self Insurance Corporation – Insurance policies
- Create NSW – Grants and contribution
- Department of Premier and Cabinet – Grants and contribution

Over the financial year, the Consolidated Entity hosted eight events for or on behalf of other NSW Government entities and schools. Combined revenue received from these events was \$268k. The Opera House supported these events with a cumulative discount of approximately \$74k, as they generally delivered a public benefit. These events uphold the objects and functions under the Sydney Opera House Trust Act, which charge the Trust with the management and administration of the Opera House as a performing arts centre and “a meeting place for matters of international, national or local significance”.

16. Events after reporting date

Management is continually monitoring and managing the consolidated entity's operations closely in response to COVID-19 public health orders, as discussed in note 1(k).

Other than the matter described above, since the end of the reporting period, there were no other matters or circumstances that have arisen which have significantly affected, or may significantly affect, the operations of the consolidated entity, or the results of those operations in future financial periods.

END OF FINANCIAL STATEMENTS

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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

	Current (i.e. within due date)	Less than 30 days overdue	30 to 60 days overdue	60 to 90 days overdue	More than 90 days overdue
Quarter	\$'000	\$'000	\$'000	\$'000	\$'000
All suppliers					
September	921	0	183	0	978
December	428	5	0	0	0
March	2,437	65	83	19	0
June	768	0	0	1	0
Small business suppliers					
September	587	0	0	0	0
December	1,430	0	0	0	0
March	1,098	0	0	0	0
June	1,205	0	0	0	0

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
All suppliers				
Number of accounts due for payment	2,344	2,428	2,483	3,306
Number of accounts paid on time	2,313	2,421	2,469	3,178
Percentage of accounts paid on time (based on number of accounts)	98.6%	99.7%	99.4%	96.1%
Dollar amount of accounts due for payment (\$'000)	\$42,343	\$39,284	\$37,563	\$45,680
Dollar amount of accounts paid on time (\$'000)	\$42,343	\$39,278	\$37,506	\$45,415
Percentage of accounts paid on time (based on \$)	100.0%	99.9%	99.9%	99.4%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	1
Interest paid on overdue accounts	0	0	0	\$250

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), Sydney Opera House Trust is required to pay interest on late payment of accounts from small businesses. There are 955 small businesses registered with the Opera House as at 30 June 2021 with \$250 being paid on overdue accounts. Communications continue with suppliers inviting small businesses to register via remittances.

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
Small business suppliers				
Number of accounts due for payment	188	303	251	364
Number of accounts paid on time	188	303	251	336
Percentage of accounts paid on time (based on number of accounts)	100.0%	100.0%	100.0%	92.3%
Dollar amount of accounts due for payment (\$'000)	\$1,392	\$2,938	\$2,315	\$3,367
Dollar amount of accounts paid on time (\$'000)	\$1,392	\$2,938	\$2,315	\$3,275
Percentage of accounts paid on time (based on \$)	100.0%	100.0%	100.0%	97.2%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	1
Interest paid on overdue accounts	0	0	0	\$250

As at the reporting date the Opera House had 955 registered small businesses. The total interest paid was \$250 as per above schedule. Payment delays resulted from difficulties in capturing invoices when purchase orders were not raised in the eProcurement system at the appropriate time. Problem areas are being reviewed and addressed with further process improvements in the financial and eProcurement systems.

BUDGET

	2022 \$'000	2021 \$'000
General operations		
Revenues		
NSW Government annual endowment	14,690	15,014
Performance	48,468	17,534
Precinct	13,299	7,101
Private funding	4,947	5,547
COVID-19 support	13,808	33,411
Other	1,915	654
Total revenue – general operations	97,127	79,261
Expenses		
Performance	(51,423)	(31,276)
Precinct	(6,235)	(5,571)
Private funding	(2,583)	(3,045)
Other	(55,159)	(50,754)
Total expenses – general operations	(115,400)	(90,646)
Surplus / (deficit) from general operations		
	(18,273)	(11,385)

BUDGET

	2022 \$'000	2021 \$'000
Building Activities		
Revenues		
Building maintenance – government grant	28,896	29,079
Building Renewal – government grant and other funding	29,471	112,580
Other	250	0
Total revenue – building activities	58,617	141,659
Expenses		
Depreciation and amortisation	(12,996)	(10,625)
Other expenses	(39,986)	(29,767)
Total expenses – building activities	(52,981)	(40,392)
Surplus / (deficit) from building activities	5,636	101,267
Net result for the year	(12,637)	89,881

CODE OF CONDUCT

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of the Opera House and models the Code of Ethics and Conduct for NSW Government Sector Employees. The Code of Conduct is accessible on the Opera House’s intranet, Intouch, and all employees are required to read the Opera House’s Code of Conduct and complete a mandatory e-learning module upon commencement of their employment. In July 2021, we will launch the Opera House’s Annual Compliance training for staff and Code of Conduct is one of six policy modules that will be mandatory for staff to complete on an annual basis.

The Opera House Trustees have a separate Trustee Code of Conduct, which outlines expected standards of behaviour. This encompasses: accountability for public

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

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$50k are listed individually. There are nil to disclose in FY21. Those involving payments of \$50k or less are grouped under a total figure.

Three consultancies of \$50k or less cost a total of \$27k for compliance (1) and organisational review (2).

CUSTOMER EXPERIENCE

Customer service teams

The Sydney Opera House Strategy 2018-23 states that the visitor experience team should “make it more appealing, onsite and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and deliver a consistently excellent customer experience”. Our visitor services teams play a pivotal role in realising this ambition.

During periods of normal operation, the host team manages Stage Door access between the hours of 6.30am and 11.30pm, delivering a vital frontline service in welcoming and assisting an extremely diverse range of internal and external stakeholders as they enter the building. The host team administers our Lost Property service and assists with triaging incoming customer queries by answering queries and directing feedback to the Customer Advocacy Manager for response, in liaison with relevant business areas.

Theatre management and front of house teams provide courteous, informed and personalised service to patrons attending performances and, as of 2019, functions in the newly-opened Yallamundi Rooms. They are Opera House ambassadors who, along with a team of Front of House Attendants, ensure a smooth, welcoming and safe experience at our venues for each event, and ensure an effective and timely shuttle bus service is in operation.

The welcome team act as brand ambassadors for all onsite experiences, managing queues and COVID-19 Safety practices, delivering promotional offers and information across the precinct between 10am and 10pm, including playing a key role in welcoming and assisting guests with additional access needs.

Ticketing services liaise with visitors across Box Office, Contact Centre, email and web-support operations and support customers seeking information and purchases for our performances, tours, products and services.

The tourism team delivers guided tours to visitors and maintains close relationships with tourism and hospitality operators booking on behalf of tour groups, independent travellers and guests.

The Opera House continued to deliver training initiatives in FY21, including programs covering safety, manual handling, evacuation and warden duties, customer service, conflict resolution and Code of Conduct awareness. New staff are inducted with customised training relevant to each department as well as a broader Opera House induction. A broader cross departmental customer service training initiative commenced development for implementation throughout FY22 and ongoing.

Customer Service Feedback

In line with our Voice of the Customer program (see p64), the Opera House aims to achieve excellence in customer service through driving meaningful change informed by trends in customer responses. The Opera House welcomes and values complaints, compliments and suggestions as positive tools for ongoing improvement.

All unsolicited customer feedback is recorded and managed in a single repository, the Tessitura customer relationship management system. Through our Voice of the Customer program, survey responses are stored in various secure systems, which enable reporting and data visualisation. Results are collated, analysed and tracked over time to identify trends and causation.

Overall Unsolicited Feedback FY17-FY21

There were 285 complaints (69%) and 127 (31%) compliments recorded in FY21, with a decline in the year-on-year trend in the ratio of compliments to complaints; FY21 1:2.24 vs FY20 1:1.96.

Type of feedback	FY21	FY20	FY19	FY18	FY17
Adverse	285	549	934	624	853
Favourable	127	280	267	244	218

Unsolicited feedback by category for FY21

The table below lists feedback by category. The event/performance category reflects feedback to a range of different performances during the year.

Category	Favourable	Adverse
Audience behaviour	-	14
Counter fee	-	1
Front of House	24	12
Marketing	-	10
Wilson Car Park	-	6
Event/performance	29	34
Policies and procedures	2	18
Pricing	-	4
Seating	-	10
Security	3	12
Venues and precinct	1	4
Retail and food and beverage	3	15
Ticketing services	52	60
Tourism	2	1
Website	-	45
Other (including accessibility, service recovery and medical assistance)	11	39
Total	127	285

Key FY21 initiatives to improve the customer experience included:

- The Voice of the Customer program continued throughout, with our connection to the public maintained and feedback continuing to be published and available across the organisation. The program was successfully leveraged to monitor audience sentiment on COVID-19 Safety measures.
- The Customer Experience Action Group convened to review feedback in the context of our reduced activity and operational complexity throughout the period.
- A ticket subsidy, enabled by the NSW Government, ran from January 2021 to June 2021 and more than 5,500 tickets were sold under this initiative.
- Under the NSW Government stimulus program, Dine & Discover, more than 6,000 customers used vouchers toward ticket purchases alone. Vouchers were redeemable across the precinct for Food & Beverage dining experiences.
- The next Visitor Experience Strategy for July 2021- December 2023 was developed in consultation across the business to deliver on our promise to “welcome and wow” our visitors.
- Badu Gili: Wonder Women is a new projection celebrating the work and stories of six female First Nations artists. Launched in April 2021, the initiative was created in collaboration between the Opera House and the Art Gallery of New South Wales to mark the Gallery’s 150th anniversary. The projections ran four times a night for a total of 69 nights, with an overall attendance of 16,629. On average, each night saw 241 people attend, with the sunset showing proving the most popular with an average of 77 people attending each night.

The Opera House Courtesy Shuttle Bus

The complimentary bus that takes customers between Circular Quay and the Opera House is an essential service for elderly and less mobile patrons. This year, the bus service did not run until January 2021 due COVID-Safety precautions and returned on a limited service, carrying 1,483 passengers with no recorded incidents.

Courtesy Shuttle Bus Passengers FY17-FY21

Year	FY21*	FY20	FY19	FY18	FY17
No. of passengers	1,483	4,866	15,827	13,091	17,692

*service operated between January 2021 and June 2021

CUSTOMER RESEARCH

Brand Research

Agency: FiftyFive5

Driver/Outcomes: In its third year, this quantitative research continued to monitor and evaluate brand heath and corporate partnerships year-on-year across Engaged Audiences, Sydneysiders and Australians. The research also provided tactical guidance for short-term decision-making in a COVID-19 context, specifically focused on drivers of engagement and identifying market opportunities across the customer journey, digital programming and new experiences. Partnership performance was evaluated in terms of awareness, sentiment and advocacy. Key strategic initiatives were also tested to uncover alignment opportunities for prospecting partnerships. The research guides Sydney Opera House to respond to the current uncertainty and explore opportunities to connect meaningfully with our communities.

COVID-19 Consumer Impact Monitor

Agency: FiftyFive5

Driver/Outcomes: This syndicated tracker continued until the end of September 2020 to monitor impacts and changes in consumer mindsets, attitudes and behaviours as a result of the COVID-19 pandemic. Weekly insights assisted in strategic planning so that the Sydney Opera House could respond in the most effective way to changing customer needs and expectations related to entertainment and re-opening of venues.

CYBER SECURITY POLICY ATTESTATION STATEMENT

I, Louise Herron, am of the opinion that the Sydney Opera House has managed cyber security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to information and systems of Sydney Opera House have been assessed and are managed effectively.

Governance is in place to manage the cyber security maturity and initiatives of Sydney Opera House and Sydney Opera House maintains full-time cyber security staff as part of its information management team.

There exists a current cyber incident response plan for Sydney Opera House which was tested and iteratively improved during the reporting period.

Sydney Opera House operates an Information Security Management System (ISMS) based on the ISO/IEC 27000 family of standards. In line with the Sydney Opera House ISMS Policy, the cyber security team developed a statement of applicability outlining the ISO/IEC 27001 controls the Sydney Opera House has adopted in its ISMS. Throughout FY22, the Sydney Opera House will review and adapt its technical controls as part of its process for continuous improvement of the ISMS.



Louise Herron AM
Chief Executive Officer

29 July 2021

ENVIRONMENTAL SUSTAINABILITY

Highlights from our environmental sustainability program and actions can be found on page 95. Additional information and results are outlined below.

Efficient and Responsible Use of Resources

In FY21, absolute water consumption decreased by 47% compared with FY20. Precinct-wide water consumption was heavily impacted by decreased water use activity for performances, events and food & beverage from July-Nov 2020.

Water use (ML)	FY21	FY20	FY19	FY18	FY17
Opera House	22**	42*	58	88	79

*Water use impacted by house closure from Apr-Jun 2020
**Water use impacted by house closure from Jul-Nov 2021

Reduced Electricity Consumption

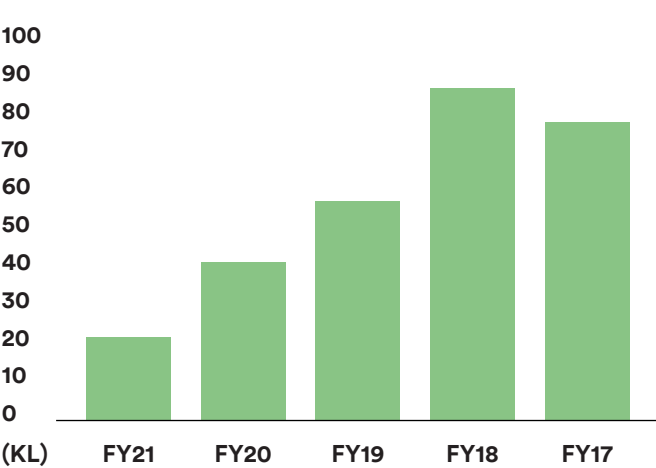
Absolute electricity consumption decreased by 34% compared to the baseline, which is 10% above the Opera House's Environmental Action Plan target. Electricity consumption has been heavily impacted by reduced activities onsite from July-November 2020. During this period average monthly electricity consumption reduced by approximately 35%.

During FY21 site-wide energy and water metering continued which resulted in over 90% of the site's energy and water use being metered. The metering project helps to ensure the building's performance is continually monitored and can be optimised in line with SOHs EAP goal to achieve a 6 Green Star rating by 2023.

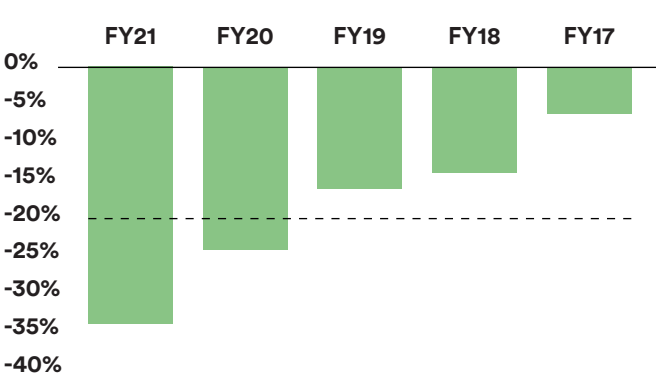
Electricity use* (MWh)	FY21	FY20	FY19	FY18	FY17
Opera House	12,221	14,068	15,594	15,944	17,480
Offsite leases (office and storage)	60	80	191	189	143
Total	12,281	14,148	15,786	16,033	17,624

* Reported electricity use includes all operations on Bennelong Point, including food and beverage tenancies. Offsite leases (office and storage) are included. Closure impact to electricity use is included in the data set.

Opera House Potable Water Consumption



Opera House Electricity Consumption (% reduction from 5 year baseline)



Effective Waste Management

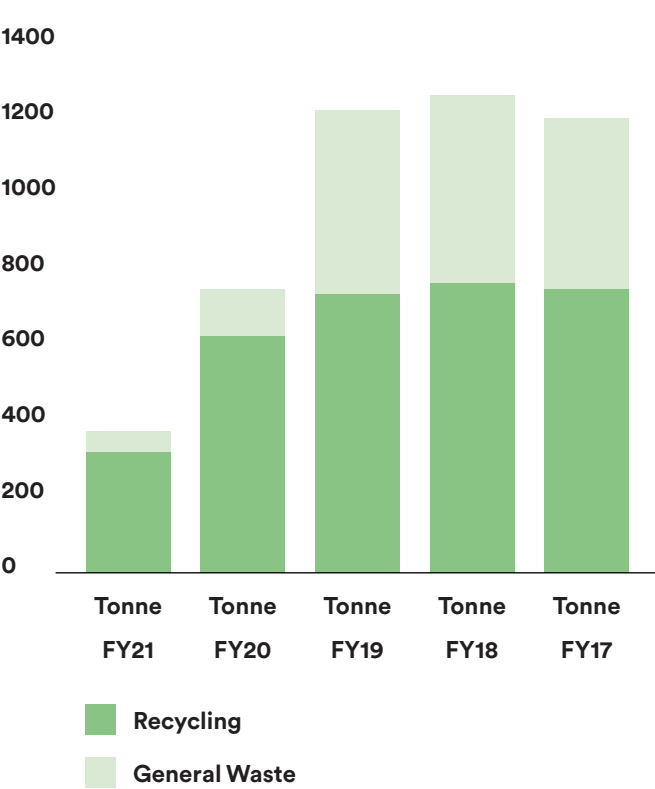
During FY21 total waste generated on site reduced by 40% compared to FY20. Waste generation was impacted by reduced activity on site from July-November 2020. More than 86% of operational waste from restaurants, venues and events was recycled. More than 90% of construction waste from capital works projects was recycled exceeding the target for both operational and construction waste recycling.

An independent waste audit was completed to identify further opportunities to improve waste management practices onsite. Compostable packaging was introduced in food outlets to continue to work towards the elimination of single use packaging in venues.

Year	FY21		FY20		FY19		FY18		FY17	
Stream	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^
Recycling	321	86%	627	84%	738	60%	766	57%	750	62%
General waste	53	14%	123	16%	484	40%	496	43%	451	38%
Total	374	100%	750	100%	1222	100%	1262	100%	1201	100%

*Note this figure does not include disposal of construction waste or large bulky waste. FY21 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight , organics – actual weight. Cardboard, office paper – estimated industry average density (BBP) x bins. E-waste, lights, toners – industry average density (BBP) x bins, no contamination rate applied. ^Percentage by weight.

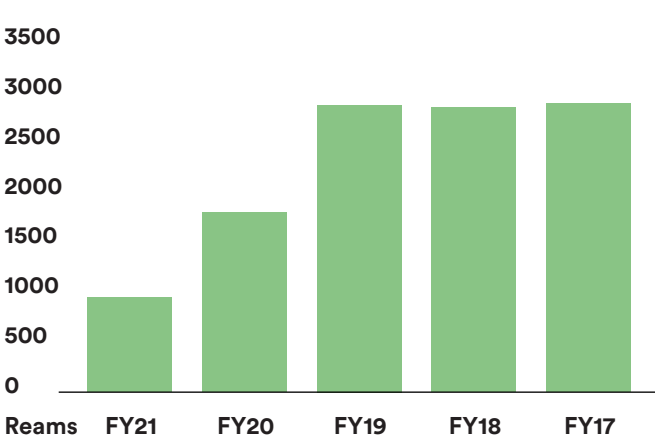
Opera House Waste Generation FY21



Office Paper Printing and Publications

SOH office paper use decreased by 46% compared to FY20. The decrease can be attributed to change in work patterns from working onsite to working from home. A number of initiatives were implemented including transitioning processes and systems from hard copy to electronic and the digitisation of records. More than 95% of office paper used for printing onsite contained recycled content and all external printing used printing stock that was either recycled content or FSC certified.

Opera House Paper Use FY21



Carbon Footprint

The Opera House produced 12,725 metric tonnes of carbon dioxide equivalent (CO2e) for FY21 achieving a 16% reduction compared with the previous year. All of the Opera House’s carbon emissions were offset using National Certified Offset Standard (NCOS) certified credits.

The Opera House’s Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased.

Source	FY21	FY20	FY19	FY18	FY17
Scope 1 – Direct emissions					
Refrigerants	244	268	268	268	351
Transport fuel (post 2004 diesel oil)	3.8	3.7	3	4.9	3.8
Scope 2 – Electricity					
Grid Electricity from buildings (Opera House and offsite leases)	11,053	11,434	13,064	13,144	13,916
Electricity (base building)	96	96	119	119	-
Transport fuel (extraction and production)	3.8	0.2	0.2	0.3	0.2
Business flights ¹	9	167	250	189	95
Employee commute	123	466	522	497	534
Working from home ²	55	-	-	-	-
Office paper	31	10	9	9	1
Publications paper	20	20	42	42	8
Waste – landfill	69	145	597	607	631
Waste – recycling	0	433	147	157	217
Taxis	2	9	25	28	38
Hire cars	0	12	12	12	-
Water	45	34	37	51	18
Hotel accommodation	2	16	14	14	34
International hotel accommodation	0	5	5	5	6
Telecommunications	44	74	44	92	98

Source	FY21	FY20	FY19	FY18	FY17
Stationery	32	20	16	16	22
Cleaning services	580	541	489	441	92
IT equipment	154	167	160	117	154
Food and catering	34	98	33	23	183
Advertising	139	129	54	62	180
Postage	11	98	110	96	7
Total CO2e tonnes	12,725	15,151	17,471	17,598	18,577

1 In FY17 domestic flights data has been consolidated with international flights.
2 Working for home introduced as required by Climate Active in FY21.

GOVERNANCE GUIDELINES REPORTING

The Sydney Opera House recognises its corporate governance obligations, as set out in the NSW Treasury’s *Guidelines for Governing Boards of Government Businesses* (TPP 17-10), and adopts government recommendations where it has the authority to do so.

The members of the Opera House’s governing board, the Sydney Opera House Trust, are appointed by the Governor on the recommendation of the Minister for the Arts. As a result, there are limitations to the Opera House’s responsibilities relating to board members.

GOVERNMENT INFORMATION AND PUBLIC ACCESS (GIPA) ACT 2009

Review of Proactive Release Program – Clause 7(a) of the *Government Information (Public Access) Amendment Regulation 2010* (GIPA Regulation) under the GIPA Act.

In accordance with section 7 of the *Government Information (Public Access) Act 2009* (the GIPA Act), the Opera House conducted a review of the information it makes publicly available and updated its agency information guide. Details on the Opera House’s disclosure log and government contracts register were also updated. These improvements provide clearer guidance on how to seek information, informally and formally, and streamline the process for seeking information.

The Opera House’s Access to Information Policy outlines how it complies with the GIPA Act. It is published on the Opera House website.

Additionally, the following policies were updated and published on the Opera House website: *Asset Management Policy*, *Risk Management Policy*, *Information Security Management System Policy* and *Environmental Sustainability Policy*.

Number of Access Applications Received – Clause 7(b) of the GIPA Regulation

During the reporting period, the Opera House did not receive formal access applications under the GIPA Act.

Number of Refused Applications for Schedule 1 Information – Clause 7(c) of the GIPA Regulation

During the reporting period, the Opera House did not receive any application for information referred to in Schedule 1 of the GIPA Act.

Statistical Information about Access
Applications – Clause 7(d) and Schedule 2 of the
GIPA Regulation

Table A: Number of applications by type of applicant and outcome*								
	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private Sector Business	0	0	0	0	0	0	0	0
Not-for-profit organisation or Community Group	0	0	0	0	0	0	0	0
Members of the Public (Application by Legal Rep)	0	0	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

**More than one decision can be made in respect of a particular access application.
In such cases, a recording has been made in relation to each decision.*

Table B: Number of applications by type of application and outcome*								
Personal information applications	0	0	0	0	0	0	0	0
Access applications (other than personal information)	0	0	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

**More than one decision can be made in respect of a particular access application.
In such cases, a recording has been made in relation to each decision*

Table C: Invalid applications	
Reason for Invalidity	No. of applications
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 110 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Government Information (Public Access) Act 2009	
	No. of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

Table E: Other public interest considerations against disclosure: matters listed in table 14 to the Government Information (Public Access) Act 2009*

	No. of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	0
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

**More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision*

Table F: Timeliness

	No. of applications
Decided within the statutory timeframe (20 days plus any extensions)	0
Decided after 35 days (by agreement with applicant)	0
Not decided within timeframe (deemed refusal)	0

Table G: Number of applications reviewed under Part 5 of the Government Information (Public Access) Act 2009 (by type of review and outcome)

	Decision varied	Decision upheld	Total
Internal review	0	0	0
Review by Information Commissioner	0	0	0
Internal Review following recommendation under section 93 of the Act	0	0	0
Review by NSW Civil & Administrative Tribunal	0	0	0

Table H: Applications for review under Part 5 of the Government Information (Public Access) Act 2009 (by type of applicant).

	No. of applications for review
Applications by access applicants	0
Applications by persons to whom information the subject of access application relates (section 54 of the Government Information (Public Access) Act 2009)	0

INSURANCE

The Opera House's insurance for all major assets and significant risks is mainly provided by the NSW Treasury Managed Fund, a NSW Government self insurance scheme.

The Opera House has taken out statutory liability insurance with Dual Australia Pty Ltd. It covers fines and related costs imposed as a result of breach of many of the Acts that apply to Opera House operations. The Treasury Managed Fund does not provide this cover.

Further insurance has been taken out by the Opera House for certain performers engaged through SOH Presents who do not have their own public liability insurance. This insurance is provided by SLE Worldwide Australia Pty Limited. Cover through the Treasury Managed Fund is limited to Trust members, directors, officers and Opera House employees.

Area of risk	Claims made FY21	Claims made FY20
Workers compensation	10	12
General liability	2	5
Property	4	10
Motor vehicle	0	1
Miscellaneous	55	25
Total	71	53

INVESTMENT PERFORMANCE MEASURE

All investments are placed with NSW Treasury Corporation as Tailored Term Deposits.

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 Act 1961, is responsible for the operation and maintenance of the Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2021, was valued at \$147.7 million.

LEGAL

No amendment was made to the Sydney Opera House Trust Act 1961 or Sydney Opera House Trust By-law 2015.

MULTICULTURAL POLICIES AND SERVICES PROGRAM

In FY21, the Opera House undertook an extensive review of its diversity, inclusion and belonging (DI&B) commitments, collaborating with staff to understand their experiences, and incorporating feedback from key stakeholders on our achievements and future goals. As a result, a new DI&B strategy was developed, accompanied by detailed actions and measures, encompassing diversity and inclusion in all forms, and setting out a plan to embed DI&B into the way we make decisions and interact with each other. This strategy, which is available on the Opera House's website, replaces the Multicultural Policies and Services Plan (2017-20).

Over FY22 and FY23 we will implement this strategy to:

- Foster a safe and inclusive workplace that provides the leadership, environment and tools our diverse team needs to thrive.
- Broaden and deepen our engagement with the community through inclusive content, products and services.
- Make the building more accessible and inclusive – for staff, onsite operators, artists, audiences and visitors – always with the utmost respect for our heritage.

See p91 for detail on our DI&B strategy development process, commitments and related FY21 activities.

MULTICULTURAL PERFORMANCES

The Sydney Opera House is committed to diversity, inclusion & belonging on and off stage. On stage this year were several performances with strong multicultural themes, summarised below.

Creative Leadership in Learning (July 2020–June 2021)

Creative Leadership In Learning Program (Casula High School, Lansvale Public School, Chipping Norton Public School, Liverpool Boys High School and St Johns Park High School, Campsie Public School, Katoomba North Public School, Burwood Public School).

Antidote *Learn Your Local Language* (September 2020)

Workshop with Darug woman Aunty Jacinta Tobin and Joel Davison, who is a Gadigal and Dunghutti man from Sydney, working to revitalise his family's language. He joined Red Room poetry to explore his connection to language and country. In his 9-5 he leads technology projects at Commonwealth Bank. Jacinta Tobin is an Indigenous singer/songwriter from the Darug Tribe.

Antidote *Queer Stories Comes Out* (September 2020)

Queerstories is a national LGBTQI+ storytelling project directed by Maeve Marsden, making space for the stories LGBTQI+ people want to tell. Leonard Mickelo featured in this session and is a Kulalli and Bidjara man born in Ipswich. Also featured in this session was Wonnarua man Adrian Russell Wills.

Antidote *Such a Fun Age: Race, Class and Privilege* (September 2020)

This session featured American author Kiley Reid who lives in Philadelphia. *Such a Fun Age* is her debut novel and was longlisted for The Booker Prize in 2020.

Antidote *The End of America?* (September 2020)

This session by American Jill Lepore considers the state of the US: the history that brought the country to its present moment, and where the nation might be heading. Jill Lepore is the David Woods Kemper '41 Professor of American History at Harvard University and a staff writer at The New Yorker. She lives in Cambridge, Massachusetts.

Antidote *From Rags to Rugs Workshop* (September 2020)

Workshop lead by Vita Cochran, a textile artist from Aotearoa who lives in Sydney. Her work, which engages with the histories of domestic craft, decoration and the work of women modernists, is held in many public and private collections. She recently exhibited a series of hooked rugs called *After Paintings* based on rugs which appear in modernist paintings, at ReadingRoom (Melbourne) and Anna Miles Gallery (Auckland). Vita is an enthusiast for making things by hand, re-invigorating traditional craft practises and material re-use.

Antidote *Reasons to be Cheerful* (September 2020)

Rutger Bregman is a historian and author living in Holland. His books *Humankind* and *Utopia for Realists* were both New York Times bestsellers and have been translated in more than 40 languages. Bregman has twice been nominated for the prestigious European Press Prize for his work at *The Correspondent*.

Antidote *White Gilt/Siamese Smize* (September 2020)

Thai-Australian artist Nathan Beard's work places the sincere and intimate engagements with his family alongside broader cultural signifiers to generate creative slippages of identity that offer a collision of aesthetic and emotional engagements to the viewer. Inspired by the nuanced expressions for smile within the Thai language, the series Siamese Smize manipulates found portraits from Beard's family home in Thailand and interrogates the friendliness and acquiescence that prevails as a signifier of Thai stereotypes within a Western context. *White Gilt* is a series of works that unpacks the cultural associations of various hand gestures in Thai culture. It is through this performative series of images of the artist's hands, adorned with customised sets of nail extensions, that allows *White Gilt* to engage with the complexities of cultural performance and authenticity.

Indigenous Literacy Day (September 2020)

Children, Families and Creative Learning at Sydney Opera House partnered with the Indigenous Literacy Foundation for the eighth year to celebrate Indigenous Literacy Day. This nationally recognised event raises awareness and funds to support literacy for Indigenous children living in rural and remote parts of Australia.

The Choir of Man (February 2021)

The Choir of Man was a contemporary cabaret performed in the Studio and set on The Isle of Man with a UK cast.

Dance Rites (November 2020)

FY21 marked the fifth year of Australia's National Aboriginal and Torres Strait Islander Dance competition, designed to celebrate and maintain First Nations culture, dance, language and stories. Due to COVID-19, Dance Rites 2020 was a digital event. Two edited 60 minute episodes of each heat were broadcast on Friday 13 November 2020 and Saturday 14 November 2020. 28 groups entered the competition.

All About Women *Isabel Allende* (March 2021)

Chilean writer and feminist, Isabel Allende shared personal insights about the feminist movement as it has changed and evolved, and considers how much further we all still have to go.

All About Women *Men Who Hate Women* (March 2021)

This talk featured English writer Laura Bates, investigating the proliferation of extremist online communities that are radicalising boys and men. This is a radical, extremist and increasingly organised movement, that deliberately spreads a doctrine of hate-fuelled misogyny and male supremacy, and actively advocates for the violent rape and murder of women.

All About Women *Sex Work and Feminism* (March 2021)

The panel for the session on sex work and feminism included Australian-based migrant sex worker activist Jules Kim and Chantell Martin, a community service worker originally from New Zealand.

All About Women *White Feminism* (March 2021)

This event exploring gender and race in history featured American author Koa Beck.

All About Women (March 2021)

In addition to the onstage programming at All About Women, we also engaged a contemporary weaver and proud Barkindtji, Yorta Yorta woman, Tegan Murdock to hold a basket weaving workshop.

**All About Women Workshop
by The Indigo Project**
(March 2021)

The Indigo Project's Mary Hoang and composer Rich Lucano (Phondupe) created a guided sound workshop for All About Women 2021.

All About Women
Caitlin Moran – More Than a Woman
(March 2021)

This event featured UK writer Caitlin Moran.

All About Women
Flex's Semi-Factual History Lessons
(March 2021)

The panel for the session was hosted by FlexMami, and included Aboriginal Comedian; Steph Tisdell.

Runa Cara
(May 2021)

Irish-Australian percussionist and singer-songwriter Bonnie Stewart and Danish-Australian cellist and nyckelharpist Freya Schack-Arnott collaborate as Runa Cara, performing ethereal folk songs set to strings, percussion, harmonies and loops.

Project Masnavi
(May 2021)

Led by acclaimed Persian-Australian tar player and composer, Hamed Sadeghi, the Eishan Ensemble draws on contemporary and classical music traditions of both East and West. Eishan's repertoire consists predominantly of Sadeghi's original compositions with diverse improvisatory idioms featured powerfully. Featured artists include Hamed Sadeghi, Michael Avgenicos, Max Alduca, Marcello Maio, Alexander Inman-Hislop.

The China Puzzle
(May 2021)

China policy analyst Yun Jiang spoke to historical narratives shaping China's perception of Australia and the West and the country's global ambitions.

Yarning Country
(June 2021)

A night of storytelling, dance and song, featuring music from DRMNGNOW, readings by poet Jeanine Leane and words from Uncle Vic Simms. Curated by Warlpiri woman Rachael Hocking.

The Little Prince
(June 2021)

This presentation featured a company of French dancers and was staged by French contemporary dance and aerial choreographer Anne Tournié.

Bigger and Blacker
(May 2021)

Steven Oliver, the star of the hit ABC series Black Comedy, reflected on his personal experience of fame, friendship and the power of music in his cabaret Bigger and Blacker.

Creative Play
(April 2021)

Creative Play, led by The Adorned Collective, a community group of artists and craftspeople from culturally and linguistically diverse backgrounds who share a love of making, based at Western Sydney's Parramatta Artist Studios.

Culture Up Late Dance Classes
(March 2021)

Culture Up Late – Community Dance Classes is part of a suite of activities supported by NSW government initiative Culture Up Late. SOH offered free community dance classes as part of this initiative. Teachers included Ramon Doringo from a diverse background. Other sessions that did not go ahead due to rain included dance teachers Alice Tauv, Leah Howard and Masha Belash.

Culture Up Late Forecourt Concert Series
(April 2021)

Concert activities supported by NSW government initiative 'Culture Up Late included free outdoor concerts:

- Day 1 Evening Event – *Jack River presents Visions of Us* with special guests MAY-A, Kirli Saunders, Brooke Boney, Budjerah, Grace Tame, Isabella Manfredi & Annie Hamilton.
- Day 2 Afternoon Event – *Barrabugu (tomorrow): A Sunset Gathering of Music* featuring Barkaa, Becca Hatch, JK-47, Kobie Dee, Milan Ring, Spvrrow, Trackwork Label Showcase feat T-Breezy, Walkerboy, Sevy, Bayang, & Utility. Hosted by Broriginals' Travis De Vries & FBi Race Matters' Hosts Sara Khan & Darren Lesaguis.
- Day 2 Evening Event – Ziggy Ramo performs "Black Thoughts" with full band with special guest DJ Plead.

Infusion
(June 2021)

INFUSION No Movement No Sound weaves together a tapestry of African cultures into a vibrant demonstration of contemporary dance and music from global artists, Jamestown Collective, now situated in Sydney. Dance artists included Lucky Lartey (Ghana), accompanied by spoken word artist, Michael St George (Jamaica and Canada), and musicians Yacou Mbaye (Senegal), Maharshi Raval (India) on Tabla.

Returning Chapter 1
(May 2021)

Responding to our collective moment in time, Returning offers succinct meditations on the events, experiences and propositions prompted by the pandemic. Set over multiple chapters, Returning: Chapter 1 commissions Australian and Japanese perspectives. Chapter 1 Artists: Yu Araki (Japan), Caroline Garcia (Australia), Cherine Fahd (Australia), Koki Tanaka (Japan).

Outlines
(May 2021)

Outlines was a two-part event which brought leading technologists together with boundary-pushing artists to rethink the future of performance. Designed to connect physical and digital worlds, featuring artists Serwah Attafuah, a 3D artist and musician from West Sydney, and movement by Lydia Kivela.

Ziggy Ramo Little Things
(May 2021)

One of Australia's most important hip-hop voices, Ziggy Ramos, performed his reinterpretation of Paul Kelly and Kev Carmody's 1990s' land rights-inspired classic From Little Things Big Things Grow in a multigenerational act of truth telling.

Digital Stage *Blak Stand Up!*
(July 2020)

Andy Saunders, one of Australia's most popular and successful comedians, performs at events including the Melbourne International Comedy Festival, the Adelaide Fringe Festival and Just for Laughs.

Sean Choolburra is a proud Girramay, Kalkadoon, Pitta Pitta and Gugu Yalanji man and one of Australia's most versatile Aboriginal performers. He maintains and infuses his cultural traditions into his performances.

Digital Stage *DOBBY*
(July 2020)

Rhyan Clapham, aka DOBBY, combines cultural stories and experiences to create rap that is powerful, contagious and unforgettable. Don't miss an electrifying performance from a proud Filipino and Aboriginal musician.

Digital Stage *Black Lives Matter with IndigenousX*
(July 2020)

This panel included:

- Luke Pearson is a Gamilaroi man, who founded @IndigenousX in 2012. Luke has worked as a teacher, mentor, counsellor, public speaker, collaborator, mediator, facilitator, events manager, researcher, evaluator, reporter and much more.
- Deng Thiak Adut is a defence lawyer and refugee advocate in Western Sydney, Australia, and a former child soldier from South Sudan. His story is told in a popular short video by Western Sydney University, where he earned his law degree. He was named the 2017 New South Wales Australian of the Year.

- Prof. Larissa Behrendt is a Eualeyai/Kamillaro woman. She is the Professor of Law and Director of Research at the Jumbunna Indigenous House of Learning at the University of Technology, Sydney. Larissa is a Land Commissioner at the Land and Environment Court and the Alternate Chair of the Serious Offenders Review Board, a member of the Academy of Social Sciences of Australia and a founding member of the Australian Academy of Law. She is the Chair of the Humanities and Creative Arts panel of the Australian Research Council College of Experts. In 2002 she won the David Unaipon Award and a 2005 Commonwealth Writer's Prize for her novel Home. Larissa is a Board Member of the Museum of Contemporary Art, a board member of Tranby Aboriginal College and a Director of the Bangarra Dance Theatre. She was named as 2009 NAIDOC Person of the Year.

Digital Stage *Institutional Change: The Noise We Should Be Making*
(August 2020)

Session on how workplaces and institutions can embrace diversity and create change from within with Professor Larissa Behrendt and others.

Digital Stage Ziggy Ramo
(August 2020)

Sydney rapper, producer and songwriter Ziggy Ramo premiered an exclusively commissioned performance of his searing album *Black Thoughts*, exploring the plight of Indigenous Australians in an audiovisual spectacle, live on the digital stage.

Digital Stage Comedy Tommy Dean
(September 2020)

American stand up star Tommy Dean joined us on the digital stage for the third round of our comedy series Humour Us.

Digital Stage *In the Mood - A Love Letter to Wong Kar-wai & Hong Kong* starring Rainbow Chan, Eugene Choi and Marcus Whale (September 2020), featured '60s-style costumes and sax-drenched renditions of the film's romantic soundtrack.

New music by Chinese-Australian artists Chan and Whale was set against a backdrop of narration by Choi in an audiovisual journey guiding the audience through a heartbreaking cycle of longing and forbidden love.

Digital Stage The Art of Sovereignty
(Recorded October 2020)

This panel discussed the future of the many expressions and forms that have emerged from First Nations status, diversity and authorship – sovereignty of land, voice, art, healing through culture, etc. Larissa Behrendt moderated, with panelists Professor Lynette Riley, Vanessa Turnbull and Luke Currie Richardson.

Digital Stage Ursula Yovich+ Band
(October 2020)

Ursula Yovich is a singer, songwriter, actor, playwright and storyteller. She grew up in Australia's Northern Territory, in Darwin and Maningrida. As an actor Ursula has worked for all of Australia's leading theatre companies. Her performances and writing have been recognised with numerous awards and nominations, most recently four Helpmann Awards 2019 and four Green Room Awards 2020 for the rock musical, *Barbara and The Camp Dogs*, which she co-wrote with Alana Valentine. Ursula featured in Australia's first Aboriginal opera, *Pecan Summer*.

OVERSEAS TRAVEL

No overseas travel was undertaken in 2020-21. In a normal year not impacted by COVID-19, Opera House staff undertake overseas travel for business reasons, including sourcing programming and tourism sales, and representing the Opera House at key industry forums. All overseas travel is approved by the Minister for the Arts.

Name of Officer	Position	Destination/s	Purpose of visit	From	To
-	-	-	-	-	-

PERFORMANCE STATEMENT

Louise Herron AM

Chief Executive Officer, PSSE Band 3

Total remuneration package as at 30 June 2021: \$487,050 per annum.

The Secretary of the Department of Premier and Cabinet has expressed satisfaction with Ms Herron's performance of her responsibilities.

Ms Herron worked to the delivery of the Opera House business plan and budget, endorsed by the Trust on 12 May 2021. Key activities and achievements are outlined in this report.

PRESENTER SATISFACTION MEASUREMENT SURVEYS

The annual Presenter Satisfaction Measurement Surveys were not undertaken this year due to impacts of COVID-19, but will resume in line with resident company activity.

PRIVACY MANAGEMENT

The Opera House Privacy Management Policy and Plan outlines how the organisation complies with the principles of the Privacy and Personal Information Protection Act 1998 (the PPIP Act) and the Health Records and Information Privacy Act 2002 (the HRIP Act). It includes:

- Descriptions of the main kinds of personal and health information held by the Opera House.
- How to access and amend personal and health information held by the Opera House.

- Procedures for privacy complaints and internal reviews.

- Customer Privacy Statement.

Details of how the Opera House protects the privacy of its customers, including visitors to its website, are available at www.sydneyoperahouse.com.

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

Privacy Contact Officer

P Sydney Opera House GPO Box 4274, SYDNEY NSW 2001

T (02) 9250 7111

E privacy@sydneyoperahouse.com

The Opera House received no application under section 53 of the PPIP Act during 2020-21.

PUBLIC INTEREST DISCLOSURES

No public interest disclosures were received by the Opera House during the year.

The Opera House Public Interest Disclosures Policy is available on the staff intranet and is also provided on the Opera House website for the information of stakeholders and the wider community.

Actions undertaken during the year to ensure that staff were aware of and understood the Public Interest Disclosures Policy and protections under the Public Interest Disclosures Act, 1994 included:

- Public interest disclosures requirements are incorporated into the Code of Conduct for staff.
- Code of Conduct and Public Interest Disclosures Policy are included in documentation and induction processes for new employees and will form part of our Annual Compliance training for staff (launched in July 2021).
- There are proposed changes to the Public Interest Disclosures Act due to be introduced to Parliament in September 2021, training for relevant members of the Executive and Nominated Officers will take place following more information on the timing of finalisation of the legislation.

RISK MANAGEMENT

Risk Management Program

The Opera House recognises risk is inherent in its business and that effective management of risk allows for resources to be allocated efficiently, provides greater certainty and is central to achieving our objectives. A structured risk management approach is applied when implementing the Opera House's strategic objectives.

Risk management remains a key organisational priority, with KPIs in place for enterprise risk management, security risk management and WHS risk metrics. The Audit and Risk Committee regularly receives and reviews the enterprise risk profile, work health and safety reports and cyber security reports. The Opera House is compliant with the Internal Audit and Risk Management Policy for the NSW public sector (TPP 20-08) published by the Treasury. The annual attestation certification is provided below.

The Opera House uses ISO AS/NZS 31000:2018 Risk Management – Guidelines to improve decision-making and to minimise the impact of events that may affect the safety and security of employees, patrons, visitors, resident companies or contractors; its ability to stage performances and offer inspiring visitor experiences; its financial viability; its reputation; or compliance with regulators.

The Opera House's risk management policy mandates the application of the Opera House risk management framework to all business areas, employees and contractors. The framework sets out the whole-of-business approach to managing risk and incorporates a risk appetite statement approved by the Board of Trustees to guide strategic decision-making at an executive level.

The risk management framework is regularly reviewed and updated to ensure it remains fit for purpose. In FY21 the risk management policy was updated following a comprehensive review of the enterprise risk matrix, including benchmarking and statistical analysis. The Enterprise Risk Profile was reshaped to include contributing risks – providing a more comprehensive view of the drivers of key enterprise risks; and a clearer link between detailed operational and function risk assessments and the key risks that could hamper the Opera House's ability to achieve its strategic goals.

The Opera House participated in the NSW Climate Risk Ready pilot in late 2019 and in FY21 established a Climate Risk Ready working group to commence development of an adaptation plan in response to the assessed climate change risks to the building, operations and visitor experiences.

A variety of tools are in place for the assessment and evaluation of risk so that risk is managed as part of decision-making processes. The focus on risk management at all levels reflects the importance the Opera House places on a strong risk management culture.

Internal Auditing (also refer to Governance Guidelines Reporting page 195)

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. The FY21 audits were carried out by Deloitte Touche Tohmatsu (Deloitte). Deloitte conducted risk-based audits as directed by the Chief Audit Executive in accordance with a Plan endorsed by the Sydney Opera House Trust Audit and Risk Committee and approved by the Board.

The following reviews were completed and reported to the Audit and Risk Committee under the FY21 plan:

- Workforce planning
- Cyber security
- Information and records management

Internal Audit and Risk Management Attestation Statement for the 2020-21 Financial Year for the Sydney Opera House Trust (“the Trust”) and controlled entity Sydney Opera House Trust Staff Agency

We, the Trust, are of the opinion that the Trust has internal audit and risk management processes in operation that are, excluding exemptions or transitional arrangements described below, compliant with the seven (7) Core Requirements set out in the Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Risk Management Framework	
1.1 The Accountable Authority shall accept ultimate responsibility and accountability for risk management in the agency.	Compliant
1.2 The Accountable Authority shall establish and maintain a risk management framework that is appropriate for the agency. The Accountable Authority shall ensure the framework is consistent with AS ISO 31000:2018.	Compliant

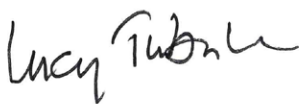
Core requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Internal Audit Function	
2.1 The Accountable Authority shall establish and maintain an internal audit function that is appropriate for the agency and fit for purpose.	Compliant
2.2 The Accountable Authority shall ensure the internal audit function operates consistent with the International Standards for Professional Practice for Internal Auditing.	Compliant
2.3 The Accountable Authority shall ensure the agency has an Internal Audit Charter that is consistent with the content of the “model charter”.	Compliant
Audit and Risk Committee	
3.1 The Accountable Authority shall establish and maintain efficient and effective arrangements for independent Audit and Risk Committee oversight to provide advice and guidance to the Accountable Authority on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations.	Compliant
3.2 The Accountable Authority shall ensure the Audit and Risk Committee has a Charter that is consistent with the content of the ‘model charter’.	Compliant

Membership

The independent chair and members of the Audit and Risk Committee are:

- Independent Chair Jillian Segal AO, 1 March 2018 to present. Independent Member, 18 April 2016 to 28 February 2018.
- Independent Member Anne Dunn, 1 March 2018 to present.
- Independent Member Kevin McCann AO, 5 March 2019 to present.

These processes demonstrate that the Sydney Opera House Trust has established and maintained frameworks, including systems, processes and procedures for appropriately managing audit and risk within the Trust and the controlled entity Sydney Opera House Trust Staff Agency.



Lucy Turnbull AO
Chair, Sydney Opera House Trust
22 September 2021

Agency Contact Officer
Jemille King
Director, Risk
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T 02 9250 7733

SENIOR EXECUTIVE STAFF

Band	FY21		FY20	
	Female	Male	Female	Male
4	0	0	0	0
3	1	0	1	0
2	1	2	1	2
1	10	3	10	3
Total	17		17	

Band	Range	Average remuneration	
		FY21 \$	FY20 \$
4	487,050 to 562,680	-	-
3	345,551 to 487,050	487,050	487,050
2	274,701 to 345,550	305,986	305,986
1	192,600 to 274,700	214,081	210,478

In FY21, 6.9% of the Opera House's employee-related expenditure was related to senior executives compared with 6.7% in FY20.

WAGE AND SALARY MOVEMENTS

A 0.3% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2018, effective from the first pay period commencing on and after 1 July 2020.

A 0.3% increase was granted to staff covered by the Opera House Enterprise Agreement 2020-2021, effective from the first pay period commencing on and after 1 July 2020.

Public Service Senior Executives did not receive a pay increase in FY21.

WORK, HEALTH AND SAFETY

Safety, health and wellbeing at the Opera House, including the safety of everyone onsite is our greatest responsibility.

The WHS Action Plan 2020-22 outlines the Opera House's safety ambition to: "Safeguard the health, safety and wellbeing of our staff and everyone onsite."

The WHS Plan details key deliverables in four key action areas including (i) Leadership (ii) Systems (iii) Risk and (iv) People. Actions under each key deliverable are reviewed regularly to track implementation and effectiveness.

Key FY21 activities included:

- Opera House executive team members participated in 57 individual safety interactions, facilitating communication on WHS issues between leaders and frontline staff.
- 13 safety consultation meetings were held between Opera House Health and Safety Representatives and Management Sponsors.

- Lost Time Injury/Disease Frequency Rate (LTIDFR) decreased from 5.2 in FY20 to 3.1 in FY21, below the FY21 target and industry benchmark of 7.3.

- Total days of absence associated with workers compensation claims decreased from 149 in FY20 to 108 in FY21.

- 183 hazard reports were logged in FY21, below the target of 455 due to COVID-19 impacts, limiting work activity and workers onsite.

- 199 workplace inspections were undertaken, above the target of 188.

- 117 safe work procedures reviews were completed, above the target of 80.

All key performance indicators were on track but were subsequently impacted by COVID-19 due to reduced operational activities onsite.

Safety Software Database (SAFER)

A new safety database for hazard, incident, investigation and action management was implemented in November 2020. Additional modules for workplace inspection and contractor management will be implemented at the end of 2021.

Renewal

Renewal and renovation works continue with third-party contractors for a number of projects, including upgrades to the Concert Hall, the Security Systems Upgrade Project and operational readiness activities for the Centre for Creativity. For all of these projects, contractors' WHS management plans have been provided and reviewed and regular weekly inspections and meetings are held in conjunction with principal contractors and their health and safety representatives.

COVID-19

The Opera House continued to manage COVID-19 risks through FY21 and completed the following actions:

- Registration as a COVID-Safe Business, which involved preparing a COVID Safety Plan for theatres based on NSW Health guidelines. Third-party contractors, including food and beverage operators, have also prepared COVID Safety Plans for their operations.

- Wellbeing hub on the intranet and a COVID-19 information page which provides access to free counselling, mental health resources, and online fitness and mindfulness programs.

- An online declaration form for all workers (staff and contractors) during the coronavirus pandemic that is required to be completed prior to coming onsite. The form includes questions regarding COVID-19 symptoms and other risk factors.

- QR code check in for Stage Door, theatres and venues, food and beverage outlets and tours.

- Risk assessment process for vulnerable workers.

- Controls for physical distancing and hygiene requirements, including extra signage, hygiene stations, perspex screens, reconfiguration of common spaces, and highlighting restrictions on meeting rooms and lifts.

- Protocols for managing a suspected or confirmed case of COVID-19 onsite.

Safety Audits

In FY21, there were 12 risk-based audits completed, covering contractor management, chemical use and storage, dangerous goods, hazardous materials and safe work procedure verifications.

Safety Training

The FY21 safety training target of 1,849 hours was exceeded, with 3,559 hours of training delivered.

Training areas included: COVID-19 fundamentals including infection control, high risk work (EWP, forklift, confined space, working safely in construction, dogging/rigging, electrical testing, working safely at heights), mental health first aid and awareness, first aid & advanced resuscitation, risk management for workers, health and safety representative, incident response and management, injury management, first attack firefighting, ergonomics, manual handling, venue-specific inductions.

A consolidated safety induction for workers and contractors was implemented FY21 and is now part of annual compliance training.

**Incident reports (staff-related)
FY17-FY21**

Year	Number of staff incidents
FY21	87
FY20	93
FY19	162
FY18	175
FY17	174

The number of FY21 staff-related incident reports was 7% lower than FY20.

New workers compensation cases FY17-FY21

Year	Number of new workers compensation cases
FY21	10
FY20	12
FY19	30
FY18	36
FY17	31

Workers compensation claims continued to decrease comparing FY20 to FY21.

**Lost Time Injury Disease (LTID) incident
and frequency rates FY17-FY21**

Year	LTID^ Incident rate	LTID# Frequency rate
FY21	12.5	3.1
FY20	13.4	5.2
FY19	6.7	3.3
FY18	14.9	6.9
FY17	23.6	11.4

[^] Lost Time Injury Disease (LTID) incident rate is the number of work-related lost time injuries (1 day or more) per 1,000 employees.
[#] LTID Frequency rate is the number of work-related lost time injuries (1 day or more) per million hours worked.

The FY21 LTID rate of 3.1 is lower than FY20, and below the target of 7.3 for this year.

Workers compensation premium

The Opera House recorded 10 workers compensation claims in FY21, down from 12 in FY20. Two claims from FY21 remain open. The Opera House has been advised that the workers compensation component of its overall insurance premium has decreased by 14% (\$114k) in FY22.

Health promotion and wellbeing

- A Health Management Committee meets regularly (every six weeks).
- Weekly yoga, Pilates and fitness classes continued online during lockdown.
- 219 staff members and their families have joined the Fitness Passport program.
- 142 workers used the free physiotherapy program for non-work-related and work-related concerns.
- A weekly onsite physiotherapy program was implemented and proved to be very popular. This was put on hold due to COVID-19 lockdown.
- Fortnightly onsite counselling continued once lockdown lifted and was well used as was the EAP Program in general. Unfortunately the onsite counselling was put on hold due to COVID-19 lockdown.

- Specialised mental health training was developed for the security division and delivered to all 80 members of security staff, including tailored training for managers.
- 340 workers including staff and contractors participated in the flu vaccination program.
- Wellbeing promotions and activities occurred throughout the year including R U OK? Day, Safety Week (with a focus in 2020 on Wellbeing), Sun Safety, Women's Health Week and Heart Week.

Statutory/Government reporting

Details of injuries and prosecutions under Occupational Health and Safety Act 2011

There were no SafeWork NSW investigations, prosecutions or notices issued.

WORKFORCE DIVERSITY

The Opera House is committed to a workplace culture that displays fair practice and behaviour, and ensures all people are valued, respected and have opportunities to develop their potential.

Workforce diversity highlights in FY21 are outlined below.

Career pathway initiatives

- One student completed the ticketing internship program (90 hours of paid work), including training in customer service, ticketing software systems and administration.
- Six First Nations staff who completed the internship program continued to be employed at the Opera House.
- Eight First Nations students participated in our only week-long work experience program in the first week of June 2021. Unfortunately, our other planned work experience sessions and the First Nations Career Day did not take place as a result of the COVID-19 pandemic.
- The annual one-day Ready Arrive Work (RAW) program was also cancelled as a result of the COVID-19 pandemic. RAW is a partnership with the Department of Education, JobQuest and the Community Migrant Resource Centre – its purpose is to enable students to explore vocational pathways, gain a better understanding of workplaces, career planning and how to lead a successful career after school.

First Nations initiatives

- The Opera House First Nations Staff Network consists of First Nations staff members and is facilitated by our Advisor, First Nations Initiatives. This is an open invitation to all of our identified First Nations staff.

Opera House Pride

- This year the Opera House celebrated Wear it Purple Day in support of LBTQI+ youth with a staff morning tea and zoom trivia event organised by the SOH Pride group.

- A number of internal initiatives including: amended gender options available to staff in our payroll system and staff information, pronouns were introduced for inclusion in email signatures, and all customer-facing staff wore the SOH rainbow Pride badges for their shifts during Mardi Gras season (19 Feb-7 March 2021).

- SOH Pride have also supported initiatives with NSW Government's LBTQI+ network, Pride in NSW.

Training

- All new employees undertook mandatory e-learning modules as part of their induction, including a First Nations cultural awareness module. From FY22 annual compliance training will ensure that key policy modules, including First Nations cultural awareness modules are completed on an annual basis.
- 80 managers completed a two-hour session on diversity and unconscious bias presented by Diversity Council Australia.

Other initiatives

- In March 2021, the International Women's Day theme was #ChooseToChallenge and the Opera House's CEO, Louise Herron, and SOH Chair Lucy Turnbull participated in an online event facilitated by SOH staff member Georgia Durmush. Staff were able to submit questions for this event. We also asked staff what advice they would give their younger selves regarding gender equality and their responses were recorded and profiled throughout the week on SOH's staff intranet and internal social media platform, Workplace.

Table A. Trends in the representation of workforce diversity groups

Workforce diversity group	2025 benchmark or target	FY21
Women	50%	51.4%
Aboriginal and Torres Strait Islander people	3.3%	1.9%
People whose first language was not English	23.2%	18.6%
People with a disability	5.6%	1.0%
People with a disability requiring work-related adjustment	N/A	0.4%

Table B. Trends in the distribution index for workforce diversity groups

Workforce diversity group	Benchmark or Target	FY21
Women	100	106
Aboriginal and Torres Strait Islander people	100	N/A*
People whose first language was not English	100	85
People with a disability	100	N/A*
People with a disability requiring work-related adjustment	100	N/A*

*Note: A Distribution Index score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff. The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.



Sydney Opera House. Photo by Valeriia Miller.

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Our partners, sponsors and donors enabled us to broaden our reach, enriching lives with the power of performance and imagination at a time when it was most needed.



Entry to Stage Door, Sydney Opera House.
Photo by Ken Leanfore.


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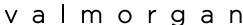
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Thank you to our donors who have made a gift in your will.

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The late Colin A Foster
The late R Furman
The late Joy Lindsay

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Hannah Brown	Anthony Cavallaro	Harry J Cormack	Ermes de Zan	Bronwyn Edwards	Heather Fowell	Dr David Gorman	Karen Harriott
Nicole Brown	Caterina Cavallaro	Jonathan Cornelius	Mel John del Barrio	Christine Edwards	Christine Foxe	Thomas Goudkamp	Diane Harris
Robyn Brown	Edith M Cavanagh-Downs	Dr Linley Cornish	Gustavo Delgado	Dr Maureen Edwards	Sandra Frecker	Thomas Gough	Louisa Harris
Julien Bru	Cecile Cecilio	Yvonne Corpuz	Suzanne Dellis	Michael Edwards	Tiffany Frecklington	Alan Goulburn	Ian Harrison
Elaine Bryant	Nicole Cerisola	Gregory Corr	Thomas Demmery	Patricia Edwards	Jo Freeman	Cathy Gould	Anna Hartley
Jennifer Bryant	Jeannette Chalmers	Esther Cossman	Liz Dempster	Kelly Ehrlich	Jane French	Brad Gowenlock	Joanna Hartley
Naomi Bryant	Rebecca Chalmers	Christine Cossor	Deborah Dennett	Peter Eichhorn	Prof Michael Frommer	Jessica Graham	Carly Harvey
Suzanne Bryce	Felicia Chan	Carolyn Cousins	Catherine Dennis	David Elderkin	Joanne Fryer	Marcus Graham	Frank Hasiuk
Andrina Bryson	Kim Chandler	Dr Steven Coverdale	Mark Dennis	Jenny Elliot	Christine Fu	Ryan Graham	Catherine Haszard
Katherine Buchan	Julie Chapman	Peter Cowan	Cindy Dent	Dominic Ellis	Raisa Fuerzas	Milica Grahovac	Dr Wendy Hawke
Eileen A Bucher	Teagan Chapman	Brendan Cowell	Jessica Dent	Richard Emery	Christine Fulcher	Jeanne Grainger	Corinne Hayes
Alison Buck	Sherlaine Charisiou	Chris Cowell	Andrew Denton	Dominic Emmett	Rafael Furniss	Robert Granger	Shirly Hazan
Kimberley Buckingham	Drew Charlton	Nicholas Cowell	Andrew Denver	Fiona Engall	Helena Gabanski-Sykes	Jonathan Gray	Bashi Hazard
Leonie Buckley	Felicity Charlton	James Cowie	Honorine Derosne	Juanita Englefield	Daniela Gaete-Muller	Les Gray	Helen Hazelwood
Vanja Bulut	Dr Andrew Cheetham	Damon Cox	Leigh Derwin	Kate Epstein	Renae Gallen	Larissa Gredig	Natalie Hazzard
Deborah y Bunnell	Kirsten Cheetham	Judith Cox	Philippe Desveaux	Rizz Erickson	Pauline Galvin	Alanah Green	Fay Hee
Beverley Burchell	Dr Alan Chenoweth	Simon Cox	Teresa Devine	Christine Cecilia Erskine	Lian Gan	Micaela Green	Felicity Heffernan
Kenneth Burgess	May Kay Cheung	Manuela Crank	Martin Dickey	Grace Espinoza	Rueben Ganeshalingam	Anne Greenaway	Patricia Heffron
Christine Burke	Kerry P Chick	Andrea Craven	Karen Dickman	Daniel Evans	Tracey Gapper	Jannette Greenwood	Lisa Heilgers
Anne Burley	Pie Ling Choo	Danae Crawford	Lewis Dilkes	Robert Evans	Gilbert Garcia	Kaitlin Greer	Lisa Heinze
Dr Josephine Burnand	Dr Kerri Chow	Anne Cregan	Lauren Dillon	The Hon Justice Elizabeth Evatt AC	Dr Bruce Gardiner	Charlotte Greig	Ella Helene
Cecily Burnett	Kim Christlo	David Cribbin	Jan Dilworth	Brett Evens	David Gardiner	Victoria Gresson	Keith Hemsley
Phaenelagh Burnett	Helen Christopher	John Crocker	Jenny Ding	Sandra Everitt	Stephanie Garland	Olga Grigorchuk	Jason Henchman
Morgan Burridge	Sylvia Chu	Gillian Croft	Iwan Diran	Alison Ewings	Paul Garrett	Tim Grimwade	Leonie Henderson
Emily Burton	Louise Churchill	Shaun Cromie	Anja Dix-Eberhardt	Dr Ann Eyland	Sandra Garrie	Imogen F Griscti	Stephen Henderson
Jennifer Burton	Dr Sonia Cianci	Daniel Crosariol	Kylie Dodd	Diane Fagan	Bernard Garry	Dominique Grognard	Jennifer June Hendry
Mandy Bussey	Michael Civitano	Kevin Crosland	Belinda Dodds	Susan Fakes	Marlene Gately	Dr Joanne Groom	Katie Hendry
Edwina Butler	Christine Clark	Prof Rosalind Croucher AM	Helen D Dodshon	Kellie Falzon	Anthony Gatt	Pierre-Louis Guillard	Bob Hennessy
Judith Butler	Karen Clark	Michael Crowley	Anita Doherty	Jiana Fan	Robert Geammal	Fatma Gulen	Hannelore Henning
Louise Butler	Stuart Clark	Sarah Crowley	Frances Doherty	Xun Fan	Susana Gelabert	Jane Gull	Peter Hennings
Jemima Butt	Liz Clarke	Kerry Crowther	John J Doherty	Tom Farmakis	Joan Gentin	David Gutierrez	Anne Henshaw
Jessica Ballantyne Butz	Megan Clarke	Annette Cullinan	Denise Domingo	Lauren Farmer	Nikki George	Gabriella Guy	Brian Herbert
Simone Bye	Dr Zoe Clayton	Anne Curtin	Annette Donaldson	Sara Farmer	Livia Gerber	Dr Richard Haber	Claire Herbert
Wayne Cahill	Denise Clements	George Curtis	Stuart Donaldson	John Farrell	Attif Gharbi	Kate Haddock	Nicholas Herlihy
Karyn Cai	Ruth Clulow	Kylie Curtis	Valerie Donat	Suzi Farren-Price	Julie Gibbs	Prudence E Haddon	Anne Hibbard
Sharon Calder	Margaret Coates	Joel Cusack	Camilla Done	Hugh Farrimond	Melissa Gibson Darling	Jennifer Haden	Alice Hickey
Katherine Calhau	Susan Cobham	Chris Cutler	Luchun Dong	Nilesh Fatania	Amelia Gibson	Chitiur Hadinata	Erika Hien
Julie Callaghan	Timothy Cocks	Marije Cvetanovski	Michael Donohoe	Karen Faulkner	Denise Gibson	Phil Haeusler	Wendy Higgins
Dr Olga Camacho Duarte	Rita V Coenen	Lidia Dabrowski	Mark & Amanda Donovan	Margaret Faulkner	Gary Gilday	Mayumi Hagiwara	Chris Hill
Kirsten Camarsh	Lace Cogan	Jonathan Dalgliesh	Victor Dorsen	Anne Fawcett	Chantal Giles	Dr Deirdre Hahn	Jicki Hill
Dr Brad Campbell	Cynthia Coghill	Amelia Dalton	Deborah Douglas	Cameron Fellows	Dan Gill	Peter Halas	Ron Hill
David Campbell	Peter Coghill	Johanna Dalton	Simone Doulaveras	Marius Fenger	Vivien Gillett	Jennifer Hales	Richard Hilliar
Dominic Campbell	John Cola	Diana Daly	Virginia Downes	Dr Luana Ferrara	Stephen Gittoes	Biljana Haljicki	Dr Yiu Key Ho
Frank Campbell	Frank Coldwell	Helen Daly	Andrew Downs	Gai Ferrari	Denise Gittus	Ella Hall	Annie Hodgson
Larissa Campbell	Lynette Cole	Margaret Daly	Ian Doyle	Julia Ferreira	Pamela Giurissevich	Alex Hallett	Dr Peter Hoey

Judy Hogg	Connie Jessup	Julia Klenke	Robyn Leyden	Rodney Mason	Kerrie McVicker	Belinda Mulholland	Rosemary Palmer
Barrett Hogue	Tanya Jewell	Julien Klettenberg	Tana Li	Tina Mason	Annette Mead	Niromi Mulholland	Neil Palmisiano
Marie Holland	Amy Jin	Jane Klosowski	Mara Lidums	Fiona Massie	Lyn Meagher	Sabine Muller	Diane Panther
Raymond Holland	Eleonore Johansson	Matt Knapp	Helen Lierz	Jennifer Mast	Jennifer Meaney	Kym Mullins	Susan Pardel
Dr Robin Holland	Margaret Johns	Stefan Knight	Keith Ligtermoet	Holly Masterman	Cate R Medcraft	Marina Mullins	Kathryn Park
Ken Holloway	Beverley Johnson	Philip Knox	Ridia Lim	Geoff Mathews	Lynne Medici	Adrian Murphy	Soojin Park
Michaela Holloway	Beverley Johnston	Dr Dagmar Koethe	Vivien Lim	Jacqueline Mattei	Jann Mehmet	Angela Murphy	Alix Parker
Carla Holmes	Joanne Jolly	Ben Korbel	Julia Limb	Joanne Matthews	Meg & Campbell Meldrum	Edwina Murphy	Glen Parker
Dominique Holmes	Anna Jones	Ed Korber	Suellyn Lin	Nirah Mattila	Ola Melin	Janice Murphy	Maralyn Parker
Mary Holstein	Rebecca Jones	Diana Koren	Susan Lindsay	Dan Maurici	Tracy Mellor	Dana Mutch	Trevor Parkin
Per Holt	Shelley Jones	Olga Korobko	William Linehan	Jane Mawson	Barbara Melo	Andrew Myers	Dr Jason Parlett
Natalie Holtsbaum	Sydney Jones	Julia Kosky	Mia Lion	Susan Maxwell	Nicole Mendes	Kyle Nacard	Simon Parmeter
Petra Home	Fiona Joneshart	Jennifer Krallis	Bart Lismont	Tanya Maxwell	Vanessa Mendoza	John Nagy	Daniel Parsons
Susan Hoopmann	Marijke Jonkman	Dr Colin Kratzing	Peter List	Carole May	Maneka Menon	Vanessa Nami	Gary Parsons
Deborah Hopkins	Fiona Joy	Dr Peter Krinks	Gill Lister	Elizabeth May	Shiwani Menon	Gary Napier	Sebastian Pascu
Sian Hopkins	Rob Joyner	Miro Kroon	Dr Tore Listou	Maeve May	John Merity	Tanya Nash	Eleonora Paton
Beth Hopwood	Richard Kabbaj	Elena Kross	Leonie Liu	Stanley May	Bonita Mersiades	Bartolo Natoli	Fiona Patterson
Katherine Hoskin	Melissa Kaczmarek	Patricia Krupski	Amparo Llanos	Victoria May	Ruth Mewton	Liz Neal	Louise Patterson
Patrick Houlihan	Elizabeth Kalucy	Denise Kruse	Sally Loane	Sue Maybury	Anna Meyerowitz	Jane Neave	Lynda Paull
Kelly Hourigan	Mangalore Kamath	Chris Kuan	Matthew Lobb	Thomas McDonnell	Craig Michie	Nola Nettheim	Heather Payne
Patricia Howes	Anton Kapel	Michelle Kuan	Susan B Lockhart	Jim McArthur	Wolfgang Miko	Darren Newington	Helen Payten
Graham Howie	Alex Kathestides	Kevin Kurup	Michael Loke	Michael McArtney	Chris Mikul	Raef Newitt	Sylvia Payten
Susan Hoy	Linda Katsikandarakis	Reiko Kusuda	Nongluk Longlom	Margaret McAuliffe	Rosa Milin	Debra Newman	Gord Pearce
Sylvia Hrovatin	Catherine Katz	Raymond Kwan	Melissa Lord	Maureen McCabe	Misty Miller	Cheryl Ng	Maureen Pearce
Katie Hryce	Luba Kaye	Jasey Lim	Sarah Lorimer	Dr Patricia McCabe	Prof Sarah Miller	Ping Jin Ng	Linda Pearsall
Xiaokang Hu	Roseanne Keain	Sam La Rocca	Leoni Lottering	Alison McCann	Terry Miller	Ann Nguyen	Jane Peden
Deveri Hudson	Peter Kearney	Joan Laban	Emily Louverdis	Kerry McCann	Marinella Milne	Ngarie Nicholls	Jasper Peel
Dr Rosalie Hudson	Catherine Keegan	Andrea Laborde	Brenda Lowe	Fiona McCarthy	Helen Milton	Dan Nicotra	Amanda Peirce
Abirami Hughes	Leta Keens	Paul Lam	Colin Lowe	Don McClintock	Jeanette Minifie	Jenna Nielsen	Heather Peisley
David Hughes	Marisa Kelen	Ruth Lambert	James Lowe	Alison McDonagh	Ian Minnett	Cornelis Nieuwendyk	Karen Pennings
Dixie Hughes	Breeda Kelly	Anne Lambin	Ross Lowe	Anna McDonald	Lorraine Minton	Jeanette Nimmo	Elinor H Perchorowicz
Yuxin Hui	Debra Kelly	Dr Janaki Lambotharan	Adam Luchjenbroers	Charlotte McDonald	Jeff Mitchell	Sarah Nixon	Frances Perkins
Colette Hull	Garry Kelly	Michael Lambrou	Patricia Ludgate	Clarissa McDonald	Andrew Moate	Heather Nolan	Beverley Perlstein
Lady Joyce Hunt	Georgia Kelly	Terence Lan	Yu Luo	Jemima McDonald	Paul Molloy	Hannah Nolte-Franzen	Lidia Perri
Claudia Hunter	Matthew Kelsall	Chris Lancaster	Christine Lustri	Barbara Mcdonald	Vanessa Mcdonald	Caroline Nooroo	Lara Perry
Emma Hunter	Anthony Kemeny	Micheline Lane	Fiona Lyda	Will McDougall	Carole Molyneux-Richards	Nadine North	Sarah Peschardt
Pete Hurst	Denise Kemp	Tanya Lane	Susan Lynch	Alan McDowell	Tim Montague-Jones	Sandra North	Andrew Peters
Norma Hurtado	Paul Kemp	Susan Lang	Wendy Ma	Wendy McEvilly	Oxana Monteleone	Patricia Nugent	Dubravka Petrovic
Ashley Ibarburu	Troy Kenah	Richard Langstaff	Ian Mabbutt	Karen McEvoy	Adam Moore	Mary Eileen Nunn	Stephen Pfeiffer
Lucy Illek	Nicholas Kennedy	Elinor Langtry	Lesley Macdonald	William McFarland	Dr Carmel Moore	Colin O'Brien	Dr Susan Phillips
Rita Ince	Maree Kenny	Nora Amalia Laso	Julie Macey	Sandra McFaul	Dean Moore	Katie O'Brien	Van Nhi Phung
Ardelia Indradi	Belinda Kent	Andrew Lauchlan	Jamie Macfadyen	Ellen McGaughy	Eugene Moore	Laura O'Brien	Erika Pidcock
Mabel Inguanzo	Martin Kent	Sam Laughlin	Doug MacLellan	Michelle McGee	Pamela Moore	Nicola O'Brien	Virginia Pilien
Sue Innes	Jen Kentish	Nicole Laurance	Alastair Macleod	Rebecca McGhie	Stephen Moore	Mel Ocallaghan	Dr Roger Pillemer
Noshir Irani	Julie Khalid	Samuel Laverty	Jane MacLeod	Amanda McGranaghan	Elizabeth Moorhead	Kelly O'Connor	Mayara Pinto
Barbara Irvine	Mi Mi Khine	Robert Laws	Michele Madigan	Kirsten McGuire	Fajeria Moosa	Paul O'Donnell	Elena Pisareva
Tricia Irwin	Sakineh Khoshkish	Wen Lay	Karen Maher	Katie McHugh	Kristina Morales	Ron O'Donnell	Tracy Piscopo
Virginia Isava	Dianne Khouw	Dr Dieu Le	Dr Masoud Mahmood	Alan McIlfatrick	Paddy Morgan	Sofia O'Donoughue	Sihil Piyasiri
Franwyn Jacka	Janet Kidd	Theresa Le	Enda Mahoney	Janelle McIntosh	Dr Robert Morley	Frances O'Donovan	Julien Playoust
Allan Jackson	Vicki Kiddle	Paul Leary	Manar Malek	Anund McKague	Diane Morris	Gerry O'Dowd	Kym Plenge
Hilary Jackson	Michelle Kielly	Cedric Leathbridge	Julie Maloney	Margaret McKenna	Katharine Morris	Joan O'Dwyer	Michael Plon
Tracey Jackson	Brent Kijurina	Ayesha Lee	Sanna Malveholm	Chemene McKenzie	Robyn Morris	Wendy O'Grady	Penny Plumbe
Sean Jacobs	Siobhan Kilgariff	Donna Lee	Dr Tim Mander-Jones	Judith McKernan	Alex Morrison	Queenie Olive	Kirsten Plunkett
Dr Sue Jacobs	Bridie King	Elizabeth Lee	Heather M Manley	Steve McKnight	Conor Morrison	Catherine Oliver	Jacqui Pobje
Jo Jacobson	Katerina King	Fona Lee	Taryn Marchant	Megan McLachlan	Sara Morrison	Patricia Oliver	Bob Pollard
Bjarne Jakobsen	Leonie King	Julie Lee	Merilyn Marel	Leigh E McLaughlin	Andrew Mosier	Tracy Olverson	Dr John Pollard
Allen Nicholas James	Peter King	Julie Lee	Mateo Marin	Keiran McLean	Jo Moss	Helen O'Moore	Emily Polson
Jeanette James	Rodney King	Steven Lee	Tina Markos	Kizia McLean	Kevin Mossberger	Bernadette O'Neill	Kathryn Porteous
Alison Janes	Ross King	Jennifer Leece	Jayne Marsh	Timothy McLeod	Steven Mothersill	Karen O'Prey	Kellie Portuese
Danni Janus	Dr Warren King	Robert Lees	Robert Marsh	Ryan McMahan	Shereen Mouafi	Robyn Ormerod	Chris Potter
Alexander Jardine	Sean Kinread	Roslyn Lenehan	Fran Marshall	Pamela McMillan	Gary Mountford	Colleen O'Sullivan	Susan Potter
Julie Jardine	Natalia Kirichenko	Tatiana Lenton	Helen Marshall	Carolyn McMullan	Louise Moussa	Roxanne Ottaway	Andrew Powell
Robert Jefferies	Chris Kitching	Ariane Leondaridis	Barbara Martin	Terence McMullen	Larry Mowbray	Sally Oughton	Joshua Praptasuganda
Dr Rebekah Jenkin	Heather Kjoller	Gina T Leone	Christopher Martin	Wendy McMurdo	Karen Moyes	Melanie Owens	Elise Pratesi
Benita Jensen	Leonie Klap	Marina Leong	Craig Martin	Michelle McNamara	Elaine Moyies	Julie Pacey	Eric Prentice
Rachel Jensen	Dr Brendan Klar	John Levido	Dr Inken Martin	Sharon McNeil	Catriona Muir	Maria Pagano	Janelle Prescott
Cherie Jessop	Rory Kleeman	James Levy	Jacqueline Martin	Lesley McNeill	Leona Mulcahy	Louise Paisley	Gracy Prestin

Michael Preston	Christian Roesner	Nirmal Kumar Selvaraju	Barbara Sparrow	Elise Josephine Thomson	Robyn Vidler	Ann Wilkie
Helen Price	Christine D Rogers	Kate Serisier	Christine Spencer	Virginia Thornburg	Dr Kelly Vince	Sarah Wilkins
Nicola Price	Grant Rogers	Kaitlin Serrano	Alice Spigelman AM	Craig Thornton	Wendie Vince	Greg Williams
Simon Prone	Trudie Rogers	Veronica Sestic	Matthew Spillane	Pamela Tibben	Dr Shrey Viranna	Kerrie Williams
Susan Prosser	Deborah Rohan	Johanna Seton	Tim Stastny	Susan Tiffin	Elizabeth Vleeskens	Michelle Williams
Dr Andrew Prouse	Heather Roland	Suzy Shallvey	Iulia Stefaniuc	Margaret Tilley	Karen L Volich	Tate Williams
Mark Purkiss	Barbara Rolfe	Pella Shalvey	Lauren Stefanou	Max Ting	Dr Ben Vosloo	Vicki Williams
Sue Purves	David Rolph	Mary Shannon	Luz Stenberg	Lorenzo Tito	Pat Waddingham	Colleen Wilson
Guo Qiu	Agata Romero	Diane Michel Shapcott	Eva Stepankova	Byron Tobin	Kristy Wade smith	Mary Wilson
Carolea Quattromani	Stevie Rooney	Georgiy Shapovalov	Anne Stephens	Pierre Tohme	Nilesh Wagh	Norman Wilson
Dr Patricia Quealey	Erica Rootham	Mark Sharman	Richard Stephens	Vanessa Tomic	Adam Wain	Thuc Wilson
Kathryn Quick	Diana Rosales	Elizabeth Sharota	Keti Stevanovski	Jennifer Tomlinson	Mark Wakely	Jennifer Winch
James Quille	Brett Rosen	Alice Sharp	Lauren Stevens	Xin Tong	Sara Walker	Charles Winn
Bernadette Quirke	Ana Maria Ross	Barbra Sharp	Kim Stevenson	Kerry Tongue	Jennifer Wallace	Linda Winn
Raina Rabin	Colleen Ross	Grant Sharp	Grant Steward	Robert Tongue	Robert Walls	Michael Winter
Dr Alex Radojevic	Joanna Ross	Christine Sheard	David Stewart	Susan Tonks	Anna Walsh	Larry Woldenberg
Astrid Raetze	Joyce Rothwell	Roslyn Sheather	Anne Steyer	Alma Toohey	Virginia Wamsteker	Peter Wolfe
Belinda Rahim	Anna Rottger	Adj Assoc Prof Anna Shepherd	Caleena Stilwell	Nona Torbeev	Kevin Wang	Mark Wolfram
Veronica Rainbird	Caitlin Rowe	Robert Shepherd	Elaine Stockings	Carlos Toscano	Lisa Wang	Tim Woloch
Shaun Rainford	Gayle Rowe	Anand Shinde	Diana Stojanovich	Matthew Tottenham	Shirley Wang	Amelia Wong
Winifred Ramdas	Margaret J Rowe	James Short	Lisa Stokan	Belgin Tran	Katrina Wannan	Grace Wong
Katherine Rance	David Rowland	Natalia Shushkevich	Joanna Stokes	Renata Travnik	Susan Wannan	Henry Wong
Dr Jennifer Randall	Lynette Rowland	Rachel Sieff	Elizabeth Storer	Tamara Treffiletti	Carolyn A Ward	Stacey Wong
Robert Randall	Bill Royal	Emma-Jo Siemon	Jeremy Storer	Nina Treffkorn	Robert Waterworth	Chris Wood
Helen Rankin	Rani Rozario	Jia Siew	Deborah Stow	Howard G Treisman	Hugh Watson	Dr David Wood
Corinne Rapp	Diane Rudd	Julia Simpson	Judith Stromer	Linh Trinh	Lynn Watson	Elizabeth Wood
Damien Rath	Dr Paul Russell	Robin Simpson	Vicky Strudwick	Una Trundle	Michael Watson	Sophie Wood
John Ravic	Susan Russell	Suzanne Simpson	Janice Stubbs	David-liam Truong	Hilary Watt	Woody Wood
Guy Rayner	Christine Russo	Alistair Sinclair	Lourdes Subijano	Ernie Tsai	Adi Watters	Dorothy Woodgate
Queen Lyn	Catherine Ryan	Teri Singer	Jon Suffolk	Georgia Tsamis Tsamis	Jason Watts	Cheryl Woodley
Samuel Rees	Clint Ryan	Harpreet Singh	Grant Sullivan	Liza Tse	Nicole Watts	Caroline Woodward
Barbara Reid	Darcy Ryan	Aiyngkaran Sivanathan	Mary Sullivan	Hisato Tsuji	Jennifer Way	Rosemary Workman
Grant Reid	Kevin G Ryan	Rachael Skapik	Deborah Sulway	Helen Tuite	Jennifer Wearne	Simon Wright
Kate Reid	Richard Ryan AO	David Skelton	Peter Sumares	Michael Tuite	Rosemary E Weaver	Dr Tammy Wu
Maxine Reid	Dusanka Sabic	Daniel Skinner	Luke Sutcliffe	Geoffrey Tunbridge	Nicholas Webb	Anna A Wyke
Shelley Reid	Rory Sain	Jann Skinner	Elizabeth Svoboda	Estella Tung	Scott Webb	Gail Wykes
Bernadette Reilly	Kathrin Samad	Mitchell Skinner	Dr Annie Swanton	Shu-Fang Tung	Matrix Webber	Troy Wylie
Susan Reimer	Jane Sampson	Snezana Jana Skopec	Deborah A Sweeney	Clare Turner	Christine Webby	Lili Xia
Jo Reinhard	Viorica Samson	Alex Sky	Mary Sweeney	Hayley Turner	Elizabeth Webster	Mirna Yacoub
Verena Reinhard	John San Diego	Elena Sladkova	Patricia Sykes	Leda Turner	Lamia Wehbe	Cecilia Yan
Derek Renouf	Leonida Sanchez	Colin Smart	Margaret Symington	Beth Upton	Pamela R Wellham	Winnie Yao
Rebecca Retzlaff	Gordon Sanson	Georgia Smit	Stacey Szabo	Kelly Upton	Marn Weng	Ching Ching Yeoh
Raina Reyes	Partha Sarathy	Bernard Smith	Yumi Takahashi	Judith Vago	Jens Wentrup	Aria Yin
Anne Reynolds	Lynn Sarsfield	Carolyn Smith	Jocelyn Tan	Lisa Vaile	Anne West	Andreana Young
Helen Reynolds	Dr Alison Saunders	Grant Smith	Junzhong Tan	Maria Vainio	David West	Laurie young
Elizabeth Reznick	Carol Saunders	Nathan Tan	Nathan Tan	Guillaume Vallee	Stephen West	Rita-Marie Young
Barry Rhodes	Felicity Saunders	Jann Smith	Brad Tannahill	Bruce van der Graaf	Westpac Group	Maria Yuntseva
Gary Rhyder	Fleur Savage	Dr Kristie Smith	Kirsty Tanner	Catherine van der Rijt	Nadia Wettstein	Esther Yustia
Barbara Richardson	Hiroko Sawai	Leaoni Smith	Peter Tannous	Sarah van der Spuy	Rachael Wheatley	Karly Zacharia
Colin Richardson	John Saxon	Michael Smith	Ratcha Taphra	E F van der Tang	Roslyn Wheeler	Dr Katina Zammit
Dan Ridley	Alan Sazant	Sandra Smith	Craig Tapper	Mariam van Enst	Shaunagh Whelan	Jennifer A Zeller
Beverley Ripley	Diane Schaffer	Sharon Smith	Aidin Tavakoli	Jane van Hagen	Jerry Whitcomb	Jenny Zhang
Thomas Rivard	Emma Schapel	Warwick Smith	Greg Taylor	Dr Martin van Kranendonk	David White	LiLing Zheng
Natalie Rivera	Anna Schibrowski	Catherine Smithson	Jamie Taylor	Adam van Rooijen	Lucinda White	Catherine Zhu
Carolyn Roach	Chris Schmutz	Dr Andrew Smycz	Mark Taylor	Tracey van Weelde	Nicole White	Lauren Zilifian
Fran Roberts	Heather Schoenheimer	Diana Snape	Sarah Taylor	Sophie Vanderkelen	Dr Tim White	Ian Zucker
Gayle Roberts	Jennifer Schroeder	Sue Sneddon	Sue Temple	Stephen Varady	Nicky Whiteing	Eric Zurcher
Wendy Roberts	Willi Schultheiss	Amanda Snelling	Diane Tennie	Ashur Varde	Mark Whiteman	Alex Zuur
Christine Robertson	Arlene Schwartz	Pawel Sobucki	Test West	Nicole Vardis	Brett Whitford	Anonymous (9)
Michelle Robertson	Cathie Scott	Tuti Soemino	Lynda Tesvic	Stephen Varga	Teresa Whitlock	
Nicola Robertson	Gene Scott	Richard Soesman	Adrian Thai	Gerald Vassallo	Samantha Whittemore	
Michele Robins	Rainer Sdorra	Dr Tracey Solomons	Felix Theska	Dr Veronica Vatiliotis	Rebecca Whittle	
Amanda Robinson	Neil Seage	Hyun Song	Jodi Thiessen	Maribel Vega Ramirez	Sheron Wicks	
Rachel Robson	Mark Sefton	Gilda Soto-Cares	Dr Adele Thomas	Andrea Velasco	Emma Wiecek	
Jana Rodden	Harry Seiffhart	Jean South	Anna Thomas	Fon Vella	Carola Wiksten	
Margaret Roden	Verica Sekulic	Christina Southan	William Ernest Thomas	Laura Vickers	Gabriel Wilder	
Dr Craig Rodgers	Melissa Sellars	Adam Sparrow	Deborah Thompson	Adriana Vidal	Victoria Wildie	

Contact Information

Information about our normal hours of operation and services is included below. There may be some changes to these arrangements as a result of COVID-19 so customers are advised to check the website for the latest, most up-to-date information.

Hours of operation

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

Box Office

The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Normal opening hours are Monday to Saturday 9am to 8.30pm, and Sunday 9am to 5pm. Operating hours can vary and extend outside these times in accordance with performance schedules. For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

T 612 9250 7777

E bookings@sydneyoperahouse.com

P Box Office
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

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

Contact centre

Open for telephone bookings and enquiries 9am to 5pm, Monday to Sunday.

T 612 9250 7777

W [sydneyoperahouse.com](https://www.sydneyoperahouse.com)

E bookings@sydneyoperahouse.com

P Contact Centre
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

Car parking

Wilson Parking operates a car park at the Opera House open 24 hours, seven days a week. Entry via the Opera House end of Macquarie Street, Sydney.

T 1800 PARKING (1800 727 5464)

E info@wilsonparking.com.au

Welcome Centre

The Welcome Centre is located on the Lower Concourse level of the precinct and, during normal operations, facilitates ticket sales and group check-in services for guided tours. The Welcome Centre also houses a popular retail store, offering guests a range of souvenir keepsakes to commemorate their visit to the Sydney Opera House. The Welcome Centre operates daily from 8.45am to 5pm, excluding Christmas Day and Good Friday. Trading hours may extend further during peak periods.

Guided tours

There have been a number of changes to tours and precinct experiences as a result of the coronavirus pandemic. For the latest information and updates about our tourism offerings, please visit [sydneyoperahouse.com](https://www.sydneyoperahouse.com).

The official one-hour guided Sydney Opera House Tour takes visitors inside the UNESCO World Heritage landmark to discover the stories behind Danish architect Jørn Utzon's remarkable achievement. The tour runs daily from 9am to 5pm, and is also available in French, German, Spanish and Mandarin. French tours are offered once a day on Monday, Wednesday and Friday; German tours once a day, Monday to Friday; Spanish tours once a day on Tuesday, Thursday and Friday; and Mandarin tours run once a day, daily.

The Opera House also offers 30-minute tours in Japanese, Korean and Mandarin, through some of the Opera House's performance venues which provide rare photography opportunities. The Asian-language tours run daily between 9.15am and 4.15pm.

The Architectural Tour takes visitors deeper into the process of building the Sydney Opera House. This one-hour journey focuses on the incredible feats of engineering and amazing discoveries during the construction of a global icon.

The Backstage Tour reveals the inner workings of one of the world's busiest arts centres. Small groups take a two-hour journey into the backstage world and finish their VIP experience with breakfast in the Green Room – the exclusive domain of Opera House staff and performers. The Backstage Tour runs daily at 7am.

The one-hour Junior Tour caters to families and includes interactive activities and unexpected twists and turns. The Junior Tour runs during school holidays.

The Tour & Dine experience gives visitors the opportunity to have a beautiful meal at Opera Bar either before or after their Sydney Opera House Tour. The Tour & Dine runs daily with no minimum numbers required.

When in operation, tours can be purchased from the Box Office, Level 1 (upper level), at the Tour Meeting Point (Lower Concourse) or online via the Opera House website.

T 612 9250 7250

W [sydneyoperahouse.com/tours](https://www.sydneyoperahouse.com/tours)

E TourismBookings@sydneyoperahouse.com

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Administration and general enquiries

General enquiries can be made 9am to 5pm, weekdays.

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Annual report project team

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Daisy Zheng, Welcome Team Ambassador.
Photo by Ken Leanfore.

Our History

October 2020: Don Burrows Tribute.
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March 2020: Joan Sutherland Theatre,
The Building at Rest. Photo by Daniel Boud.

2019: John Coburn's *Curtain of the Moon* on display in the Drama Theatre in 2019.
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2015: Kulgoodah Dancers, Dance Rites.
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2012: Rhoda Roberts, *Deadly Voices*.

2008: Luminous Lighting of the Sails for Vivid Live
2008, curated by Brian Eno.

2007: Accessible Babies Proms.
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Chair's Message

Lucy Turnbull AO. Photo by Daniel Boud.

CEO's Message

Louise Herron AM. Photo by Ken Leanfore.

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