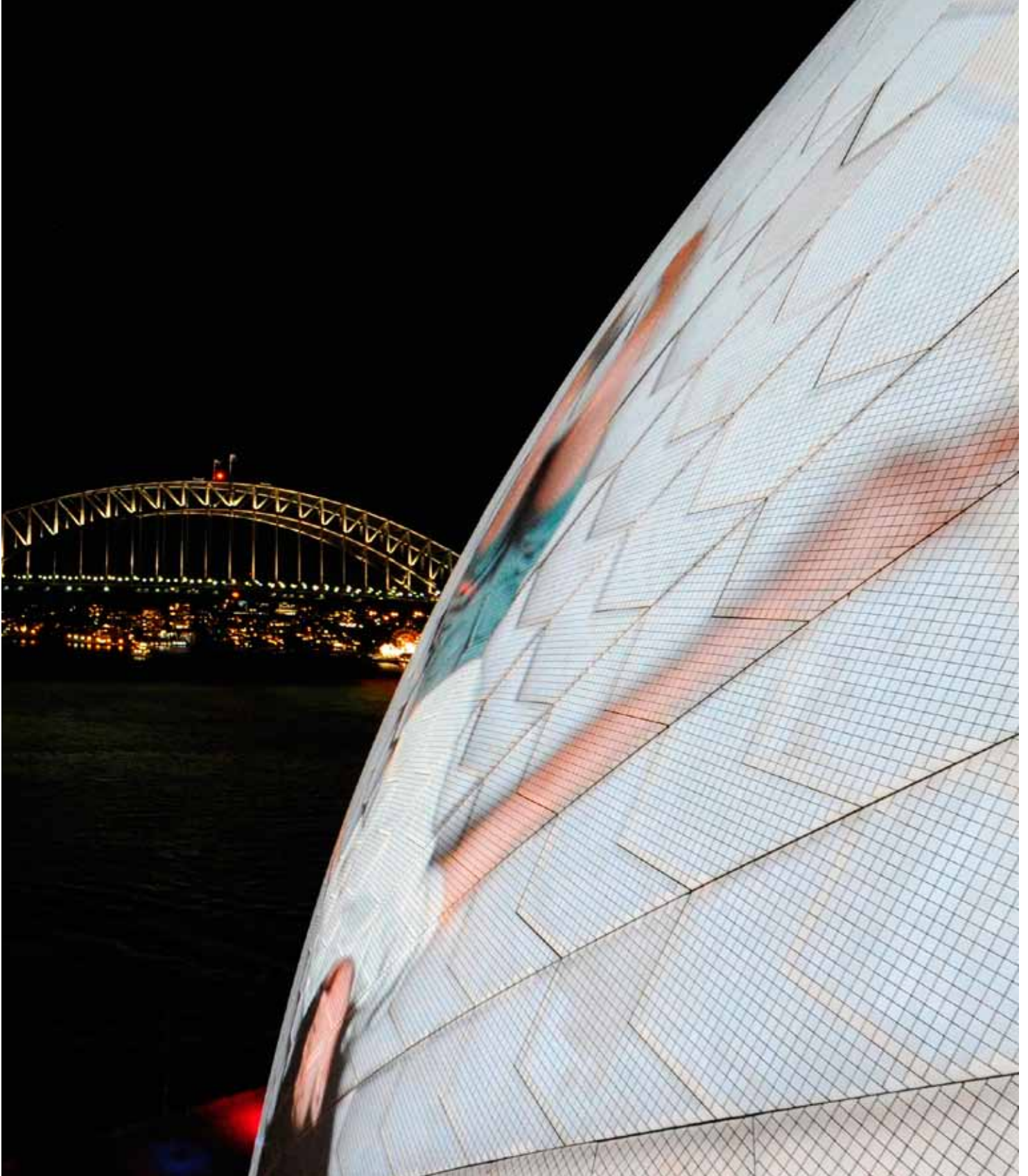
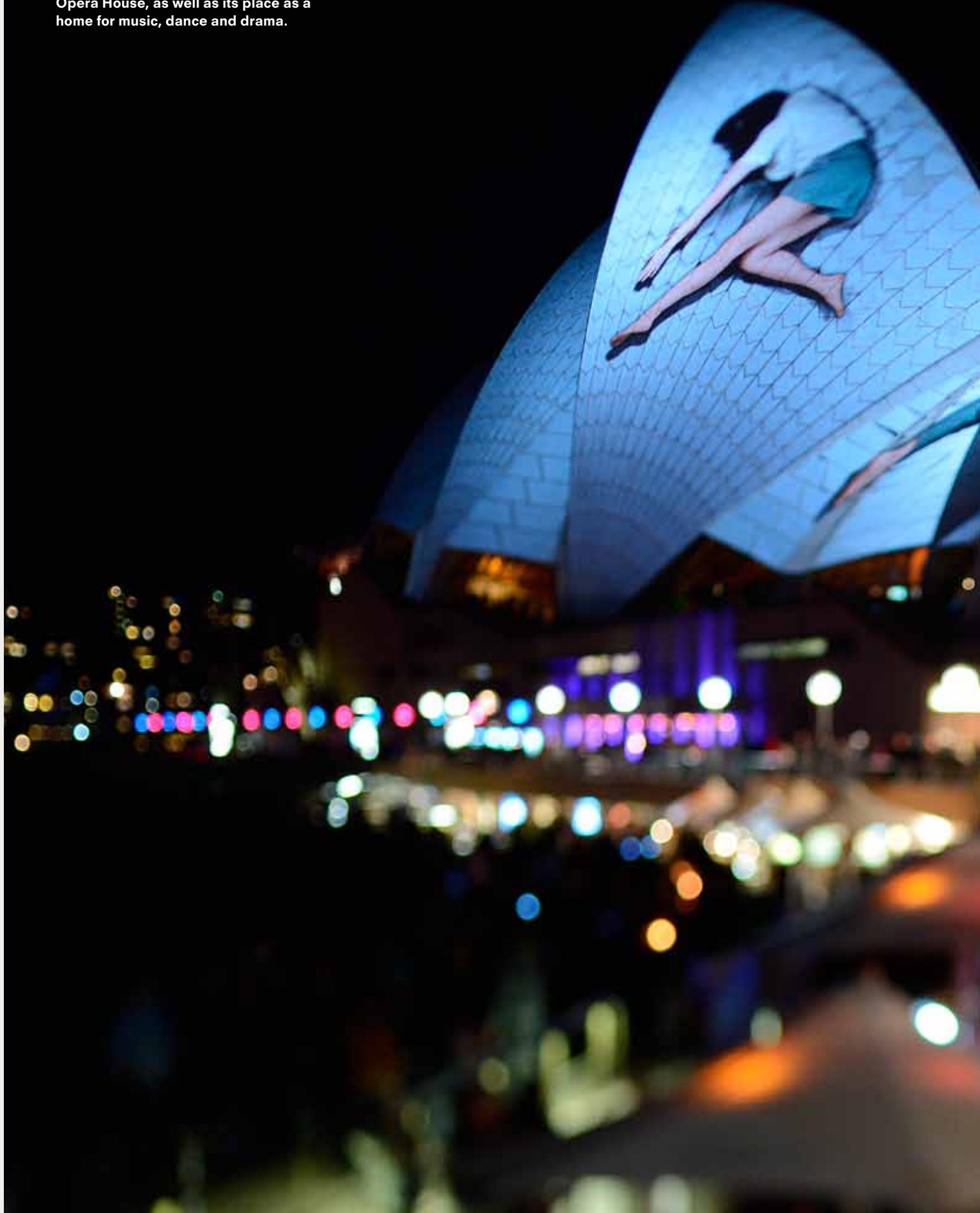


SYDNEY OPERA HOUSE

ANNUAL REPORT
2011/12



Multi-award winning German design collective, URBANSCREEN was commissioned as part of Vivid LIVE to create a new artwork that explored both the iconic sculptural form of Sydney Opera House, as well as its place as a home for music, dance and drama.





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Sydney Opera House is a global icon, the most internationally recognised symbol of Australia and one of the great buildings of the world.

We are committed to continuing the legacy of Utzon's creative genius by creating, producing and presenting the most acclaimed, imaginative and engaging performing arts experiences from Australia and around the world; onsite, offsite and online.

We are one of the world's busiest performing arts centres, with seven primary performance venues in use nearly every day of the year. In 2011/12, 1,808 live performances were enjoyed by over 1.3 million people.

Sydney Opera House is a core part of the national cultural fabric and an important piece of tourism infrastructure. More than 8.2 million people from Australia and around the world visit Sydney Opera House each year and some 300,000 people take part in guided tours.

A 2008 report to the Commonwealth Government (Economic Activity of Australia's World Heritage Areas) estimated Sydney Opera House contributes \$758.4m in direct and indirect household income and 12,165 direct and indirect jobs to the Commonwealth.

We are also a community symbol that unites Australians from all geographic, cultural and socio-economic backgrounds. Nationwide research has shown that 95% of Australians, wherever they live, see Sydney Opera House as a national icon and a source of national pride.

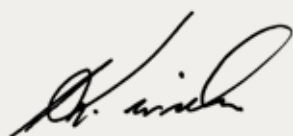
We are a public trading enterprise that generates 85% of its operational funding through commercial and other ventures (food & beverage, ticket sales, venue rentals and associated business, retail, tourism, and fundraising). The balance of 15% of operating funding and the funding for maintenance of the Sydney Opera House building comes from the NSW State Government through Annual Endowment and Strategic Asset Maintenance grants respectively.

In July 2007 Sydney Opera House was inscribed on the World Heritage list by UNESCO as a "masterpiece of human creative genius". Importantly, our commitment to leadership in performance and creativity goes hand in hand with our responsibility to look after this great building – to uphold its beauty and integrity but also to maintain it as a living, working space.


We have a responsibility to resident companies, artists, audiences and the community to ensure that this process of renewal and rejuvenation is consistent with our role of cultural adventurer.

The Hon. George Souris MP
MINISTER FOR THE ARTS

We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2012, for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Audit and Finance Act 1983.



KIM WILLIAMS AM
CHAIRMAN



LOUISE HERRON
CHIEF EXECUTIVE

2011/12 Highlights

Artistic Excellence

1



21

20,317 people attended the Festival of Dangerous Ideas, 50% attendance increase on prior year

Indigenous programming and artists opportunities increased

23



21

Vivid LIVE attracted 37,250 people and four performances were streamed live to an audience of 916,819 online



23

Summer At The House, 216 performances, 126,165 people, 51% were first time patrons to Sydney Opera House

Celebrations commenced in 2012 for Sydney Symphony's 80th Anniversary and The Australian Ballet's 50th Anniversary

Community Engagement and Access

2



37

1,609 students from NSW Priority Funded schools provided access to performances through Arts Assist



37

15,000 people attend free Open Day 2011



37

Digital tour excursions and drama workshops provided to 63 schools, 3,165 students

Youth Advisory Committee established

45

Two-year Indigenous School Based Trainee program launched

41



Website visitation reached 4.49 million, 405,830 Facebook check-ins, 172,401 fans and followers on social media

45

AWARDS

B&T Awards
Marketing Team of the Year 2011
Best Ad Campaign for The Ship Song Project

Helpmann Award
Best Ballet/New Dance Work
Can We Talk About This?

Australian Interactive Media Industry Association Award – Best Cultural/Lifestyle Video Channel: PLAY

1,365,953 people attended 1,808 performances, increase of 3.6% in attendance

20

A Vibrant and Sustainable Site

3



47

Major progress on the Vehicle Access and Pedestrian Safety project

High Risk Register implemented

47

Kids Discovery Tours launched

47



47

Guillaume at Bennelong, Opera Bar and Theatre Bars celebrate 10 years of service onsite



47

Guided tour visitors increased by 5% to 307,157

NSW Government's Sustainability Advantage Silver Partner status achieved

52

Earning Our Way

4



66

Food and Beverage revenue increased by \$1.6m or 27%

Learning and Development programs provided to 1,544 staff, a 74% increase on the previous year

64

New Code of Conduct and briefing sessions for 223 staff

64



66

Venue related revenues increased \$1.6m or 8%

Workplace Health and Safety training programs delivered to 471 staff

64

AWARDS

Opera Bar – Winner of Australian Hotels Association NSW Award for Best Outdoor/ Non-Enclosed Facility

Gold Australasian Reporting Award

Live N Learn Break Through Mentoring Award 2012

Chairman's Message



“Over 1.36 million people attended a performance during the year, a 3.6% increase in performance attendance”

Financial & Operating Performance

With 1,808 performances staged during 2011/12 the Sydney Opera House continues to be one of the world's busiest performing arts centres. Over 1.36 million people attended a performance during the year, a 3.6% increase in performance attendance over the prior year and an accumulative 10% increase in attendance over the past three years, making the Sydney Opera House a major energy field in Australian performing arts.

The four core resident companies continued to deliver strong audience outcomes with the Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company presenting 573 performances to audiences of some 637,000 (p.30).

Sydney Opera House Presents staged 759 performances to audiences of almost 400,000, an increase of 2.3% on the prior year. Expenditure on Sydney Opera House Presents programs was \$28.3m with a net cost of \$4.6m (p.24).

During 2011/12 the general operating cash flow was \$1.2m with general operations profit of \$2m offset by investment in capital assets of \$0.8m – this move to self funding important renewal initiatives is a priority of the Trust. The solid general operating profit was achieved by growth in self generated revenue (despite the loss of Forecourt venue availability due to ongoing work on the Vehicle Access and Pedestrian Safety project) and continuing focus on efficiency and cost control (p.66).

Building Renewal

On behalf of the Trust I would like to acknowledge the New South Wales Government for supporting critical building projects including the Vehicle Access and Pedestrian Safety (VAPS) project, which continued this year and will be delivered in 2014. The project will significantly enhance efficiency for professional users of the building (and as importantly increase visitor safety) by removing heavy vehicle movements from the Forecourt to a new underground roadway and loading dock. It will also improve operational and safety conditions for Sydney Opera House staff and the staff of its presenting partners – again a key focus for the Trust (p.51).

The VAPS project is a critical first stage in the Sydney Opera House's renewal. An immensely important project given that Sydney Opera House is freely acknowledged as the built icon of our city, state and nation. It demonstrates the ability of the organisation to manage a major construction project while sustaining one of the world's busiest performing arts centres and the nation's foremost tourist and cultural attraction.

The Sydney Opera House's challenges are well-documented, particularly in relation to operational limitations due to outdated and inefficient machinery; challenged artistic and audience experiences relative to contemporary requirements in certain venues; and accessibility for people with disabilities. These issues, if unaddressed, will impact on Sydney Opera House's longevity as a fully operational functionally relevant performing arts centre.

The Trust is committed to working with government, professional and community stakeholders to continue Sydney Opera House's renewal journey so as to ensure that it remains a central platform for the state's and the nation's creative and cultural personality for generations to come. Icons such as the Sydney Opera House are core to duty of care in our country for all Australians as validated in repeated research projects undertaken across the country in testing public attitudes to the renewal of this enterprise and its ability to deliver well in meeting contemporary standards.

Future Outlook

In a challenging public and private funding environment Sydney Opera House continues to target investment in business growth, whilst maintaining a careful management approach to costs, risks and opportunities.

Next year there will be a continued focus on artistic and community collaborations with our resident and supported companies and further Trust sponsored investment in education, Indigenous and youth programming. Better consumer engagement is anticipated in response to digital initiatives, online tools, direct membership and relevant social media activation.

Expressions of commercial interest for allied precinct and visitor experience businesses will also be initiated with a view to new contracts commencing in 2013/14 fiscal year.

Safety remains a high priority with regular reporting and review to the Board of Trustees. This has been a central policy priority for the last two years and progress has been made consistently. A number of refreshed workplace health and safety initiatives will continue and evaluations will be undertaken to better ensure objective progress and improvements in the safety culture.

Governance and Board

Sydney Opera House is a performing arts and tourism enterprise that is accountable to the NSW Government and Parliament for the delivery of objectives as set out in the Sydney Opera House Trust Act 1961 (p.58). It is a place of enduring state, national and international heritage significance as recognised in the World Heritage status accorded the site in 2007.

In February 2012 the then CEO Richard Evans, after four years of distinguished service, resigned to pursue a new opportunity as the newly appointed CEO of the Sydney Harbour BridgeClimb. Jonathan Bielski, Executive Producer responsible for directing the Trust's programming activities, was appointed as acting CEO and led the enterprise in a splendidly dedicated and effective fashion. We acknowledge them both and extend heartfelt thanks for their fine efforts.

A search process commenced from March for a new CEO and in late June 2012 I was delighted to announce the appointment of Louise Herron as CEO with a commencement date of 6 August, 2012. Ms Herron brings a wealth of professional experience and infectious enthusiasm for the next phase in the evolution of this remarkable institution. The challenges are great and her capacity to meet them high!

I thank the three Trustees (Arthur Bridge AM, Sue Natrass AO and Evan Williams AM) whose terms came to an end in December 2011 for their dedicated service as Trustees to the policy and delivery work of Sydney Opera House. Three new Trustees were appointed to replace

them, The Hon Helen Coonan, Peter Mason AM and John Symond AM, who all have been appointed for the period 11 January 2012 to 31 December 2014. They bring with them a deep range of skills and experience gained through many years in roles in the private, public and community sectors.

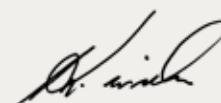
I also thank my fellow Trustees for their continuing support, advice and counsel during the year and particularly at a time of senior management change which transitioned virtually seamlessly.

Thank You

On behalf of the Trust I would like to acknowledge our valued Corporate Partners and Donors, in particular our Major Partners Google and Origin and Partners MasterCard and Range Rover. This support, coupled with our valued Media Partners and Corporate Sponsors, enabled the Trust to present a wide variety of performances by diverse artists and to develop vital education and community access programs. The support of private patrons (including the Trustees themselves) has also been deeply appreciated.

I congratulate our resident, other supported companies and a wide variety of entrepreneurs for a remarkably successful year of inspiring experiences that have ignited consumer enthusiasm and attendance as never before. I also acknowledge the fine work from the various commercial business partners for their commitment to service quality and consistency in food, beverage, retail and tourism delivery.

On behalf of my fellow Trustees I commend the management team and our remarkable workforce for a successful year in which they distinguished themselves in selfless and devoted commitment to the profession and public in equal measure. In so many ways our workforce epitomises all that is good in our society and provides many reasons for optimism in our national performing arts settings. Long may that be so!



Kim Williams AM
Chairman

CEO's Message

The year to 30 June 2012 was filled with achievements under the leadership of CEO Richard Evans who left the organisation in February 2012 and then Jonathan Bielski who stepped up from his role as Executive Producer to lead the organisation until my commencement on 6 August 2012.

Artistic Excellence (p.20)

Sydney Opera House attracted more people than ever before to an increasingly diverse offering of performing arts experiences: 1,365,953 people attended over 1,800 performances, an increase in attendance of 3.6%.

At the centre of Sydney Opera House is the work of our Resident Companies, who present some of the best Australian and international artists. Most of our Resident Companies travelled overseas during the year to take Australian artistic work to the world and in doing so wowed audiences across the globe. Our Resident Companies attracted some 750,000 people to 795 performances. We congratulate Sydney Symphony who celebrated its 80th anniversary and The Australian Ballet also celebrating its 50th year. Both these organisations have made an enormous impact on the performing arts landscape in Australia and continue to thrill Sydney and international audiences.

Our own artistic endeavours rose to even greater heights this year as we attracted almost 400,000 people to 759 performances. Summer At The House proved very popular attracting over 125,000 people to 216 performances with more than half being first time patrons to Sydney Opera House. The third Festival of Dangerous Ideas was presented in October 2011 with a program of 27 talks that attracted an audience of over 20,000, an increase of 50% on the prior year. Vivid LIVE, run in conjunction with Vivid Sydney, featured a series of new projects and premieres under the creative leadership of our own programming team, ably led by Jonathan Bielski.

Next year we will see further development of Indigenous programming including programs linked to significant cultural events and milestones as well as the

audience favourites such as Festival of Dangerous Ideas, Summer At The House, Vivid LIVE and the Kids At The House programs.

Community Engagement and Access (p.36)

The free Open Day in October 2011 attracted over 15,000 people. Visitors explored the venues and backstage areas and were able to see costumes and exhibits from a number of our Resident Companies.

Sydney Opera House's Reconciliation Action Plan gained traction with 39 targets achieved this year. A two-year Indigenous School Based Trainee program was launched and a new role of Head of Indigenous Programming was created. We were delighted to appoint Rhoda Roberts to the position. Significant progress was also made to increase access to Sydney Opera House experiences for regional, national and international communities through a variety of initiatives both offsite and online. A new Digital Education Program was launched and a number of events throughout the year were streamed live online.

Next year we will be piloting an online education and professional development opportunities to remote and regional schools and our new three-year Access Strategic Plan will be launched, creating new opportunities for people with disabilities.

A Vibrant and Sustainable Site (p.46)

Guided tour visitors increased this year by 5% to over 300,000 people. This was a pleasing result given that tours had been in decline since 2008/09. The temporary information and sales kiosk piloted this year at the entrance to the site and the new Kids Discovery Tours have had a direct impact on increasing tour visitation.

Planning and design commenced for the Stage Management System Project that will improve the quality of the performance experience for patrons and increase the capability to capture, develop and deliver digital content. The Vehicle Access and Pedestrian Safety project continued to this year, resulting in short term services diversions and excavation on the Forecourt.

Sydney Opera House continued to implement its Environmental Sustainability Plan this year and in recognition of environmental achievements Silver Partner status was awarded through participation in the NSW Government's Sustainability Advantage program.

As part of our commitment of ensuring a healthy and safe environment for all Sydney Opera House visitors and staff a number of initiatives were implemented. The Occupational Health and Safety Policy was reviewed to reflect the changes in the Work Health and Safety legislation and a high risk activity register was implemented.

Next year we will be taking the opportunity through an expression of interest process to challenge the market to come up with ideas for food and beverage, tourism and other precinct customer offerings. A new three-year Environmental Sustainability Plan will be developed and business continuity will continue to be strengthened.

Earning Our Way/ People and Culture (p.56)

Profit from general operations was \$2m this year. Operating revenues increased by 5% or \$5.1m on the prior year: food and beverage revenue increased by \$1.6m or 27% while venue related revenues increased by \$1.6m or 8%. Expenditure on Sydney Opera House programming activities was \$28.3m with a net investment after related production income of \$4.6m.

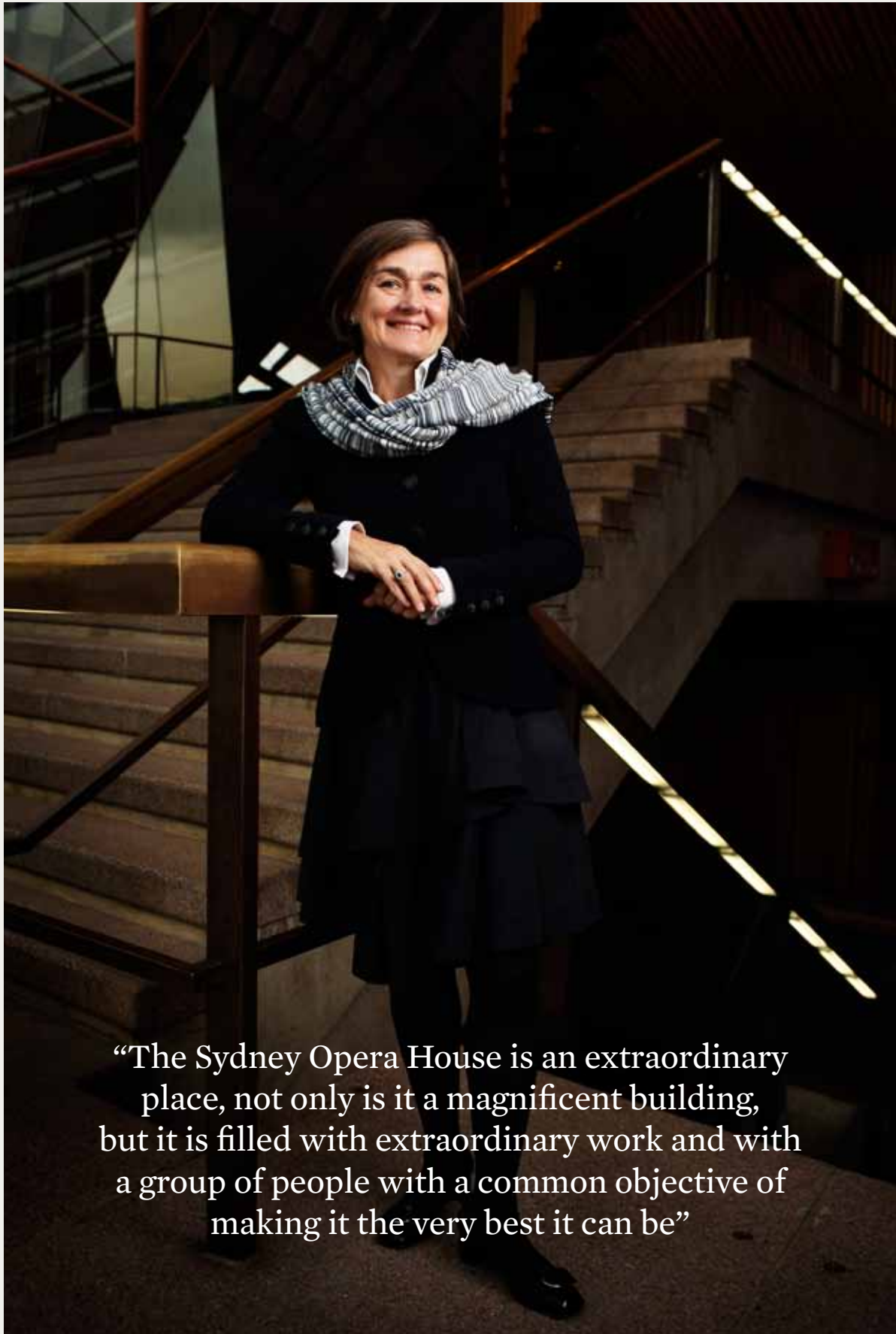
With a focus on personal and professional growth, staff were offered a range of learning programs. An increased number of safety related training programs were provided together with customer service training programs both for our staff and staff from our performing and commercial partners. The Sydney Opera House Registered Training Organisation continued to award nationally recognised vocational qualifications to staff and to trainees in the broader arts and entertainment industry.

Next year a new three-year enterprise agreement will be negotiated, online learning to deliver compliance training will be implemented and Youth, New Starter and Emerging Leaders Mentoring Programs will be established. In a challenging economic climate and funding environment we will continue to focus on maximising revenue opportunities, whilst at the same time looking for efficiencies within the organisation.

The Sydney Opera House is an extraordinary place, not only is it a magnificent building, but it is filled with extraordinary work and with a group of people with a common objective of making it the very best it can be, for those of us who work here, our resident companies, partners, audience and other visitors. I am incredibly excited to be here and look forward to the year ahead.



Louise Herron
Chief Executive Officer



“The Sydney Opera House is an extraordinary place, not only is it a magnificent building, but it is filled with extraordinary work and with a group of people with a common objective of making it the very best it can be”

Vision

To continue the legacy of Utzon’s creative genius by creating, producing and presenting the most acclaimed, imaginative and engaging performing arts experiences from Australia and around the world; onsite, offsite and online. As the creative and cultural flagship of Australia, and as host for visitors from Australia and around the world, we welcome, engage and inspire through a range of compelling performing arts and visitor experiences. We strive to take people on a journey from the ordinary to the extraordinary, whoever and wherever they are.

Goals

1. Artistic Excellence

Produce and present imaginative and engaging performing Arts events from Australia and around the world (p.20).

2. Community Engagement and Access

Sydney Opera House belongs to everyone and all communities have access to experiences (p.36).

3. A Vibrant and Sustainable Site

Intensifying customer engagement and ensuring progress works in harmony with heritage values (p.46).

4. Earning Our Way

Remain relevant, contemporary and leverage our position as a critical tourism and cultural asset (p.56). Engage and empower staff (p.64).



Our History

1957

Jørn Utzon wins Sydney Opera House design competition.



1973

First guided tours of Sydney Opera House.

First performance in Sydney Opera House – Australian Opera performed Prokofiev's *War and Peace* in the Opera Theatre.

1979

Concert Hall Grand Organ completed.



Opening Ceremony and Royal Concert with HM Queen Elizabeth II and HRH the Duke of Edinburgh.



1959

Work begins on Stage 1 – building the foundations despite Utzon's protest that plans were not finalised.



1966

Jørn Utzon resigns.

1970

1980

1990



2004

Backstage Tour launched.

Utzon Room opened – first venue at Sydney Opera House designed by Jørn Utzon.

Recording Studio opened.

2007

UNESCO World Heritage Listing.

2007 The Essential Tour launched.



2008

Visionary Sydney Opera House architect, Jørn Utzon dies peacefully in his sleep.

2011

Vehicle Access and Pedestrian Safety project commenced.

2005

National Heritage Listing achieved.

John Joseph Cahill's contribution to the building of Sydney Opera House recognised with a plaque.

2000

Sydney Opera House Producers Unit established.

2009

Western Foyers fully refurbished.

Reconciliation Action Plan launched.



2002

Sydney Opera House Utzon Design Principles published.

2006

Asian Language Tour launched in Japanese, Korean, Mandarin.



Colonnade opened by HM Queen Elizabeth II – designed by Jørn Utzon, it is the first change to the exterior of the building since its completion in 1973.

1999

Opening of The Studio – new venue for contemporary performing arts.

Jørn Utzon is re-engaged and appointed design consultant to the Sydney Opera House.

2010

New food and beverage precinct opens on Lower Concourse level.

2003

Sydney Opera House Conservation Plan 3rd Edition published.

State Heritage Listing achieved.

2013

40th year celebrations.

2000

2010

Outcomes and Objectives

Artistic Excellence *Pages 20-35*



Strategic Goal	Achievements	Outcome Self-rated	The Future
Generate and support new work and connect to audiences globally.	<p>SOH Presents attendance 393,854 (target 400,000).</p> <p>First Just For Laughs Festival held at Sydney Opera House attended by 17,000 people.</p> <p>Graphic 2011 included world exclusives, Australian premiers and specially commissioned works.</p>	<ul style="list-style-type: none"> ⊙ ● ● 	<p>Continue to support the presentation of new works.</p> <p>Graphic 2012 to feature Australian premieres and new commissions.</p>
Generate and support new work and connect to audiences globally.	<p>26 Performances for Vivid LIVE 2012 featuring established artists and new talent.</p> <p>Summer At The House attracted 126,165 people over 216 performances. 51% were first time patrons to Sydney Opera House.</p> <p>20,317 people attended the Festival of Dangerous Ideas, 50% attendance increase on prior year.</p>	<ul style="list-style-type: none"> ● ● ● 	<p>Summer At The House, Vivid LIVE and Festival of Dangerous Ideas presented again in 2013.</p>
Programs receive recognition for artistic excellence and achievement.	<p>Sydney Opera House produced programs achieved one Helpmann Award out of five nominations.</p> <p>Four awards achieved by resident and supported companies for productions performed at Sydney Opera House.</p>	<ul style="list-style-type: none"> ● ● 	<p>Continue to present programs that attract Helpmann Awards and industry recognition.</p>
Industry leader in programming, cultural development, education and event delivery.	<p>House:Ed program engaged with 8,903 students.</p> <p>3,165 students participated in the new digital educational program.</p> <p>New free creative play program launched.</p> <p>Indigenous programming and artists opportunities increased.</p>	<ul style="list-style-type: none"> ● ● ● ● 	<p>Education programs to continue including digital tours and drama workshops.</p> <p>More programs and activities for young audiences and families.</p> <p>Indigenous programming and artists opportunities continue.</p>
Strengthen partnerships with resident companies, supported companies and event hire customers.	<p>Scores improved for three out of five companies for the Presenter Satisfaction Measurement Survey. One remained the same and the other dropped slightly.</p> <p>Sydney Opera House worked with Opera Australia to feed the live orchestra sound from the Studio to the Opera Theatre for Die tote Stadt.</p> <p>Two Family Proms musical experiences were presented in partnership with the Sydney Symphony.</p>	<ul style="list-style-type: none"> ⊙ ● ● 	<p>Continue to improve on Presenter Satisfaction Measurement Survey results.</p> <p>Partner with resident companies and other artists on artistic and community projects.</p>

Community Engagement and Access Pages 36-45



Strategic Goal	Achievements	Outcome Self-rated	The Future
Maximise community participation and engagement.	<p>15,000 people attended free Open Day in 2011.</p> <p>1,609 students accessed performances through Arts Assist program.</p> <p>Reconciliation Action Plan implemented and 39 out of 42 targets were achieved.</p> <p>12 Indigenous students undertook work experience.</p>	<ul style="list-style-type: none"> ● ● ⊙ ● 	<p>Events programmed for 40th birthday celebrations.</p> <p>Implementation of strategies and actions as part of the Reconciliation Action Plan 2012/13</p> <p>5 new Indigenous work experience students to commence.</p> <p>Implementation of more programs to increase educational opportunities for young people.</p>
Broaden reach and participation for audiences beyond Bennelong.	<p>Ship Song Project launched globally and shared 1.7m times on Facebook within 24 hours.</p> <p>Vivid LIVE streamed live with 900,000 views of content.</p> <p>63 schools participated in the new Digital Education Program.</p> <p>Six performances part of the pilot cultural hub The Open House Project.</p> <p>New partnerships formed with Lego and Mattel.</p>	<ul style="list-style-type: none"> ● ● ● ● ● 	<p>Online presence will continue to grow through new digital content.</p> <p>Pilot the delivery of online education and professional development opportunities to remote and regional schools.</p> <p>Continue to pilot The Open House Project cultural hub.</p> <p>Continued development of global distribution networks and partnerships.</p>
Uphold customer service excellence and enhance access to facilities and programs.	<p>Achieved 84% overall visit satisfaction for online customer satisfaction survey against a target of 85%.</p> <p>Customer service training was delivered to 485 staff.</p> <p>Visitation to the Sydney Opera House website reach 4.8 million.</p> <p>Access Strategic Plan 2013/15 was drafted and awaiting approval.</p> <p>Range of accessible performances and experiences for young people with a disability continued.</p>	<ul style="list-style-type: none"> ⊙ ● ● ⊙ ● 	<p>5% overall visit satisfaction set as a target for next year.</p> <p>Customer service training to continue.</p> <p>Mobile devices optimised website to be launched.</p> <p>Trust approval, launch and implementation of Access Strategic Plan 2013/15.</p> <p>Accessible performance experiences to continue. Autism friendly performances for young people implemented.</p>

Key

- Completed
- ⊙ Partial completion
- ⊘ Not completed

A Vibrant and Sustainable Site Pages 46–55



Strategic Goal	Achievements	Outcome Self-rated	The Future
Build a vibrant precinct with compelling onsite experiences.	<p>Maintain tour visitors at 292,000. (Achieved 307,157).</p> <p>Kids Discovery Tour launched.</p> <p>Retail offering expanded and new retail store layout.</p>	<ul style="list-style-type: none"> ● ● ● 	<p>Expression of Interest for food and beverage, tourism and other precinct customer offerings.</p> <p>New coffee nook/café in the Box Office Foyer.</p> <p>Themed tours focussing on major onsite festivals.</p> <p>Development of a retail gift for the corporate market.</p>
Implement key building development projects.	<p>Construction continued for Vehicle Access and Pedestrian Safety project.</p> <p>Commencement of waterproofing membrane replacement project on podium and monumental steps.</p>	<ul style="list-style-type: none"> ● ● 	<p>Continue Vehicle Access and Pedestrian Safety project to be completed by early 2014.</p> <p>Continuation of Podium Waterproofing project to be complete by early 2014.</p> <p>Continue to work to secure funding for projects to ensure the longevity and accessibility of the building and site.</p>
Undertake high priority maintenance.	<p>A number of high priority maintenance projects were delivered this year.</p> <p>Building Condition Indices achieved 84% (target of 80% exceeded).</p> <p>Stage Management System Upgrade Project planning and design.</p> <p>Completion of Stage 2 of the fire hydrant and hose reel upgrade.</p> <p>Electrical Distribution Board upgrade – Phase 1.</p>	<ul style="list-style-type: none"> ● ● ● ● 	<p>High priority and safety maintenance projects will to ensure the safety and preservation of the building.</p> <p>Achieve 80% for Building Condition Indices.</p> <p>Continuation of Stage Management System Upgrade Project to be complete by December 2013.</p> <p>Electrical Distribution Board upgrade – Phase 2.</p>
Maintain the heritage and architectural values of the site.	<p>Conservation Management Plan 4th Edition completed (some key state legislation is under reviewed which has impacted progress).</p> <p>Conservation Council met three times to advise on conservation and heritage matters.</p> <p>Eminent Architects panel met seven times to advise on architectural matters.</p>	<ul style="list-style-type: none"> ○ ● ● 	<p>Conservation Management Plan published subject to legislation reviews.</p> <p>Conservation Council to continue to advise on conservation and heritage matters.</p> <p>Eminent architects panel to continue to advise on architectural matters.</p>
Reduce environmental impact for a sustainable site and operations.	<p>Silver partner status in NSW Government Sustainability Advantage program achieved.</p> <p>Environmental Sustainability – targets for electricity, waste and water met (electricity target only met).</p> <p>Various initiatives implemented as part of the Environmental Sustainability Plan.</p>	<ul style="list-style-type: none"> ● ○ ● 	<p>Continue to implement initiatives in line with the Environmental Sustainability Plan (Year 3).</p> <p>Develop new 3-year Environmental Sustainability Plan.</p> <p>Improvements to water metering and monitoring assessed and implemented over 2012.</p>
Manage safety and security risks across the site.	<p>High Activities Risk Register completed.</p> <p>Key policies and procedures reviewed to reflect changes in new Work Health and Safety Act 2011.</p> <p>Internal audit against NSW Government OH&S and Injury Management Standards.</p> <p>Business continuity strengthened.</p>	<ul style="list-style-type: none"> ● ● ● ● 	<p>Quarterly reviews of High Risk Register controls by external risk specialist.</p> <p>Continue to work through all policies, practices and procedures to ensure changes in the Work Health and Safety Act 2011 are integrated.</p> <p>Emergency management scenario and simulation based training continues.</p>

Earning Our Way Pages 56-69



Strategic Goal	Achievements	Outcome Self-rated	The Future
Good governance and reporting to support decision-making and positive business outcomes.	<p>2012 Trustee Code of Conduct reviewed and signed by Trustees.</p> <p>Gold Australasian Reporting Award for Annual Report achieved.</p>	<ul style="list-style-type: none"> ● ● 	<p>2013 Trustee Code of Conduct reviewed and signed by Trustees.</p> <p>Achieve Gold Australasian Reporting Award next year.</p>
Build organisational capability through staff engagement, training and development.	<p>National and industry recognised qualifications awarded to 8 staff.</p> <p>Learning and development programs delivered to 1,544 participants.</p> <p>Marker Business Excellence Project survey and staff forums planned to be conducted in 2012 was put on hold due to CEO resignation and withdrawal by other arts centres.</p>	<ul style="list-style-type: none"> ● ● ⊗ 	<p>Award further qualifications as part of Registered Training Organisation status.</p> <p>Training and development programs to continue in line with staff and business needs.</p> <p>Approach will be reassessed.</p>
Recognise and reward staff.	<p>One staff member presented with a CEO Award for Outstanding Service.</p> <p>Online performance review system continued.</p>	<ul style="list-style-type: none"> ● ● 	<p>CEO Award to continue next year.</p> <p>Performance review system to continue next year.</p>
Enhanced culture of safety awareness.	<p>Workplace health and safety training programs to 471 staff.</p> <p>Safety Week held with focus on information, manual handling, health checks and workplace inspections.</p>	<ul style="list-style-type: none"> ● ● 	<p>Workplace health and safety training programs continue.</p> <p>Initiatives to educate staff and enhance safety awareness to continue next year.</p>
Staff and business needs aligned through strategic human resource policies and plans.	<p>New Code of Conduct and briefing session for 223 staff.</p> <p>12 staff related policies developed or reviewed and implemented.</p>	<ul style="list-style-type: none"> ● ● 	<p>New Enterprise Agreement negotiated.</p> <p>Continued review and development of key policies relating to staff and employment.</p>
Maximise revenue opportunities.	<p>Food and beverage revenue increased by 27% or \$1.6m.</p> <p>Venue related revenue increased by 8% or \$1.6m.</p> <p>Self generating fundraising revenues decreased by 11% or \$0.6m due to reductions in donations, sponsorship and a challenging economic climate.</p> <p>Operating cash reserve was maintained above the target of \$5m.</p>	<ul style="list-style-type: none"> ● ● ⊗ ● 	<p>New Director, Commercial role to be established and appointed.</p> <p>Increase commercial revenue.</p> <p>Operating cash reserve maintained above \$5m.</p>

Key

- Completed
- ⊙ Partial completion
- ⊗ Not completed

Goal 1

Artistic Excellence

Produce and
present imaginative and
engaging performing arts
events from Australia and
around the world.

10 Year Performance Trends

Year	Performances	Audiences	Capacity
11/12	1,808	1,365,953	82%
10/11	1,795	1,318,525	80%
09/10	1,679	1,272,097	82%
08/09	1,677	1,241,763	83%
07/08	1,661	1,269,996	83%
06/07	1,595	1,212,270	85%
05/06	1,558	1,129,879	83%
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
Average	1,670	1,234,400	82%

Achievements

Overall 1,808 performances. 1,365,953 people

(3.6% attendance increase on 2010/11).

Sydney Opera House Presents

759 performances attracted
393,854 people

23



23

Summer At The House
216 performances, 126,165 people



Vivid LIVE festival
fully curated and delivered
by Sydney Opera House for
the first time attracted
37,250 people

24



**Festival of Dangerous
Ideas** attracted 20,317
people, 50% increase on
prior year

23



Indigenous
programming
and artists
opportunities
increased

24

Resident and Supported Companies

795 performances attracted
747,499 people

30



Sydney Symphony
celebrated its 80th Anniversary
revisiting a number of milestones
in their performing history

32



30

Opera Australia
New productions of *La bohème* and *Macbeth* and collaborations
with England's Opera North and Opéra de Montréal



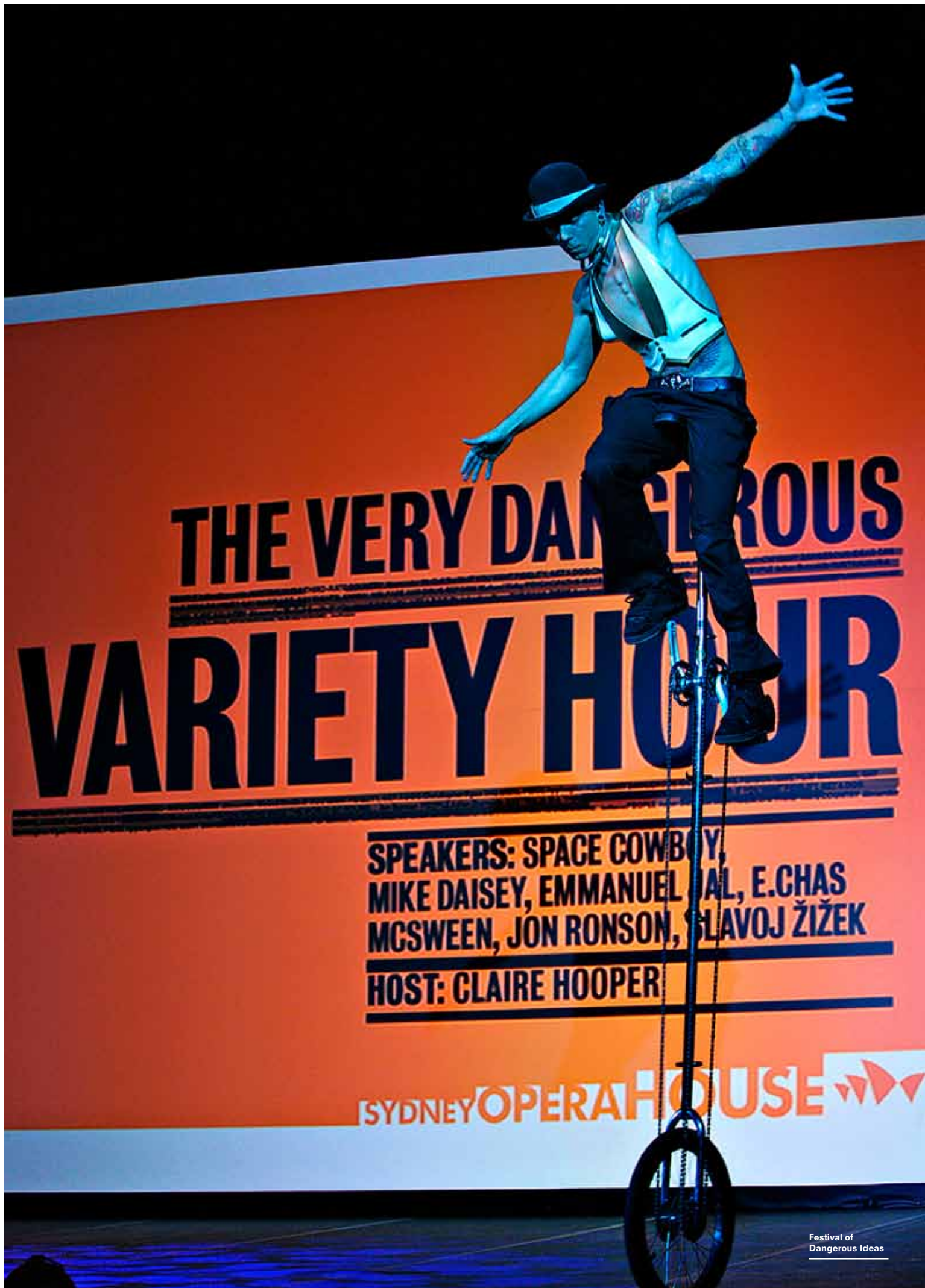
Sydney Theatre Company
presented *Loot*, *No Man's
Land*, *Under Milk Wood* and
Traverse Theatre Company's
Midsummer

32



The Australian Ballet
commenced its 50th
Anniversary celebrations
with *Infinity*, a triple bill
of bold new Australian
commissions

33



Sydney Opera House Presents

This year SOH Presents programmed 759 performances which attracted 393,854 people.

SOH Presents, Sydney Opera House's programming division, develops and produces performing arts events and programs across 10 programming streams. Presenting a range of performance experiences from Australia and around the world, SOH Presents adds to the cultural vibrancy of the community, engaging with different people and groups, and providing leadership in arts education.

This year SOH Presents programmed 759 performances which attracted 393,854 people. Highlights from this year's program are provided below. Refer pages 124 to 125 for a list of all SOH Presents performances.

Summer At The House

A series of activities and events for people of all ages were presented both in the theatres and across the precinct during the summer months, with over 290 performances enjoyed by some 161,000 people from December 2011 to March 2012.

The world premiere of *The Illusionists* in January 2012 featured a cast of international performers in a show of large-scale optical illusions. 37,473 people watched 20 performances. The production was co-created and produced by Sydney Opera House and will tour South America and Europe next year. *La Soirée* presented a combination of cabaret, circus sideshow

and contemporary vaudeville to 32,279 people. The popularity of this production saw the season extended to a total of 73 performances.

Indie bands Bon Iver and Fleet Foxes both performed to over 6,500 people over three shows each, while Hairy Maclary and Friends entertained children with 69 performances attended by an audience of 22,275.

Festival of Dangerous Ideas

The third Festival of Dangerous Ideas was presented in October 2011 in association with the St James Ethics Centre. A program of 27 talks and panel discussions examined ideas of all kinds and attracted an audience of 20,317, an increase of 50% on the previous year's attendance. The opening event, *The Enemy of Privacy* featuring Julian Assange was presented live from London via satellite to 2,090 people. American novelist Jonathan Safran Foer addressed an audience of 2,076 with *What We Are and What We Eat*, and Michael Kirby discussed a range of topics in *How Many Dangerous Ideas Can One Person Have?*

The festival included a live broadcast of ABC TV's Q&A that attracted some 855,000 viewers nationally. *The Soapbox*, a public speaking competition during which audience members have their say, also included a digital component this year.

SOH Presents Programming Streams

Beyond Bennelong

9 Productions
60 Activities
6,585 Audiences

Classical Music

17 Productions
20 Performances
17,223 Audiences

Events

12 Productions
158 Performances
109,901 Audiences

Contemporary Music

44 Productions
63 Performances
96,739 Audiences

Education

9 Productions
51 Performances
8,903 Audiences

Indigenous

8 Productions
19 Performances
7,807 Audiences

Kids and Families

16 Productions
343 Performances
98,794 Audiences

Public Programs

43 Productions
46 Performances
41,026 Audiences

Theatre and Dance

9 Productions
58 Performances
13,066 Audiences

Youth

1 Production
1 Performance
395 Audiences

Sydney Opera House Presents

Vivid LIVE

The Vivid LIVE festival brought a series of new projects and premieres in popular music as part of the Vivid Sydney festival of music, light and ideas. Fully curated and delivered by Sydney Opera House for the first time this year, over 37,000 people attended an exciting line up of events from 25 May to 3 June 2012. The festival featured new commissions from Efterklang with the Sydney Symphony, Sufjan Steven, Nico Muhly and Bryce Dessner, as well as special concerts by Florence + The Machine and Janelle Monáe. Karen O's *Stop The Virgens*, was presented in the Opera Theatre for five consecutive nights attracting 6,513 people.

In association with Google, the festival included live streams of a concert by Australian band The Temper Trap and Amon Tobin's Live Beyond 3D ISAM spectacular. The live streams were viewed by 916,819 people across four performances.

The Sydney Opera House Sails were once again transformed with projected artwork created by German collective URBANSCREEN, and watched by tens of millions of people in person, online and on news programs all over the world.

Just for Laughs

As part of a three year partnership with Montreal's Just for Laughs and Adrian Bohm Presents, Sydney Opera House presented its inaugural Just for Laughs

comedy festival in September 2011. International comedy personalities came together over four days and nine performances, enjoyed by over 17,000 people. The program featured an International Comedy Gala hosted by John Cleese, as well as individual performances by Louis CK, Margaret Cho and Dylan Moran.

Just for Laughs will be presented again next year over six days in October 2012, featuring television star Drew Carey, an International Comedy Gala hosted by Adam Hills and a line up of comics from around the world in solo shows.

Indigenous

In August 2011, musician Geoffrey Gurrumul Yunupingu made his Concert Hall debut with a selection of music from his albums *Rrakala* and *Gurrumul*. An audience of 4,533 attended two performances.

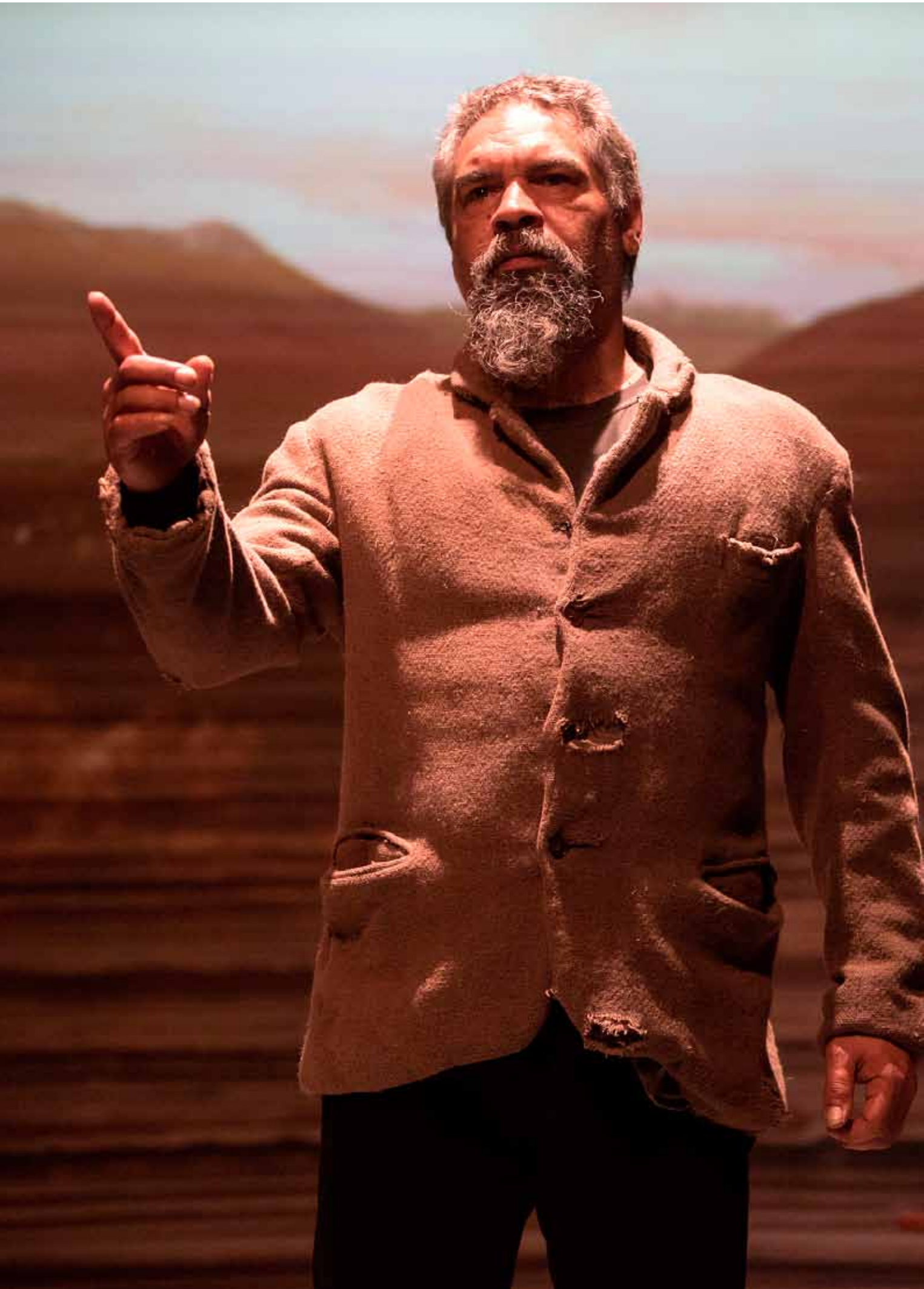
In line with a commitment to increase Indigenous artistic content and to develop opportunities for artists and audiences, Sydney Opera House appointed Rhoda Roberts to the position of Head of Indigenous Programming in 2012. Work commenced to build capacity in the Indigenous programming stream and develop relationships with Indigenous artists, communities and audiences.

A foundation of Sydney Opera House's programming for over a decade, the annual Message Sticks Festival was

broadened this year to include music, dance, exhibitions, talks and film screenings. The festival included a tribute concert to Mama Cass performed by Casey Donovan and Icons, a concert featuring Archie Roach, Neil Murray and Shane Howard. A free daily event, *Dancestry*, combined ceremonial and contemporary dance and song, and an exhibition in the Western Foyers celebrated 40 years of the Aboriginal Tent Embassy. The festival attracted almost 10,000 people to the site to be part of free and ticketed events and closed with *Dirtsong* by the Black Arm Band, attended by 1,705 people.

In May 2012, Sydney Opera House commemorated the life and music of Jimmy Little. The celebration concert featured performances from Jimmy's family and tributes from artists such as Archie Roach, Paul Kelly, Lou Bennet and Col Joye for an audience of 2,159.

ILBIJERRI Theatre Company presented *Coranderrk* in June 2012, using written and oral history to re-enact the 1881 enquiry into the management of Coranderrk station. Three performances were presented to 950 people in June 2012 with the production continuing into 2012/13.



The Vivid LIVE festival was fully curated and delivered by Sydney Opera House for the first time this year. Over 37,000 people attended an exciting line up of events of music, light and ideas.





Sydney Opera House Presents

THE FUTURE

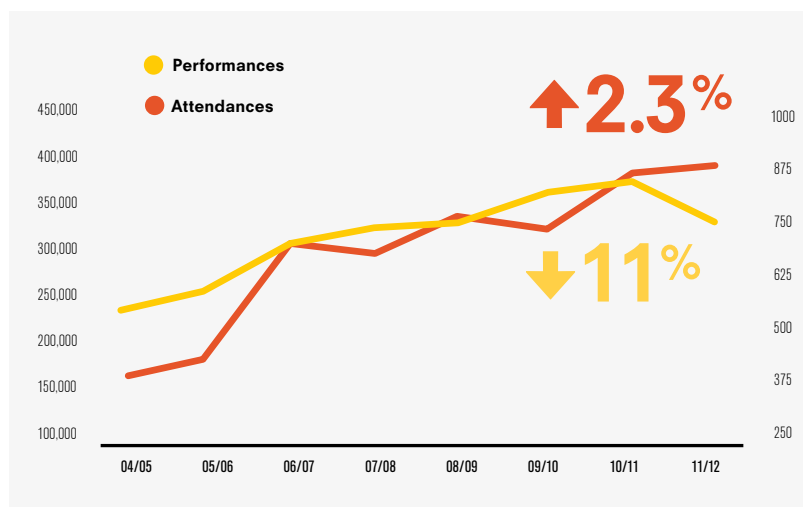
Celebration events for the Sydney Opera House's 40th birthday (2012/13).

Further development of Indigenous programming, including programs linked to significant cultural events and milestones (2012/13).

Continued delivery of digital tours and drama workshops to metropolitan and regional schools (2012/13).

More children and family events in the school holidays and summer season (2012/13).

Sydney Opera House Presents



Education and Young Audiences

In 2011/12 Sydney Opera House launched a Digital Education Program, providing 3,165 students with an opportunity to experience Sydney Opera House from their classrooms. Digital workshops such as *Discover the House* and *Discover the Stage* enabled primary school children to participate in interactive workshops, learning about the Indigenous history of the site, go behind the scenes and see how actors approach their work. Secondary students took part in a Sydney Opera House and Bell Shakespeare *Romeo and Juliet* Digital Masterclass and participated in an *(Unlocking) The Tender Age* digital workshop. Students in metropolitan areas and regional towns such as Boomi, Carrathool and Bemboka took part in this inaugural Digital Education Program, which will continue in 2012/13.

Providing educational experiences onsite, the House:Ed program engaged with 8,903 students from Kindergarten to Year 12. Jamie Adkins, the renowned Canadian artist, combined comedy and circus in *Circus Incognitus*, while

the multi-media production *Wolf* was presented to secondary school audiences. Live performance and the digital world combined with *(Unlocking) The Tender Age*, a new work by Version 1.0 and Australian Theatre for Young People about the influences of social media technologies on young people.

The Kids At The House program offered a mix of events from around the world for children and young people. In its Australian debut, English company Fevered Sleep presented *The Forest*, a work exploring nature through music, dance, light and sound. Ten performances were attended by 805 people.

Award winning Scottish theatre company, Catherine Wheels returned to Sydney this year with two works, including *The Ballad of Pondlife McGurk*, presented to an audience of 1,012 over 10 performances. Inspired by choose-your-own-adventure comics, *Escape from Peligro Island* allowed audiences to steer the adventure story through hand held controllers. 2,982 people participated in this event over 16 performances.

With a continued focus on increasing learning opportunities, a new Creative Play program was launched in the school holidays this year. This free program is designed to encourage creativity and learning through play and was attended by over 10,016 children.

Babies Proms has created a generational following of children, parents and grandparents over the last 30 years and continued to grow in popularity this year. 172 musical performances that included flamenco, classical and Christmas choral music were attended by an audience of 38,919, a 12% increase on last year.

Building on the longevity of Babies Proms, two Family Proms musical experiences were presented in partnership with the Sydney Symphony. The Family Classics concert featured overtures and symphonies, conducted by Richard Gill. Two performances were attended by 4,898 people.



Resident and Supported Companies

Sydney Opera House partners with some of Australia's greatest performing arts companies to present an engaging program of opera, music, theatre and dance throughout the year.

Opera Australia

16 PRESENTATIONS, 184 PERFORMANCES, 214,036 AUDIENCES

Opera Australia's season opened with Richard Strauss' meditation on opera and aesthetics, *Capriccio*, directed by John Cox. Gale Edwards' new production of *La bohème* was set in 1930's Berlin and featured Takesha Meshé Kizart and award winning tenor Ji-Min Park. In July 2011 Australian film director Bruce Beresford joined Opera Australia to direct a Helpmann Award winning production of Carlisle Floyd's *Of Mice and Men*.

In August 2011, Opera Australia collaborated with England's Opera North to present *The Merry Widow*. This classic comedy of errors brought together David Hobson and Amelia Farrugia, two of Australia's favourite performers. Opera Australia then joined forces with Opéra de Montréal for a new production of *Macbeth* in September 2011, while Richard Mills' opera *The Love of a Nightingale* had its Sydney premiere in October 2011.

Summer 2012 commenced with a festival of Mozart operas, including Tony Award winner Julie Taymour's production of *The Magic Flute*. With giant puppets, mime, aerials and dance, the production appealed to the whole family and offered reduced ticket prices for select performances during the school holidays. Benedict Andrews made his directorial debut with Opera Australia in February 2012 with a new production of *The Marriage of Figaro*. The festival then drew to a close with Jim Sharman's production of *Così fan tutte*.

Bruce Beresford returned in 2012 with the Australian premiere of Korngold's *Die tote Stadt* in June. In a first for Opera Australia and Sydney Opera House, the Australian Opera and Ballet Orchestra played in the Studio, with sound mixed live and fed into the Opera Theatre to give audiences a cinema-like experience. The production featured German Heldentenor Stefan Vinke, one of only five tenors in the world who can sing this demanding role.

Resident and Supported Companies



Above: *Midsummer*
Sydney Theatre
Company

Left: Sydney
Symphony Orchestra

Sydney Symphony

39 PRESENTATIONS, 103 PERFORMANCES, 229,330 AUDIENCES

Sydney Symphony's season commenced in July 2011 with the world premiere of Carl Vine's *Violin Concerto*, presented as part of the Young Guns program. Performed by Dene Olding and featuring the Australian Youth Orchestra, three performances were attended by an audience of 5,914. In his first collaboration with the Sydney Symphony, pianist Freddy Kempf impressed audiences with his performance of Rachmaninoff's *Rhapsody on a Theme of Paganini, Op.43*. Part of the Romantic Rhapsody program, three performances drew an audience of 7,455.

Renowned pianist Evgeny Kissin made his Helpmann Award winning Sydney debut in September 2011, joining the Sydney Symphony for three concerts featuring the music of Liszt, Grieg and Chopin and attended by 7,426 people. Mezzo-soprano Anne Sofie von Otter also made her Australian debut in November 2011, performing highlights from Cantaloube's *Songs of the Auvergne*. One concert was attended by 1,864 people.

Celebrating its 80th Anniversary in 2012, Sydney Symphony revisited a number of historic milestones. The 1951 Australian premiere of Strauss's *Alpine Symphony* was recreated in May 2012 for an audience of 4,728 over two performances. Igor Stravinsky's visit to Australia in 1961 was

celebrated with a program featuring Stravinsky's *Violin Concerto* and *The Firebird: Suite*, as well as the world premiere of Matthias Pintscher's *Towards Osiris*. Two performances were presented to an audience of 4,358 people. An Anniversary composition competition was also held, with the winning work, on air: dialogue for orchestra by Elliott Gyger, premiered in March 2012.

Performances from outstanding musicians and popular artists also continued, with German violinist Anne-Sophie Mutter making her debut performance with the Sydney Symphony in 2012. Performing Beethoven's *Violin Concerto*, Mutter's performance drew standing ovations from 5,234 people over two gala concerts. Olivia Newton-John performed much-loved hits and new songs to 6,150 people over three concerts, while Tina Arena took to the stage for four concerts attended by 8,600 people in June 2012.

In May 2012, Sydney Symphony announced the appointment of American David Robertson as new Chief Conductor and Artistic Director from 2014 to 2018. Previously working with the Sydney Symphony as a guest conductor, a series of new projects have been planned under Robertson's tenure to build on the Symphony's presence and engagement with audiences and orchestras worldwide.

Sydney Theatre Company

5 PRESENTATIONS, 194 PERFORMANCES, 75,822 AUDIENCES

Sydney Theatre Company presented Joe Orton's 1964 play *Loot* throughout September and October 2011. Directed by Richard Cottrell with standout performances by William Zappa, Caroline Craig and Darren Gilshenan, 46 performances were enjoyed by an audience of 20,464.

In November 2011 Sydney Theatre Company joined forces with Queensland Theatre Company to present Harold Pinter's *No Man's Land*. Showcasing two of Australia's greatest actors, Peter Carroll and John Gaden in the central roles, 50 performances attracted an audience of 15,541.

After its debut at the Edinburgh Festival Fringe in 2009, Traverse Theatre Company's production *Midsummer* opened for Sydney audiences in February 2012. This funny and moving story was told through spoken word and song, performed by Cora Bissett and Matthew Pidgeon. 15,058 people attended 43 performances.

In May 2012 Dylan Thomas' 1954 radio play *Under Milk Wood* was re-created by director Kip Williams. The production starred Jack Thompson as the Narrator, supported by a cast of exceptional Australian actors, including Helen Thomson, Bruce Spence, Sandy Gore and Paula Arundell. Enjoyed by patrons and critics alike, 44 performances were presented to 20,799 people.



Above: Sätu Vanskä
from Australian
Chamber Orchestra

Left: *Romeo and Juliet*
The Australian Ballet

The Australian Ballet

7 PRESENTATIONS, 92 PERFORMANCES, 117,678 AUDIENCES

Originally staged in 1975, *The Merry Widow*, an irresistible tale of love, money and trouble opened in November 2011, attended by an audience of 28,423 over 21 performances. The Sydney premiere of Graeme Murphy's *Romeo and Juliet* was presented in December 2011. Murphy collaborated with a brilliant creative team, including fashion designer Akira Isogawa, on this much anticipated reinterpretation of Shakespeare's tragic tale. The sell-out season of 23 performances attracted 33,459 people.

The Australian Ballet commenced its 50th Anniversary celebrations in 2012 with *Infinity*, a triple bill of bold new Australian commissions. Graeme Murphy explored light, form and athleticism in *The Narrative of Nothing*, Gideon Obarzanek's *There's Definitely a Prince Involved* was a hilarious and poignant play on the classic *Swan Lake*, and Stephen Page led a new collaboration between Bangarra Dance Theatre and The Australian Ballet in *Warumuk – in the dark night*. 22 performances were attended by 27,072 people. *Infinity* was followed by John Cranko's magnificent ballet *Onegin*, a dramatic adaptation of Alexander Pushkin's verse novel. A favourite of audiences, critics and dancers alike, *Onegin* drew 27,275 people over 23 performances.

Australian Chamber Orchestra

7 PRESENTATIONS, 7 PERFORMANCES, 12,792 AUDIENCES

The Australian Chamber Orchestra commenced their season in July 2011 with Baroque Virtuoso. Featuring the world premiere of James Ledger's *Johann has left the building*, as well as works by Vivaldi, Corelli and Handel. The Orchestra's Stradivarius violin, considered the finest violins in the world and the only one of the kind owned in Australia, made its debut with Satu Vanskä performing Tartini's *The Devil's Thrill*. One performance was attended by an audience of 1,899.

In September 2011 Viennese violinist Benjamin Schmid made his Australian debut and directed the Orchestra in *Viennese Serenade*, a program of compositions ranging from 1790 to 2008. The program included two Australian premieres, HK Gruber's *Violin Concerto "Nebelsteinmusik"* and Breinschmid's *Musette pour Elisabeth* and *Wien Bleibt Krk*. 1,992 people attended one performance.

The Orchestra continued to entertain audiences with Beethoven's *Pastoral Symphony* in November 2011. The program included the world premiere of Estonian composer Erkki-Sven Tüür's *Flamma*, as well as Wieniawski's *Violin Concerto No. 2* and Beethoven's most beautiful symphony, *Symphony No. 6, "Pastoral!"* One presentation attracted an audience of 2,645.

Continuing the season in February 2012, *Chopin and Mendelssohn's Octet* featured Russian pianist Polina Leschenko and included works by Chopin, Górecki, Paganini as well as the Mendelssohn's exuberant *Octet*. One performance was attended by 1,719 people. World renowned vocal quartet, The Hilliard Ensemble, joined the Orchestra in March 2012 to present a program of music spanning the medieval to the present. 1,351 people enjoyed one presentation of this new collaboration for the Orchestra.

In June 2012, soprano Danielle de Niese and the Australian Chamber Orchestra presented the world premiere of Carl Vine's *The Tree of Man*, as well as works by Mozart, Meale and Schubert. The clarity and richness of De Niese's voice was complemented by the virtuosity of the Orchestra in one performance for 1,597 people.

Resident and Supported Companies
795 performances attracted 747,499 people



Bangarra Dance Theatre

1 PRESENTATION, 32 PERFORMANCES, 14,163 AUDIENCES

For their 2011/12 season, Bangarra Dance Theatre presented the two-time Helpmann Award winning *Belong*, a double bill featuring two new works, *ID* by Stephen Page and *About* by Elma Kris. The visually powerful *ID* examined Indigenous identity and heritage within a 21st century context, showcasing the strength and athleticism of the dancers. *About* explored the Torres Strait Islander wind spirits as they move across land, sea and sky, and the relationship of people to their natural environment. 32 performances of *Belong* were performed for an audience of 14,163. The season included two performances specifically for young audiences as part of Sydney Opera House's House:Ed program, attended by 939 people.

Bell Shakespeare

4 PRESENTATIONS, 148 PERFORMANCES, 51,652 AUDIENCES

Bell Shakespeare's season at Sydney Opera House commenced with *Faustus*, presented in partnership with Queensland Theatre Company. An audience of 8,753 attended 28 performances, continuing from the production's opening night in 2010/11. Shakespeare's *Julius Caesar* was recreated in a contemporary setting in October 2011. With a significantly reworked text, pared-down set and modern costumes, Peter Evans' production transported the action from historical Rome to the world of current backroom politics. Featuring Alex Menglet, Colin Moody, Daniel Frederiksen and Kate Mulvany as a female Cassius, 38 performances drew an audience of 12,329.

Peter Evans' returned in 2012 with his adaptation of *Macbeth*, featuring Dan Spielman in the title role, and Kate Mulvany in a celebrated portrayal of Lady Macbeth. Designer Anna Cordingley recreated the eerie atmosphere of the Scottish heath in the Drama Theatre through naturalistic design for an audience of 17,861 over 45 performances.

Sydney Philharmonia Choirs

5 PRESENTATIONS, 8 PERFORMANCES, 13,998 AUDIENCES

Sydney Philharmonia Choirs opened their concert series with Bach's *B Minor Mass*. Conducted by Simon Kenway and featuring guest soprano and Aria Award nominee Greta Bradman, one concert was presented to an audience of 1,272. December 2011 brought the magic of *A European Christmas* to Sydney with a collection of favourite Christmas carols and excerpts from Tchaikovsky's *Nutcracker Suite*. Under the baton of Simon Lobelson, Gen-Y choir VOX and the Sydney Youth Orchestra performed one concert for 2,015 people. The spirit of the season continued with the Choirs' annual performance of Handel's *Messiah*. Over 400 voices brought the power and majesty of this work to life for 5,859 people over three performances.

Sydney Philharmonia Choirs ventured into the world of musical theatre with the Rodgers and Hammerstein tribute concert *My Favourite Things* in May 2012. Soloists Ariya Sawadivong, Jacqueline Mabardi, David Corcoran and Michael Lewis joined the 300 voice Festival Chorus and orchestra for two concerts, attended by 3,419 people. Continuing to venture into new musical territory, Sydney Philharmonia's Chorus Oz tackled opera for the first time in June 2012 with a concert of highlights from Bizet's *Carmen*. Over 800 choristers, including 100 school students, performed one sold out concert to an audience of 1,703.

Sydney Festival

6 PRESENTATIONS, 27 PERFORMANCES, 18,028 AUDIENCES

The classic musical *West Side Story* was brought to life in an exclusive 50th Anniversary presentation during the 2012 Sydney Festival. American conductor David Newman led the Sydney Symphony in a live accompaniment to this timeless film for three performances, enjoyed by 6,024 people. Melbourne's Ilbjerri Theatre Company presented *Foley* in January 2012. Activist, academic and actor Gary Foley chronicled his life and work over 40 years, from land rights to native title, treaty to reconciliation. An audience of 1,526 attended seven performances.

Nijinsky's legendary ballet, *The Afternoon of a Faun*, was re-created by choreographer Martin Del Amo in *Anatomy of an Afternoon*. Multi award winning dancer Paul White featured in this work set to a live score by Mark Bradshaw. Eight performances in the Playhouse attracted an audience of 2,962.

In recognition of 41st Anniversary of Earth Day, Nick Zinner, from New York band the Yeah Yeah Yeahs, presented his composition *41 Strings* on 22 January 2012. Part concerto, but with a modern rock 'n' roll feel, Zinner used Vivaldi's *Four Seasons* as inspiration in a mass of strings and percussion featuring the Australian Youth Orchestra. 3,123 people attended two performances.

Double ARIA award winning artist Megan Washington explored all sides of her emotional and creative life through music, art, poetry, photography and design in *Insomnia* for an audience of 2,122 people on 15 January 2012. Helpmann award winner iOTA took to the Playhouse stage for six performances in a solo show, reliving his past productions as well as tracks from his most loved films for 2,271 people.

Top: *Macbeth*
Bell Shakespeare

Left: *Belong*
Bangarra Dance
Theatre

Right: Sydney
Philharmonia
Choirs

Goal 2

**Community
Engagement and
Access**

Sydney Opera House
belongs to everyone
and all communities have
access to experiences.

Achievements



38

The Ship Song Project

Sydney Opera House Reconciliation Action Plan 2011/12 implemented

41



41

1,609 students accessed performances through the Arts Assist program



41

Free Open Day attracting over 15,000 people

Open House Project launched six performances featured

42

Vivid LIVE music festival streamed live 900,000 views of video content

42



42

Digital Education Program launched 63 schools and 3,165 students participated



Visitation to the Sydney Opera House website reach 4.49 million with 2.7 million being unique visitors

45



Positive feedback from teachers, parents and students on inclusive access performances

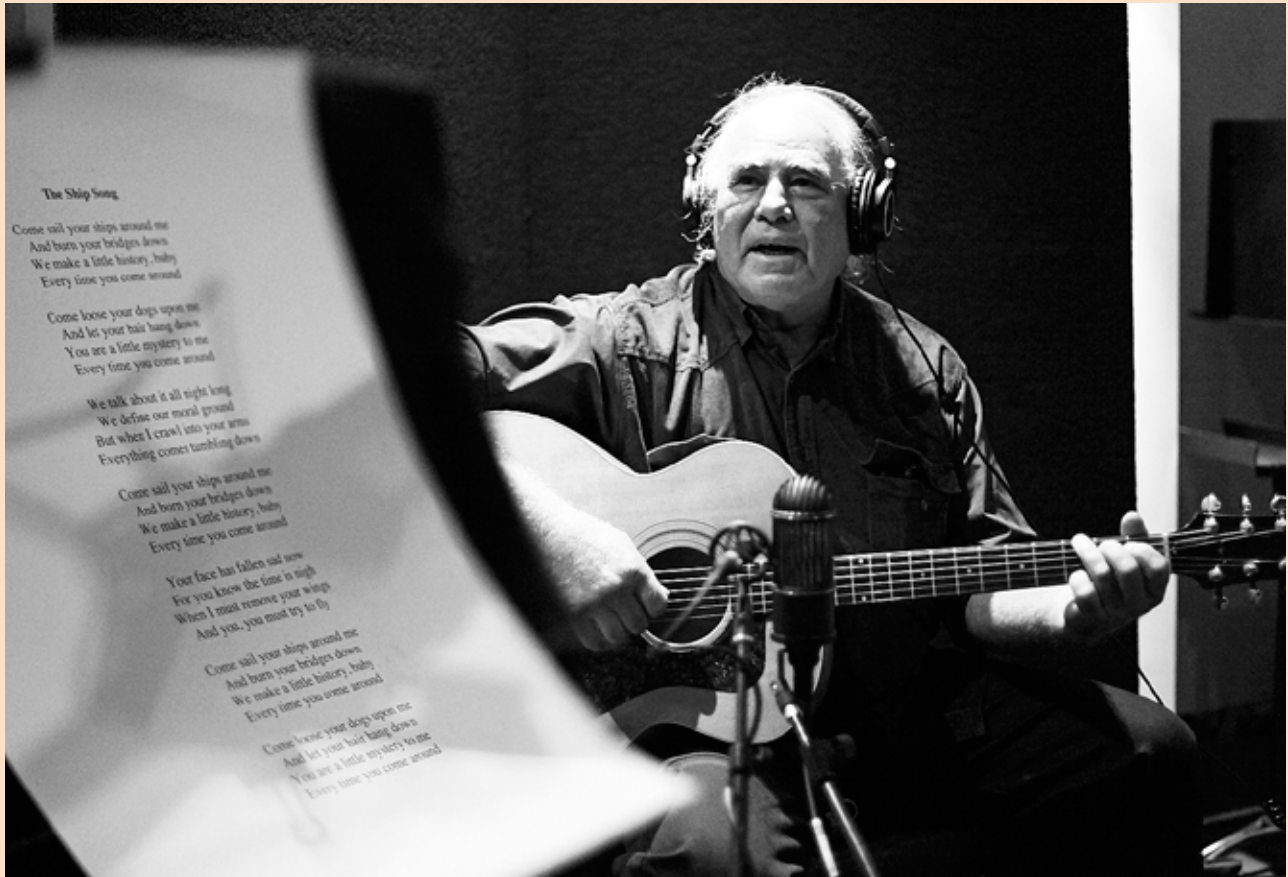
45

Customer related training delivered to 485 staff

45

The Ship Song Project

It is a call to arms to the community at large to come and experience the Sydney Opera House, to come and ‘make a little history’



Above top: Kev Carmody

Above: Teddy Tahu Rhodes
with production crew

Above: Angus and Julia Stone
with members of production crew

The Sydney Opera House Ship Song Project is a love song tribute to Sydney Opera House's place in Australia's cultural fabric. It is a celebration of the artists, architecture and interior workings of this building which has arguably the world's most famous exterior. It is also a call to arms to the community at large to come and experience the Sydney Opera House, to come and 'make a little history' with the artists and engineers that walk our hallways.

The project is a partnership between Sydney Opera House and creative agency The Monkeys. Conceived as a short film, the project is an interpretation of the much-loved Nick Cave ballad *The Ship Song* and is graced with the collaboration of some of Australia and the world's preeminent artists including Neil Finn, Kev Carmody, Angus and Julia Stone, Paul Kelly, Martha Wainwright, Daniel Johns, David McAllister, Sarah Blasko, John Bell,

Teddy Tahu Rhodes, Katie Noonan, and The Temper Trap. The Sydney Opera House's resident companies are also featured including The Australian Ballet, Sydney Symphony, Opera Australia, Australian Chamber Orchestra, and Bangarra Dance Theatre.



From Top

Sarah Blasko

Daniel Johns

Katie Noonan and the
Sydney Symphony

From top:

Paul Kelly with dancers
from Bangarra Dance Theatre

John Bell

Katie Noonan



Community Outreach and Participation

A range of programs were provided this year to increase opportunities for the community to access and engage with Sydney Opera House activities. Open Day was held on 16 October 2011, providing open access to the building, including areas normally closed to the public, to over 15,000 people. Highlights included exhibitions by resident and supported companies, free tours, activities and entertainment and souvenir photos. Sydney Opera House also provided community and charitable organisations with 22 tours, 73 performance tickets and five VIP tours throughout the year.

The Sydney Opera House Reconciliation Action Plan 2011/12 (RAP) was implemented this year through a range of programs and initiatives. Of the 42 targets included in the RAP, 34 were achieved, five were exceeded and three carried over into the next plan. A key initiative this year included an Indigenous Work Experience Program in partnership with the Aboriginal Education Unit of the Department of Education and Training. 12 Indigenous high school students took part in the program, where they experienced a variety of work areas, such as Stage Management, Production Services, Front of House, Box Office, Marketing and Tourism, as well as engaging with performers from Bangarra Dance Theatre. This highly successful program will continue in 2012/13 as work commences to further develop methods and build staff skills in working with young people through the program.

Other key achievements of the RAP included the appointment of an Aboriginal representative, Tanya Koeneman to the Sydney Opera House Trust Conservation Council, commencement of a new two-year Indigenous School Based Trainee Program, appointment of Rhoda Roberts as the new Head of Indigenous Programming and expansion of the Message Sticks Festival (refer p.24 and 113). A new RAP will be launched in 2012/13, continuing to implement actions and targets across four focus areas:

- Relationships
- Respect
- Opportunities
- Progress and reporting.

The focus on encouraging educational opportunities continued with students from Florida International University and the Università Commerciale, Italy, participating in a vocational education program to understand career pathways in the performing arts. 60 students toured Sydney Opera House and participated in forums regarding the business model of an international performing arts centre.

A partnership with the Foundation for Young Australians was also piloted with 25 secondary students visiting Sydney Opera House and meeting specialised staff as part of their Worlds of Work program. In addition, 18 young people transitioning from Juvenile Justice Centres back into community attended the In The House program, participating in performances, workshops and work experience. In December 2011, the program provided a further opportunity for participants to engage in an intensive five day music workshop, with one participant now studying at the Australian Institute of Music.

THE FUTURE:

Implementation of strategies and actions as part of the Reconciliation Action Plan (2012/13).

Five new students to commence Indigenous School Based Trainee program (2012/13).

Development and implementation of more programs to increase educational opportunities for young people (2012/13).

Continuation and development of fundraising strategies and campaigns to support access to Sydney Opera House events, activities and programs for the community (2012/13).

With the aim of building community access to arts and culture, Sydney Opera House's Philanthropy program supported artistic programming and community engagement programs across key focus areas such as education and young audiences, Indigenous programming and community and audience development. The Arts Assist program enabled 1,609 students from NSW Priority Funded schools to access performances this year. Other programs supported included the new free Creative Play program. Hosted by trained educators and facilitators, the program encouraged active and engaged learning for over 10,016 children through exploration, play, creativity and imagination. In line with the Sydney Opera House RAP, 28 students from Galiwin'ku, a remote Aboriginal community on Elcho Island in north-east Arnhem Land were welcomed to Sydney Opera House on 14 November 2011. For most of these students, this was their first visit outside their community where English is a third language, and provided a once-in-a-lifetime adventure to enjoy a tour and range of activities onsite.

Beyond Bennelong

THE FUTURE

Pilot the delivery of online education and professional development opportunities to remote and regional schools through the National Broadband Network (2012/13).

Continue to pilot The Open House Project cultural hub (2012/13).

Significant progress was made this year to increase access to Sydney Opera House experiences for regional, national and international communities through a variety of initiatives both offsite and online.

Ensuring Sydney Opera House experiences are available to anyone, anywhere and at any time, the Vivid LIVE music festival included a number of events that were streamed live via a dedicated YouTube channel in partnership with Google. Online audiences were part of a world-first experience called Frontrow, which allowed users to control the camera angle of their own live experience, as well as take photos and share them. There were some 900,000 views of Vivid LIVE video content over the course of the festival.

Removing barriers to participation for students and teachers, Sydney Opera House's Digital Education Program was launched in February 2012. The program allows up to four schools to simultaneously take part in interactive behind the scenes tours, drama activities and master classes without leaving their classroom. Over the four months of operation this year 63 schools participated in the program.

With the aims of deepening cultural engagement, broadening educational reach and developing tourism, a pilot cultural hub The Open House Project, was launched in October 2011 in partnership with the Glasshouse Arts, Conference and Entertainment Centre, Port Macquarie NSW and the Department of Education and Communities. In its first six months of operation the Project featured six performances and included a free film and Q&A event as part of the Message Sticks Festival, as well as streaming of a live broadcast of Bell Shakespeare's *Romeo and Juliet* to some 402 students.

As part of the delivery of the Sydney Opera House brand to a global audience, new partnerships were formed with toy manufacturers Lego and Mattel. A Sydney Opera House Lego set was created as part of the world architecture series and a limited edition Barbie doll was launched nationally and internationally.

To further broaden the scope of audience engagement a number of performances and commercial events were filmed and broadcasted for television audiences around Australia during the year, including *Australia's Next Top Model Series 7* finale, *Junior MasterChef Series 2* finale and the Australian Film Institute's Inaugural Australian Academy of Cinema and Television Arts (AACTA) Awards Ceremony.

Challenges

Sydney Opera House experimented with various business models for licensing throughout the year and has now identified product licensing as a long term customer engagement strategy to broaden global reach and business stream opportunity.





Customer Service and Access

THE FUTURE

Website initiatives to enhance the customer experience and reduce transaction times (2012/13).

A new phone app will be released providing ease of access to visitor information and ticket sales (2012/13).

Approve and commence implementation of a new 3-year Access Strategic Plan (2013/15).

Autism friendly performances for young people (2012/13).

Making the building, site and experiences accessible to all people is a key goal of the Access Strategic Plan 2009/12.

Sydney Opera House is committed to placing the needs and views of customers first. Overall satisfaction with visits to the precinct was 84% this year, an increase of 1% on the prior year (online rating from 346 customers). 522 complaints were received with 23% relating to event and performances. There were 144 compliments with 29% relating to ticketing services (p.104). To better understand food and beverage expectations and future requirements, customers were interviewed this year about their onsite experience. Outcomes of the research will inform the new plan for the precinct to be implemented next year.

To create a welcoming environment and ensure the safety of visitors, customer service training continued this year in the areas of evacuation, conflict resolution, disability awareness communication and etiquette and theatres access.

Website tickets sales comprised 58% of all sales, with call centre sales of 30% and walk up sales via the box office at 12%. A total of 97,389 inbound calls were answered by the call centre with

an average wait time of 2 minutes 36 seconds (target 1 minute 55 seconds). There were 4.49 million visits to the website (2.7 million unique visitors) with 80% of the visits from Australia and 20% international. Some 16% of the website visits were through a mobile device.

Making the building, site and experiences accessible to all people is a key goal of the Access Strategic Plan 2009/12. A number of performances were Auslan interpreted and audio-described this year, and pre-show touch tours of the stage, props and instruments were also provided. Positive feedback was received from teachers, parents and students on these inclusive programs, which will be expanded next year to include autism friendly performances (p.106). Other access achievements included closed captioning of 15 hours of Talks and Ideas video content and the appointment of a student with Cerebral Palsy to the newly formed Youth Advisory Committee. The 12 member Committee are aged between 12 and 18 years and represent the voice of young people providing advice that will inform artistic programming and new initiatives.

The Circular Quay to Sydney Opera House complimentary shuttle bus achieved a 15% increase in usage on the prior year, with 18,800 people utilising the service throughout the year (p.104). Providing transport between Circular Quay and Sydney Opera House this popular and important customer service will continue next year.

Challenges

Increasing customer feedback – while some 8.2 million people access the physical site each year and there were 2.7 million unique visitors to the website in 2011/12, the online customer survey saw responses from just 346 customers. Next year an email campaign will be reinstated to encourage customers to provide feedback on their experiences.

Goal 3

**A Vibrant and
Sustainable Site**

Intensifying customer
engagement and ensuring
progress works in harmony
with heritage values.

Achievements



48

Guillaume at Bennelong, Opera Bar and Theatre Bars celebrate 10 years of service



51

Vehicle Access and Pedestrian Safety project Bennelong Drain and other services diversions



Guided tour visitors increased by 5% to 307,157

48

Significant building functionality improvements

51

NSW Government's Sustainability Advantage Silver Partner status achieved

52



48

Kids Discovery Tour launched

Lighting projects achieve significant energy reduction

52

Paper diet resulted in 22% reduction in paper usage

52

High Risk Register implemented

55

Emergency and evacuation activities improve preparedness

55



Design of Stage Management System Upgrade Project

51

Business continuity strengthened

55

Our Precinct



New retail products such as the Sydney Opera House Barbie and Lego model of the building helped increase retail sales by 16%.

Three of our precinct partners (Guillaume at Bennelong, Opera Bar and Theatre Bars) celebrated a decade of service to Sydney Opera House customers this year. Long standing partner Dolce Vita, who serviced both the Green Room and Forecourt, was farewelled. In its full year of operating, Opera Kitchen became firmly established as a family favourite, whilst the rebranding of the resident caterers Aria Catering (formally Opera Point Events) provided new impetus to the functions business. Contribution from food and beverage increased by 27% (\$1.6m), due to continuous improvements in products and customer choices.

New retail products such as the Sydney Opera House Barbie and Lego model of the building helped increase retail sales by 16%. Results and customer access was also improved when a new layout of the onsite retail store was implemented in September 2011.

Guided tour numbers increased by 5.1% to 307,157 this year despite inbound visitors to Australia remaining flat (0.5%). Growth areas this year included China and the return of Japanese and Korean visitors. In December 2011 a trial of an information and ticket kiosk at the entry to the site improved onsite tour ticket sales by 15%. The temporary kiosk will continue until a permanent architecturally designed solution is found.

Kids Discovery Tours were launched for the April 2012 school holidays to engage a local and family based audience by providing a child friendly experience that is fun and engaging. The tour features a video developed by the organisation's Education arm and has become a regular feature of the school holiday program. For the first time a pilot festivals tour was created for Vivid LIVE that featured behind the scenes elements of the Vivid LIVE venues. Themed tours will be developed next year around GRAPHIC and Summer At The House festivals.

Two new products enthusiastically received at the Australian Tourism Exchange trade show commenced this year. A Taste of Opera, combining a tour with a short opera recital, and optional food and beverage designed for the group series and incentive markets appeared in international brochures in April 2012 and A Tour and Tasting Plate, bundling the regular tour with the Opera Kitchen tasting plate for two. Over 1,400 of these products were sold this year, with expectations for growth in 2012/13.

The ongoing rollout of an online portal has streamlined the group tour reservations process, as well as allowing 24 hour access for tour industry customers. Some 135 operators have been trained in the portal's use since its launch in December 2011, with early feedback being very positive. The goal is to have all Eastern and 75% of Western operators using the system by December 2012.

Challenges

Tourism Market – The expected recovery of the US and Europe markets has not materialised, leading to general global uncertainty. With inbound tourism remaining flat and pre booked tours in decline, the focus of sales and marketing activity for the next three years will be on emerging markets as well as developing themed tours focussing on festivals onsite.

THE FUTURE

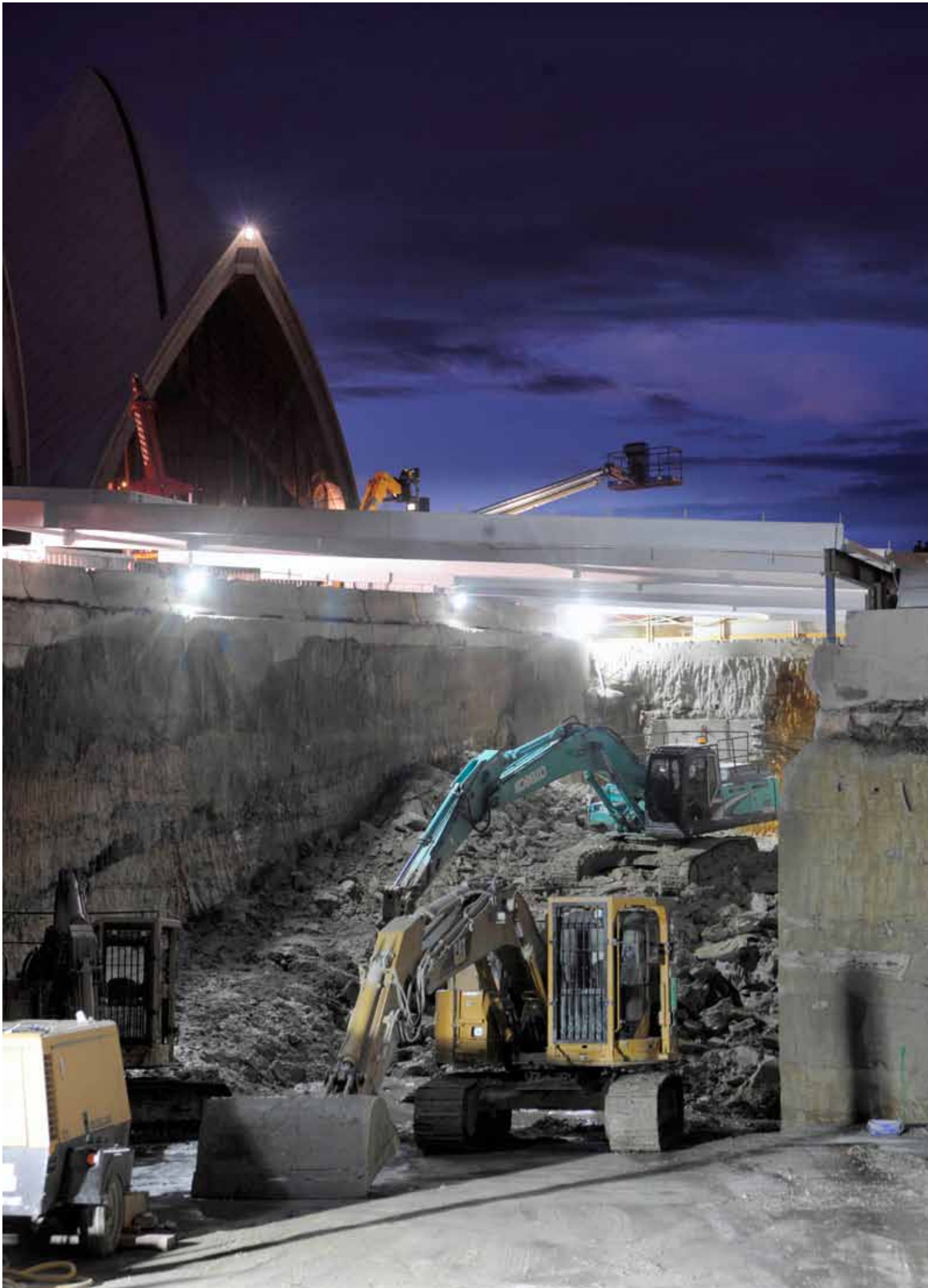
Expression of Interests for food and beverage, tourism and other precinct customer offerings (2012/13).

Themed tours focussing on major festivals such as GRAPHIC, Summer At The House, Vivid LIVE etc. (2012/13).

Development of a retail gift for the corporate market (2012/13).

New coffee nook/café in the Box Office Foyer (2012/13).





Venues, Building and Site

Planning and design commenced this year for a major technical infrastructure project, the Stage Management System Upgrade Project. Replacing the existing system, the project will integrate paging, communications and audio visual systems for the entire site into custom designed control desks, as well as a broadcast quality high-definition camera and video distribution system and new recording and broadcast studio facilities. This will remove obsolete technology, improve reliability, enhance the quality of the performance experience for patrons and increase the capability to capture, develop and deliver digital content. Design and prototyping has been completed, with manufacturing and installation work to commence in 2012/13. The project is targeted for completion in December 2013.

The Vehicle Access and Pedestrian Safety project continued to be the major focus of the building and development program this year. The Bennelong Drain diversion was completed along with a package of services diversions on the forecourt in preparation for the main excavation. The contract for the underground loading dock works was awarded to John Holland Pty Ltd in December 2011 and major excavation commenced in early 2012. The project is expected to be completed by the end of 2014.

A major maintenance project commenced in 2011 to replace the waterproofing membrane on the podium and monumental steps, targeted for completion in early 2014. This vital project will ensure the longevity of the Sydney Opera House structure and is being completed in stages to ensure continued access to foyers for customers and no disruption to performance and tour schedules.

The Concert Hall Acoustics program progressed following recommendations made by Kirkegaard Associates in 2009. Sawtooth brushbox timber walls in the stalls and on stage were replaced with flat brushbox walls as part of a two-year trial approved by the Heritage Council of NSW.

The results to date have been positive for musicians and audiences and further testing and acoustic measurements will be undertaken during the trial to prove the concept.

Significant investments have also been made in the functionality of the building, with the completion of the new Theatre Production Warehouse and Lower Concourse public amenities.

Other key projects completed or commenced this year included:

- continued refurbishment of lifts, with one additional lift completed and refurbishment commencing for two others;
- new furniture for the renovated Western Foyers;
- ongoing fire systems and plant room upgrades;
- Western Broadwalk Cathodic Protection upgrades; and
- Electrical Distribution Board upgrades (Phase 1).

Sydney Opera House continued to work closely with the NSW and Australian governments towards publication of the Conservation Management Plan 4th edition this year. While progress was slowed down due to the review of some key pieces of State legislation that are to be referenced in the Conservation Management Plan, publication will proceed once the outcomes of these reviews are confirmed.

Challenges

Coordinating and delivering events across multiple venues and in the midst of major construction onsite is an ongoing challenge for Sydney Opera House and its partners. Summer 2011/12 in particular tested the professionalism and expertise of event delivery teams when 15 performances were held in a single day. Utilising all venues and working closely with internal staff, presenters and onsite partners, all events were delivered according to schedule and to the highest standard, while the construction project remained on target.

THE FUTURE

Ongoing construction on the Vehicle Access & Pedestrian Safety project (2014/15).

Ongoing construction on the Podium Waterproofing Project (2013/14).

Stage Management System Upgrade Project (2012/13).

Progressive upgrade of Lifts (2013/14).

Eastern Shell Lighting upgrade (2012/13).

Box Office Sprinklers and Lighting upgrade (2012/13).

Recording Studio and Multimedia Suite relocation (2012/13).

Environmental Sustainability

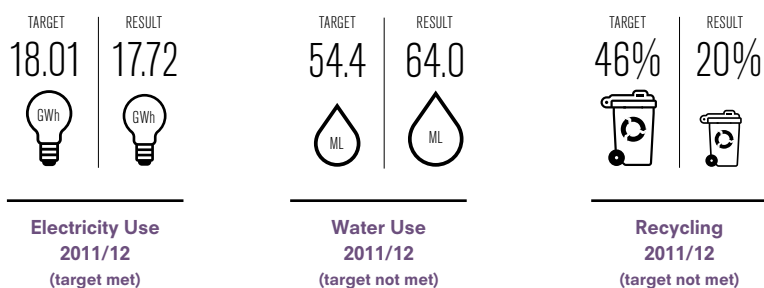
THE FUTURE

Benchmark Sydney Opera House's environmental performance in partnership with EarthCheck (2012/13).

Collaboration with Macquarie University Masters students to undertake waste tracking and visual waste audits in order to identify specific opportunities for improving in existing waste management and recycling systems (2012/13).

Concert Hall low level lighting retrofit to achieve an additional 3% energy saving (2012/13).

Development of a new three-year Environmental Sustainability Plan (2012/13).



Sydney Opera House continued to implement the Environmental Sustainability Plan 2010-2013, with a focus on strategies and programs to reduce energy, waste and water use, increase recycling and integrate environmentally responsible business activities across the organisation.

Recognising significant achievements to date and ongoing commitment to leadership of environment sustainability in the performing arts, Silver Partner status was achieved through participation in the NSW Government's Sustainability Advantage program.

A key initiative this year was the 'Paper Diet', held in March 2012. The campaign involved all areas of the business actively working to reduce their paper usage and developing ideas to save paper over the longer term. During the campaign paper use was reduced by 22% and a range of initiatives were developed in order to further reduce paper usage, including e-tendering, changes to tourism printing and e-show bags.

The implementation of a series of lighting projects, with the support of the NSW Government's Building Retrofit Program, has successfully reduced energy use this year. Projects included installation of automatic lighting controls (CBus) throughout the building, new LED house lights providing a 50% energy reduction in the Playhouse and Drama Theatre, and lighting retrofits in backstage loading areas which delivered a 60% energy reduction on the previous fitting (refer page 107).

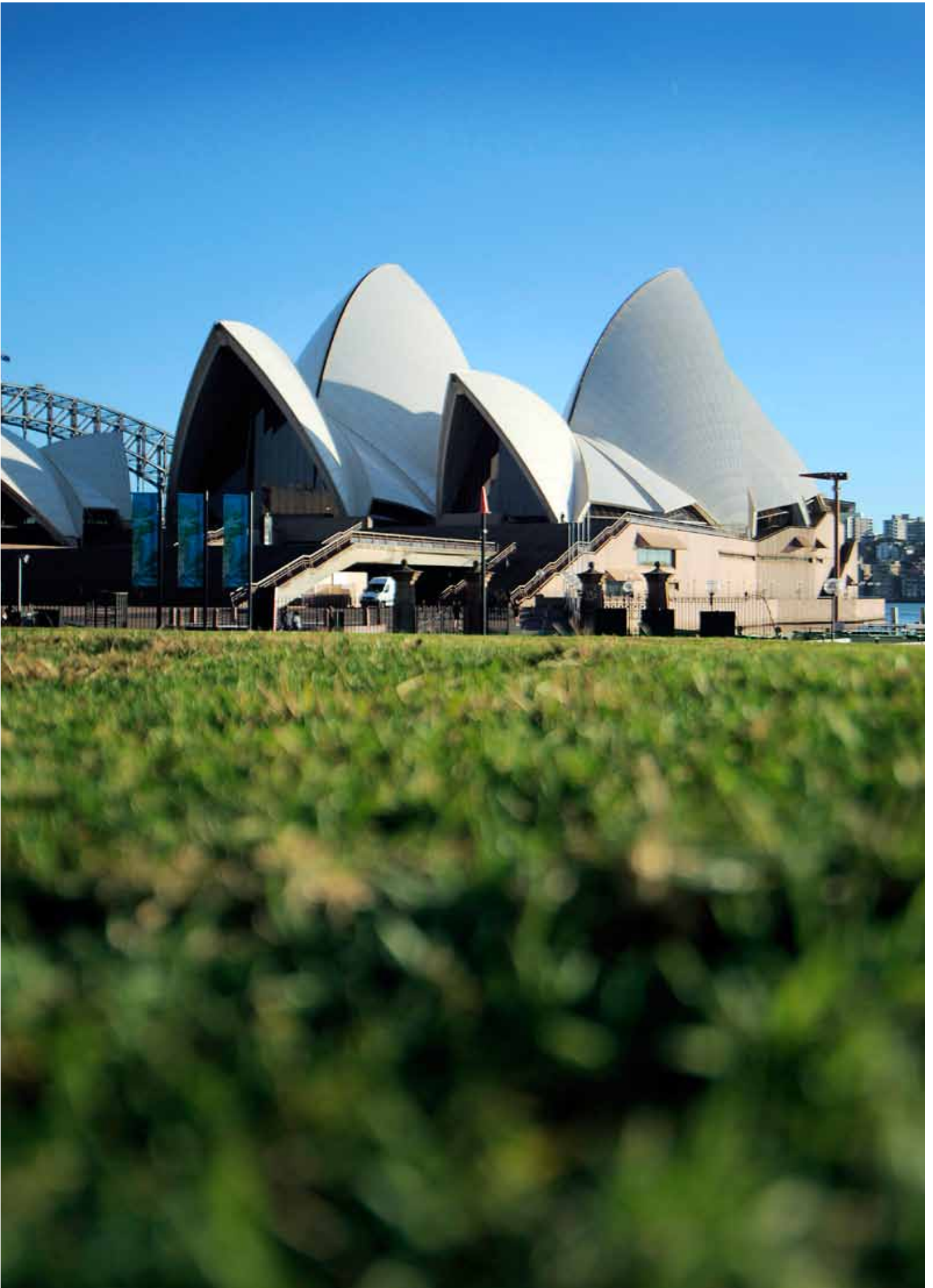
Work continued on a sustainable events management project, with sustainability action plans developed for Theatre and Events and SOH Presents business units. Work will be undertaken in 2012/13 to ensure these actions are integrated further into event operations. In addition, work continued with corporate partner Origin to improve a carbon footprint and measurement and analysis tool for SOH Presents festivals and programs such as Vivid LIVE (refer page 109).

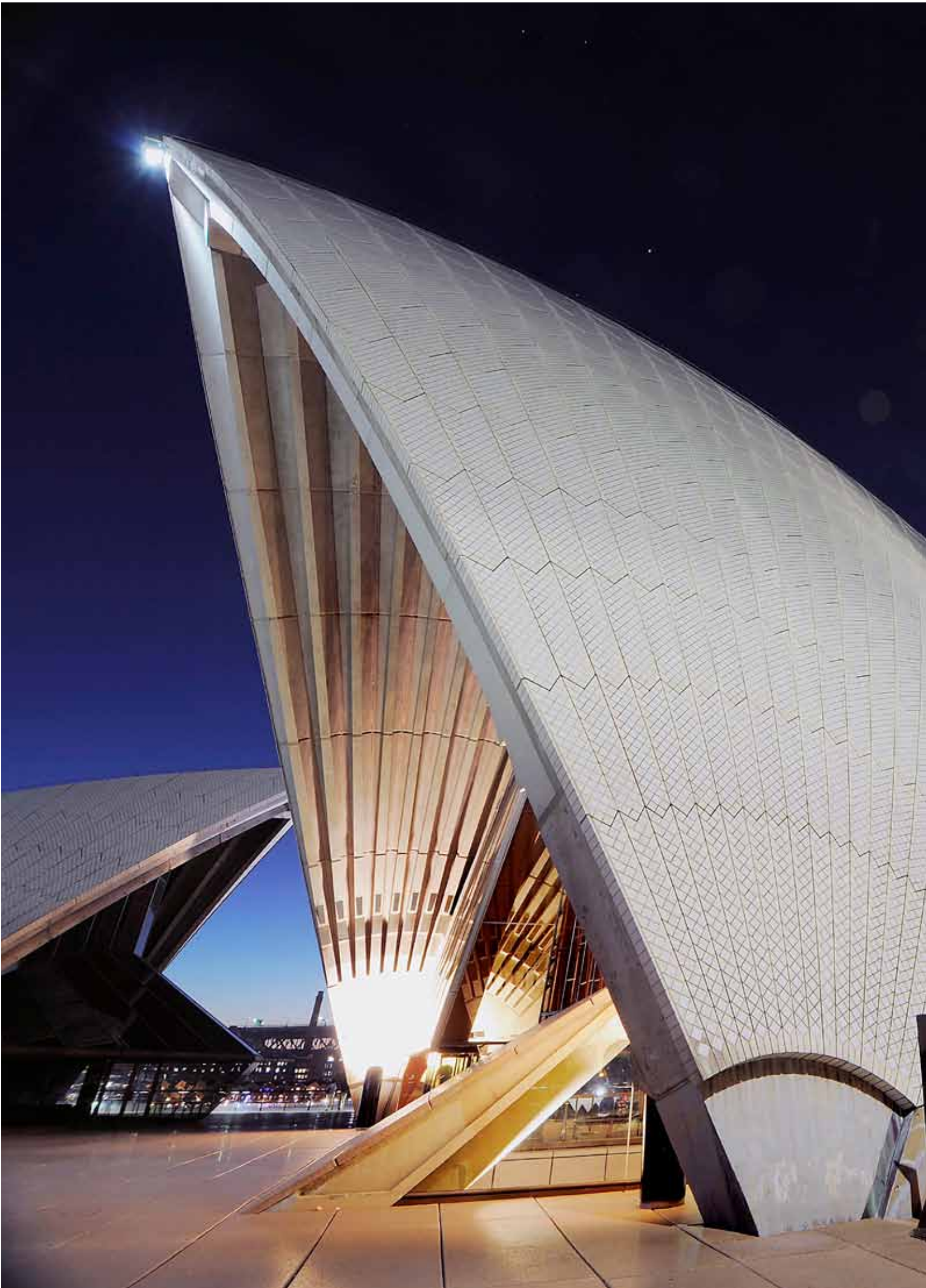
Reaching out to the broader community, Earth Hour was once again celebrated on 31 March 2012. In addition to turning off the Sail lights for the hour, this year Sydney Opera House turned off advertising screens, dimmed lights where possible and hosted the World Wide Fund for Nature Earth Hour Awards onsite. In another first, broadcasts of Sydney Opera House's support of Earth Hour were posted on YouTube and the UNESCO website.

Challenges

Monitoring and managing water use – Limited equipment for monitoring water use and detecting leaks continued to be a barrier in monitoring and analysing water usage across the site. This resulted in an undetected leak in May and June 2012 resulting in increased water use. This was stopped after detection. Improvements to water metering and monitoring, planned for 2011/12 were delayed while an integrated solution for metering of electricity, gas and water is investigated in 2013.

Improving waste and recycling - Five new recycling streams have been introduced in the past two years. Despite this, the recycling rate continues to track below target. Contributing factors include insufficient control of waste contract conditions and limited space for recycling storage. Opportunities to improve over the next two years include waste and recycling requirements to be included in food and beverage and cleaning and waste contracts and the re-design of the waste and recycling areas in the new Vehicle Access and Pedestrian Safety project facility to better enable recycling outcomes.





Safety and Security

THE FUTURE

Emergency management scenario and simulation based training (2012/13).

Quarterly review of the high risk activities register will continue (2012/13).

Alignment of common risk management processes and important safety policies through the OzPac Safety leaders group (2012/13).

Better understanding of the safety culture and implementation of interventions and training to progress to the next level of safety maturity (2012/13).

Participation in the iLead Exchange Program, designed to develop leadership in the security sector (2012/13).

Sydney Opera House strives to implement best practice health and safety initiatives.

As part of our commitment of ensuring a healthy and safe environment for all Sydney Opera House staff, artists, patrons and visitors, the Occupational Health and Safety Policy was reviewed this year to reflect the changes in the Work Health and Safety legislation. The policy is available on the Sydney Opera House website under the Corporate Information section.

A number of initiatives were implemented this year to improve safety including the implementation of a high risk activity register. Risk control owners have been identified and Trustees and management physically inspected a number of the high risks. An external risk specialist has been contracted to independently review the risks on a quarterly basis to ensure that the controls continue to be the best available.

A review of traffic management and fork lift truck movements around the building and site was undertaken during January and February 2012 and a plan for implementation has been established. A safety audit program for the Vehicle and Pedestrian Safety construction project was established and a senior auditor was engaged to lead the safety audit program.

The Emergency Planning and Response Group were restructured this year to enable the Head of Security to undertake critical strategic planning and management of major risks in the security and emergency planning area. The newly created Operations Manager, Security, Fire and Safety role is responsible for liaison for regular event and key stakeholder security and fire prevention requirements for the site.

In January 2012 Sydney Opera House partnered with the Designing Out Crime Research Centre to identify methods to reduce and prevent crime through the design of products, buildings and environments that pre-empt and deter criminal behaviour. Recommendations have been identified that will compliment the security approach whilst enhancing the visitor experience.

To ensure emergency preparedness, a number of activities were undertaken this year including security, fire and warden training for staff, resident companies and commercial operators. Evacuation drills were conducted onsite and staff attended offsite training conducted by Fire and Rescue NSW. Sydney Opera House now has a well prepared Emergency Control Organisation that is aligned to AS 3745 Planning for Emergencies in Facilities.

This year the approach to business continuity was strengthened through improvements to communication and the further identification of supply chain links. Testing was undertaken to assess the ability to communicate between business streams and produce work during the simulation exercises.

Challenges

Improved Safety Outcomes – Heritage and physical building constraints limit capacity to implement high level risk controls. Safe work procedures and personal protective equipment are often the only solutions available. The long term solution would require major funding and re-design. New work health and safety legislation require changes to numerous policies, procedures and consultation arrangements. Work has and continues to be undertaken to update all systems and processes.

Goal 4

**Earning
Our Way**

Remain relevant,
contemporary and leverage
our position as a critical
tourism and cultural asset.
Engage and empower staff.

Achievements



Food and Beverage revenue increased by \$1.6m or 27% due to increased patronage



Appointment of new CEO

Trustee Code of Conduct signed

102

Workplace Health and Safety training programs delivered to 471 staff

65

New Code of Conduct and briefing sessions for 223 staff

102

Learning and Development programs provided to 1,544 staff, a 74% increase on the previous year

65

Gold Australasian Reporting Award



Venue related revenues increased \$1.6m or 8% reflecting increased activity



Expenditure on Sydney Opera House programming activities was \$28.3m, with a net investment after related production income of \$4.6m

Governance: The Trust

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

The Trust's Objectives and Conduct

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

The seven core performance requirements of the Board of Trustees in providing effective leadership are:

- To agree core artistic, entrepreneurial, financial and operational policies and objectives on an annual basis and to set all the short, medium and long term delivery priorities for the enterprise.
- To set and appraise the performance of the CEO and management team.
- To monitor and assist in the maintenance of reliable and effective relationships with key presenting companies.
- To manage the financial affairs and various supporting systems and reporting frameworks commensurate with best international standards and practice.
- To maintain the best possible working relationship with the Minister for the Arts in an environment where there is a secure trust from Parliament and a good working relationship with the media.

- To maintain the landmark site and building and its amenity to ensure that it is always presented as a vibrant, contemporary performing arts venue which changes and evolves over time.
- To promote directly and indirectly the performing arts with a view to maximising engagement and enthusiasm from diverse audiences for a range of exceptional experiences.

The Trust review and individually sign a Code of Conduct for Trustees on an annual basis (p.102).

Trust Committees, Memberships, Attendances

The Trust

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

Three new Trustees, The Hon Helen Coonan, Mr Peter Mason AM and Mr John Symond AM were appointed from 1 January 2012, replacing Rev Dr Arthur Bridge AM, Ms Sue Natrass AO and Mr Evan Williams AM.

With key strategic and business items on the agenda, seven Trust meetings were held. Agenda items encompassed: an annual review of Trust Committee charters and membership; Chief Executive Officer recruitment and

appointment; discussion of the Strategic Building Program; overall business performance monitoring; Annual Budget and Three Year Business Plan; Vehicle and Pedestrian Safety Project; performing arts and commercial projects and approval of the 2011/12 Financial Statements.

Audit and Risk Committee

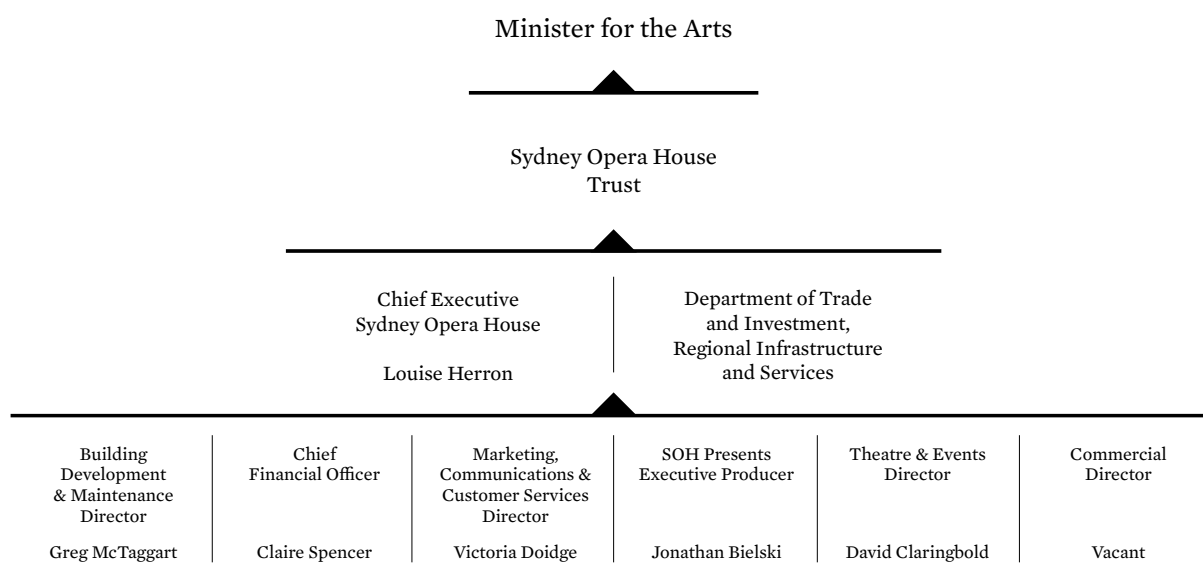
The Audit and Risk Committee oversees: the adequacy of the accounting system, internal control environment and compliance with relevant laws, standards and codes; the effectiveness of risk management systems; the integrity and quality of financial information; the internal and external audit functions and the effectiveness of Financial Delegations, including event approval delegations and commercial business cases.

Seven meetings were held this year with key agenda items including: review of business performance; seven internal audit reports (p.118); Annual Budget and Three Year Business Plan; Workplace Health and Safety; Environment Sustainability; Directors and Officers Liability; Commercial Precinct; Development/Fundraising; Information Systems Strategic Plan; Electricity Contract; Car Park; Programming Risk; review and approval of performing arts and commercial business cases.

Building Committee

The Building Committee oversees facilities planning and development; oversight and direction for Vehicle Access and Pedestrian Safety Project and other capital works programs; design

Organisation Chart



and construction consistency with the character and integrity of the building and that ensures proper controls and management practices are exercised.

Eight meetings were held this year, with key agenda items including: Vehicle Access and Pedestrian Safety Project (VAPS), Strategic Building Plan; Risk Management Plans; Workplace Health and Safety; Recurrent Asset Management (SAM) Program; Concert Hall Acoustics; Podium Waterproofing; Eminent Architects Panel and updates on the financial status and progress with building works.

Conservation Council

The Conservation Council is an advisory council and provides specialist advice to the Trust on conservation and heritage matters and includes monitoring and reporting on National and World Heritage values.

Three meetings were held this year, with key agenda items including: Conservation Management, Conservation Management Plan and Bilateral Agreement; Vehicle Access and Pedestrian Safety Project; Eminent Architects Panel; and Visitor Experience project.

In addition to attendance by Trustees and Management outlined in the table, Conservation Council meetings were attended by the following external specialists: Ms Sheridan Burke 3/3, Mr Giovanni Cirillo 3/3, Ms Tanya Koeneman 1/1, Mr Rajeev Maini 2/3, Mr Peter Mould 3/3, Mr John Nutt 2/3 and Mr Peter Poulet 0/1.

Trust and Trust Committee Attendance

	Trust	Audit & Risk Committee	Building Committee	Conservation Council
Trustees				
Kim Williams AM	7/7	7/7	7/8	-
Catherine Brenner	7/7	7/7	-	-
Arthur Bridge AM	3/3	-	-	0/2
Helen Coonan	4/4	-	-	1/1
Wesley Enoch	6/7	-	-	-
Renata Kaldor AO	6/7	5/7	-	-
Robert Leece AM	7/7	-	8/8	-
Peter Mason	3/4	3/3	-	-
Sue Natrass AO	3/3	4/4	-	-
Thomas Parry AM	6/7	-	-	-
Leo Schofield AM	5/7	-	-	-
John Symond AM	4/4	-	3/4	-
Evan Williams AM	3/3	-	3/4	2/2
Management				
Richard Evans	-	-	2/5	2/2
David Antaw	-	-	5/6	-
Jonathan Bielski	-	-	3/3	1/1
Greg McTaggart	-	-	6/6	3/3
Julia Pucci	-	-	-	3/3
Claire Spencer	-	-	2/2	-

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

Trust Members



Kim Williams AM

Joined the Trust in January 2005 - Chair of Sydney Opera House Trust and member of Audit and Risk Committee and Building Committee.

Qualifications: B.Mus (Univ Syd)

Background: Previous roles included positions such as Senior Executive at the Australian Broadcasting Corporation, Chief Executive of Southern Star Entertainment, Chief Executive of the Australian Film Commission, Chairman of Musica Viva Australia and Chief Executive of Fox Studios Australia. Kim founded the Australian Film Finance Corporation in 1988 as well as being its inaugural Chairman and has held numerous board positions in government and the private sector over three decades. In 2009 he was awarded a Doctor of Letters, honoris causa by Macquarie University for services to the arts and entertainment industry in Australia and internationally.

Other Directorships: Stradivarius Pty Ltd (Director), Business Council of Australia (Member), News Limited (Director), News Australia Holdings Pty Limited (Director), Advertiser Newspapers Pty Limited (Director), Queensland Press Pty Limited (Director), The Herald & Weekly Times Pty Limited (Director).

Catherine Brenner

Joined the Trust in May 2009 - Chair of Audit and Risk Committee.

Qualifications: BEc LLB, MBA

Background: Former Managing Director in the investment banking division of ABN AMRO where she has held various senior roles in the mergers and acquisitions and equity capital markets divisions. Prior to becoming an investment banker Catherine was a corporate lawyer.

Other Directorships: Coca Cola Amatil Ltd (Non-Executive Director), AMP Ltd (Non-Executive Director), Boral Limited (Non-Executive Director)

Government & Community Involvement: Australian Brandenburg Orchestra (Director), Takeovers Panel - Federal Government Forum (Member).

The Hon Helen Coonan

Joined the Trust in January 2012 - Chair of the Conservation Council.

Qualifications: BA, LLB

Background: Former Senator in the Australian Parliament representing NSW from 1996-2011 and Deputy Leader of the Government in the Senate. Held several Ministerial and Shadow Ministerial portfolios including Minister for Revenue and Assistant Treasurer. She has served in Cabinet as the Minister for Communications, Information

Technology and the Arts. Helen was previously Chair of the Historic Houses Trust of NSW, Chair of the Law Foundation and a Director of the Royal Hospital for Women Foundation. Prior to entering Parliament, Helen Coonan worked as a lawyer and mediator in Australia and in New York.

Government and Community Involvement: Mental Health Council Australia (Parliamentary Patron), Obesity Australia Limited (Non-Executive Director), Centre for Asia-Pacific Women in Politics (Director), Council for Equal Opportunity for Employment (Director), Chief Executive Women (Member).

Other Directorships: Crown Limited (Non-Executive Director), J.P. Morgan Advisory Council (Member).

Wesley Enoch

Joined the Trust in January 2007.

Background: Previously Associate Artistic Director at Belvoir Street Theatre, Artistic Director of Kooemba Jdarra Indigenous Performing Arts, Associate Artist with the Queensland Theatre Company, Resident Director with the Sydney Theatre Company, and Artistic Director of Ilbjerri Theatre. In 2002 Wesley was the recipient of a Cite International des Arts residency in Paris. He also won the 2005 Patrick White Playwright's Award for the play *The Story of the Miracles at Cookie's Table*.

Other Directorships: Queensland Theatre Company (Artistic Director).

Government & Community Involvement: Nunnuccal Nuugi People of Southern Queensland (Member), Ethics Council of the National Congress of Australia's First People (Member).

Renata Kaldor AO

Joined the Trust in January 2005 - member of the Audit and Risk Committee.

Qualifications: BA Dip Ed

Background: Renata was Deputy Chancellor of The University of Sydney, a Fellow of the University Senate and was awarded an Honorary Fellowship from University of Sydney in 2004. Renata has served on the Advisory Council at Westmead Children's Hospital, was Chairperson of NSW Women's Advisory Council, a member of the Sydney Olympic Bid Committee, a director of NSW State Rail Authority and The Garvan Medical Research Foundation.

Other Directorships: ASI (Director)

Government & Community Involvement: Renata is involved in business, education and community affairs and is a Director of The Sydney Children's Network Hospital. In 2009 Renata was appointed Judicial Commissioner NSW.



Robert Leece AM RFD

Joined the Trust in August 2002 - Chair of Building Committee.

Qualifications: BE, M.Eng.Sc, MBA, F.I.E.Aust, CPEng

Background: Robert was previously Chief Operating Officer of Tenix Pty Ltd and held board positions of various public and private organisations. He was the Infrastructure Co-ordinator General and Chair of NSW Nation Building and Job Plans Taskforce until April this year. He is a Fellow of the University of Sydney. Throughout his career he has been responsible for the successful development and construction of over \$40 billion of infrastructure and buildings in Australia.

Government & Community Involvement: Health Infrastructure Board (Chair).

Peter Mason AM

Joined the Trust in January 2012 – member of Audit and Risk Committee.

Qualifications: BCom (Hons), MBA, Hon.DBus (UNSW), FAICD

Background: Chairman, AMP Limited, since 2005 and Senior Advisor to UBS Investment Bank. He was Chairman of JP Morgan Chase Bank in Australia from 2000 to 2005. Prior to this he was Chairman and Chief Executive of Schroders Australia Limited and Group Managing Director of



Schroders' investment banking businesses in the Asia Pacific region. He was a member of the Council of the University of New South Wales as well as a Director of the Children's Hospital in Sydney and Chairman of the Children's Hospital Fund. In 1995, Peter was appointed a member of the Order of Australia for his contribution to the Children's Hospital.

Other Directorships: Singapore Telecommunications Limited (Director), David Jones Limited (Director), University of New South Wales Foundation (Director), Headspace National Youth Mental Health Foundation Limited (Director), UBS Australia Foundation Pty Limited (Chairman), Centre for International Finance and Regulation (Chairman).

Thomas Parry AM

Joined the Trust in February 2010.

Qualifications: BEc, MEc, PHD

Background: Thomas has had several roles with Macquarie Group, was Foundation Executive Chairman of the Independent Pricing and Regulatory Tribunal of NSW (IPART) and was the Foundation NSW Natural Resources Commissioner. He was an ex officio Commissioner of the Australian Competition and Consumer Commission; a member of the NSW Council on the Cost and Quality of Government, a Board Member of SE Area Health and a



Foundation Director of the NSW Clinical Excellence Commission. Tom has had over 35 years experience as an academic, business and public policy consultant, in the financial sector and as a regulator. He has been Head of the School of Economics, University of New South Wales and Dean, Faculty of Commerce, University of Wollongong.

Other Directorships: Expert Advisory Panel for the Review of NSW Electricity Network Businesses (Chair), First State Super Trustee Corporation (Chair), Sydney Water Corporation (Chair), Australian Energy Market Operator (Chair), ASX-Compliance (Director) and Powerco NZ (Director).

Leo Schofield AM

Joined the Trust in January 2005.

Background: Former Director of Sydney Festival (1998 - 2001), Artistic Director of the Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994-1996), and Artistic Director of Sydney's New Year's Eve Celebrations (2002-2004). Leo has been involved in Australian debut presentations of a number of major international events and companies including the Edinburgh Military Tattoo, the Paris Opera Ballet and the National Ballet of Cuba. He is also a well-known and respected journalist and television



broadcaster and has worked closely with many arts organisations in a fundraising capacity. He served nine years as a Trustee of the Powerhouse Museum in Sydney.

Government & Community Involvement: National Portrait Gallery (Board Member)

Mr John Symond AM

Joined the Trust in January 2012 – member of Building Committee.

Background: Founder and Executive Chairman, Aussie Home Loans, since 1992 (Managing Director 1992-2008). John was inducted into the Australian Banking and Finance Magazine's Hall of Fame in 2004 and was awarded Personality of the Decade Banking and Financial Awards 1999. John was also named Australian Lebanese Businessman of the Year by the Australian Lebanese Chamber Commission in 1995.

Government & Community Involvement: 2002 Member of the Order of Australia; Australian Property Institute (Fellow); Mortgage & Finance Association of Australia (Honorary Life Member); Art Gallery of New South Wales (President's Council); Australian Business Arts Foundation (Founding Councillor).

Executive Team



Louise Herron

Chief Executive Officer

Appointed August 2012.

Member of the Building Committee and Conservation Council.

Qualifications: BA, LLB (Sydney University), LLM (London University), Graduate, Australian Institute of Company Directors

Background: Louise has a wide range of skills and attributes that weave together through her peripatetic upbringing. With schooling in several languages, degrees in law and a deep love of music handed down from her father, Louise's natural passions straddle both the corporate and performing arts worlds. While undertaking a roll-call of senior positions at leading corporates such as Minter Ellison, Macquarie Bank, Investec and Carnegie Wylie, Louise was appointed Chair of Belvoir Street Theatre in 2002 a position she held for 10 years. In 2011 she was appointed Chair of the Australia Council's Major Performing Arts Board, a role overseeing the federal funding of many of Australia's major cultural institutions. In 2007, during her tenure with Belvoir Street Theatre, Louise co-founded the boutique firm, Ironbark Corporate Advisory, which advised company owners and boards on developing and implementing corporate strategies.



Jonathan Bielski

Executive Producer SOH Presents

Commenced in role October 2010.

Role: Jonathan is responsible for the artistic strategy and programming of Sydney Opera House's own producing under the banner SOH Presents.

Background: Jonathan has been with Sydney Opera House since 2002 in programming and administration roles with a particular focus on commercial presenting, culminating in his appointment as Executive Producer, SOH Presents. Prior to SOH, Jonathan worked at The Edge in Auckland (New Zealand) as Group Operations Manager overseeing the running of the four venues under management. He is a member of the Australian and Asia-Pacific Arts Centre's Programming Groups, the Venue Managers Association and a past member of the Helpmann Awards Theatre Nominating Panel.



David Claringbold

Director, Theatre and Events

Commenced in role March 2012.

Role: David is responsible for venue and event sales, technical, recording and broadcast, production management, stage management and safety aspects of event delivery at the house.

Background: David started his career as a freelance music producer and engineer where he worked with artists including The Triffids as well as touring with his own band Red Ochre. After 10 years of freelancing, he joined the Sydney Opera House in 1994 as Technical Operations Manager, Sound AV. David was responsible for implementing major digital audio and video infrastructure changes to all Sydney Opera House facilities. In 2005, he was appointed to the audio company Euphonix as European Sales Manager where he was responsible for all sales in continental Europe. David returned to Sydney Opera House as Technical Director in 2006, then General Manager, Theatre and Events before being appointed to the Executive in the new role of Director, Theatre and Events in 2012.



Victoria Doidge

Director Marketing, Communications and Customer Services

Appointed in February 2008.

Role: Victoria's portfolio includes Marketing, Customer Service, Digital Content, Communications and Ticketing Services.

Qualifications: B.Bus, Mktg

Background: Victoria most recently held the position of Chief Marketing Officer for leading global digital marketing services provider, BlueFreeway. Prior to her role at BlueFreeway, she held the position as Director Market Development for the Sydney Symphony, a presenting partner of Sydney Opera House. Victoria was a co-founder and director of Australia's first online music destination, ChaosMusic, launched in 1998 and listed on the Australian Securities Exchange in 1999. Victoria has also held marketing and sales roles for OzEmail, Radio 2SM and News Limited.

Other Directorships: Australian Marketing Institute (Senior Member).



Greg McTaggart

Director, Building Development and Maintenance

Appointed in April 2008 – member of Building Committee and Conservation Council.

Role: Greg is responsible for maintenance and conservation of the building, major building projects and emergency planning and response.

Qualifications: BE(Hons 1), MEngSc, Grad Dip Mgt, MIEAust, CPEng

Background: Greg joined Sydney Opera House in 2003 and was previously the Project Director of the Building Development Group responsible for the planning and delivery of all major building projects at Sydney Opera House. Greg has been involved in the delivery of public infrastructure and building projects for over 35 years working on a diverse range of projects including schools and hospitals, water supply and sewerage infrastructure, grain handling facilities and major sporting venues including ANZ Stadium, Sydney Athletic & Aquatic Centres and the Regatta Centre at Penrith Lakes. For more than a decade Greg worked on the planning, construction and operational activities associated with the Sydney 2000 Olympic and Paralympic Games.



Julia Pucci

Director, Venue Partners and Safety

Commenced in role October 2010 and resigned August 2012.

Role: Julia was responsible for resident company relations, retail operations (including food and beverage), safety and legal.

Qualifications: BA, LLB, MArtAdmin

Background: Julia joined Sydney Opera House in 2004 as General Counsel after completing a Masters of Art Administration. Prior to joining Sydney Opera House, Julia worked for 12 years as a commercial lawyer for both a publically listed company and in private practice in Sydney, London and New York, working on a wide range of commercial transactions. Julia has previously served on the board of Accessible Arts.

Other Directorships: Rinse Out Inc (Board Member).



Claire Spencer

Chief Financial Officer

Commenced in role October 2010.

Role: Claire is responsible for financial services, information systems, payroll and procurement.

Qualifications: BA Hons (Cantab), ACA (ICAEW)

Background: Claire joined Sydney Opera House in January 2003. During her 8 years at the Sydney Opera House Claire has undertaken a number of project management roles from the Opera Theatre Renewal Business Case preparation to the selection and implementation of Tessitura in 2005. As Chief Information Officer (2006-2008) Claire directed the stabilisation of all core systems and a refresh of critical system and network infrastructure and the relaunch of sydneyoperahouse.com as an e-commerce focused website in 2007. As Financial Controller, Claire directed the move to a three day month end close, a refreshed suite of management reports and an improved focus in planning and forecasting. Previously Claire has worked at Ernst and Young (London) and Cable and Wireless (London and Sydney).

People and Culture

THE FUTURE

Increased use of online learning to deliver compliance training (2012/13).

Youth, New Starter and Emerging Leaders Mentoring Programs established (2012/13).

Negotiations for a new three-year Enterprise Agreement (2012/13).

Human Resource Information Management System (including rostering) upgrade (2012/13).

Continued delivery of work, health and safety training programs and initiatives (2012/13).

A focus this year on personal and professional growth provided a range of learning programs for staff. Building on these programs, the 2010/11 staff Performance Review results informed the development of new professional and personal learning programs, including Time Management, Delegations of Authority training, and Induction for New Managers.

The Sydney Opera House Registered Training Organisation continued to provide nationally recognised vocational qualifications to staff this year. Three staff completed a Diploma of Management and two staff achieved a Certificate III in Venues and Events (Customer Service). Three entertainment industry trainees from Bangarra Dance Theatre and the Sydney Convention and Exhibition Centre were also awarded a Certificate III in Live Production, Theatre & Events (Technical Operations). Building leadership capabilities across the organisation, 14 managers also participated in a Leadership Development Pathway program in partnership with the Australian Institute of Management.

With the aim of developing consistency in customer service standards across the precinct, training programs were also extended to staff from performing and commercial partners this year. Customer Service training was provided to eight staff from Opera Kitchen, Theatre Bars and the Sydney Opera House retail stores. Programs will continue next year and will also be extended to Opera Bar staff. As part of Sydney Opera House's commitment to ensuring lifelong learning for arts professionals, eight staff from resident companies Bangarra

Dance Theatre and Opera Australia also participated in professional development programs. The offer to access training programs will be extended to the Sydney Symphony, The Australian Ballet, Sydney Theatre Company and Bell Shakespeare next year.

An increased number of safety related training programs were provided this year, with the aim of building a positive health and safety culture. 471 people participated in a variety of workshops and information sessions, including risk management and incident investigation, production services and theatre safety, fire warden awareness and technical and licence training programs. A Safety Training Needs Analysis was also undertaken this year, resulting in a tailored training plan being developed for each area of the organisation for implementation in the coming year.

Annual safety week was celebrated from 24 to 30 October 2011 with a program of activities designed to increase awareness of workplace health and safety issues across all areas of Sydney Opera House. Information seminars were provided to staff and partners onsite, including work/life balance, stress management and safety updates for managers. Other activities included individual manual handling advice, workplace inspections, health checks and a safety week competition.

As part of Sydney Opera House's commitment to ensuring an ethical and fair working environment, a number of key policies were refreshed this year. Reissued as 'Our Code', the redesigned Code of Conduct was supported by a series of briefing sessions for 223 staff on

elements of the Code and what it means for them (p.102). The Revised Bullying and Harassment in the Workplace Policy and Work Related Grievances Policy were supported by training sessions for 381 staff and 23 staff respectively.

Ensuring equal opportunity within the workforce is important for Sydney Opera House and a range of employment and staff development practices ensure continued development of a diverse workforce. The representation of women at all levels of the organisation has been maintained at an average of 46.8% over the last five years (benchmark is 50%). This achievement was continued in 2011/12 with women comprising 47% of the workforce and 50% of Senior Executive Service level positions. Information on Equal Employment Opportunity (EEO) initiatives and trends in representation of EEO groups are provided on page 110.

Challenges

With a diverse workforce across multiple locations and encompassing a variety of regular and rostered working arrangements, maintaining understanding of, and engagement with, formal Performance Review processes was a challenge this year. A set review period for next year will be established, increasing engagement by concentrating performance review activity from July to October 2012. A plan for disseminating training and development needs on a department, business stream and whole-of-organisation basis has also been developed with results to be incorporated into both the budget planning process and annual Training Calendar.



Opera Theatre Stage

Five-year comparison of staff as at 30 June

	2012	2011	2010	2009	2008
Total Permanent Staff	239	263	306	321	313
Equivalent Full-Time Permanent Staff	197.67	216.32	251.36	263.9	254.04
Total Non-Permanent Staff (includes casuals)	527	485	424	393	392
Equivalent Full-Time Non-Permanent Staff (includes casuals)	280.79	234.49	204.37	186.37	189.63
Total Full-Time Equivalent (includes casuals)	478.46	450.81	455.73	450.27	443.67

Data is calculated over the last pay period each financial year. Total staff numbers include current casual staff who did not work in the last pay period of the financial year.

Work Health and Safety Training Programs

Program	Participants
Manual Task Training	36
Fire Warden Awareness	60
Drug and Alcohol in the Workplace Training	29
Safety Week Training and Workshops	84
Safety Risk Management Related Training	25
Production Services/Theatre Safety Training	50
Injury Management and First Aid Training	9
Annual Theatre and Events Safety Update	120
Technical and Licence Training Programs	50
Introduction to Incident Investigation	8
TOTAL	471

Learning and Development Sydney Opera House Staff 2011/12

Professional and Personal Development Programs

Program	Participants
Code of Conduct Briefing Sessions	223
Orientation and Role Training	118
Managers Induction	11
Management Development and Coaching	85
Leadership Development Pathway Program	14
Career Coaching; Development Plans and Interview Skills	42
Team Building	25
Conflict Management and Grievance Handling	23
Workplace Training and Assessment Programs	2
Customer Service	27
Cash Handling	15
Email Etiquette	33
Performance Recognition Enrolments	9
Public Interest Disclosures Training	16
Bullying and Harassment Workshops	381
Cultural Awareness Workshops	34
Mental Health Awareness	15
TOTAL	1,073

Financial Overview

The solid general operating profit of \$2m was achieved by growth in self generated revenue and ongoing cost control.

Overall group result is a surplus for the year of \$37.1m. This comprises:

- Profit from general operations of \$2m;
- Depreciation expense of \$13.7m; and
- Net surplus of \$48.8m from building development, maintenance activities and other.

The solid general operating profit was achieved by growth in self generated revenue (despite the loss of Forecourt availability due to ongoing work on the Vehicle Access and Pedestrian Safety Project) and ongoing cost control.

The general operating cash flow was \$1.2m, with the 2011/12 general operations profit of \$2m offset by investment in capital assets of \$0.8m.

Holding adequate cash reserves is an important risk strategy in ensuring capacity to maintain operations given volatility in global and domestic markets, as well as manage potential risks associated with around the clock building operations. General operating cash reserves at \$14.3m are not large; they represent only 14.5% of operating activities revenue and are immaterial in terms of Sydney Opera House asset base in excess of \$2 billion. To maintain sufficient cash reserves for general operations, Sydney Opera House actively prioritises funding requests to ensure sustainable operations longer term.

Expenditure on building maintenance and building development continued to be funded 100% by government grants. The surplus of \$48.8m in 2011/12 is due to a combination of timing issues and the recognition of grant receipts as income while \$38.6m of building maintenance and development expenditure has been capitalised during the year.

General Operations

Operating revenues increased by 5% or \$5.1m on the prior year. Key reasons for this include:

- Operating interest increased by \$0.5m or 17% due to higher opening funds and cash flow profile;
- Commercial Revenues and Other Revenues increased by \$5.1m or 7% with major movements:
 - Food and Beverage increased by \$1.6m or 27% due to continuous improvement in products and customer choices.
 - Venue related revenues increased \$1.6m or 8% reflecting increased activity levels predominantly in the Concert Hall.
 - SOH Presents increased by \$1.2m or 5% due to increased average Box Office per attendee during the year.
- Self Generated Fundraising revenues decreased by \$0.6m or 11% due to reduction in donations and a challenging market for corporate sponsorship reflecting the current economic climate.

Sydney Opera House, its resident companies and other presenters continue to have an important role in the performing arts, supporting a range of artists and presenting both classic and new works that engage and inspire audiences:

- overall 1,808 performances were presented to an audiences of 1,365,953 an increase of 3.6% over the prior year;
- our four Resident Companies presented 573 performances covering opera, music, ballet and theatre to audiences of 636,886, a decrease of 2.6%; and
- Sydney Opera House itself presented 759 performances, covering a wide range of genres to audiences of 393,854, an increase of 2.3% over the prior year.

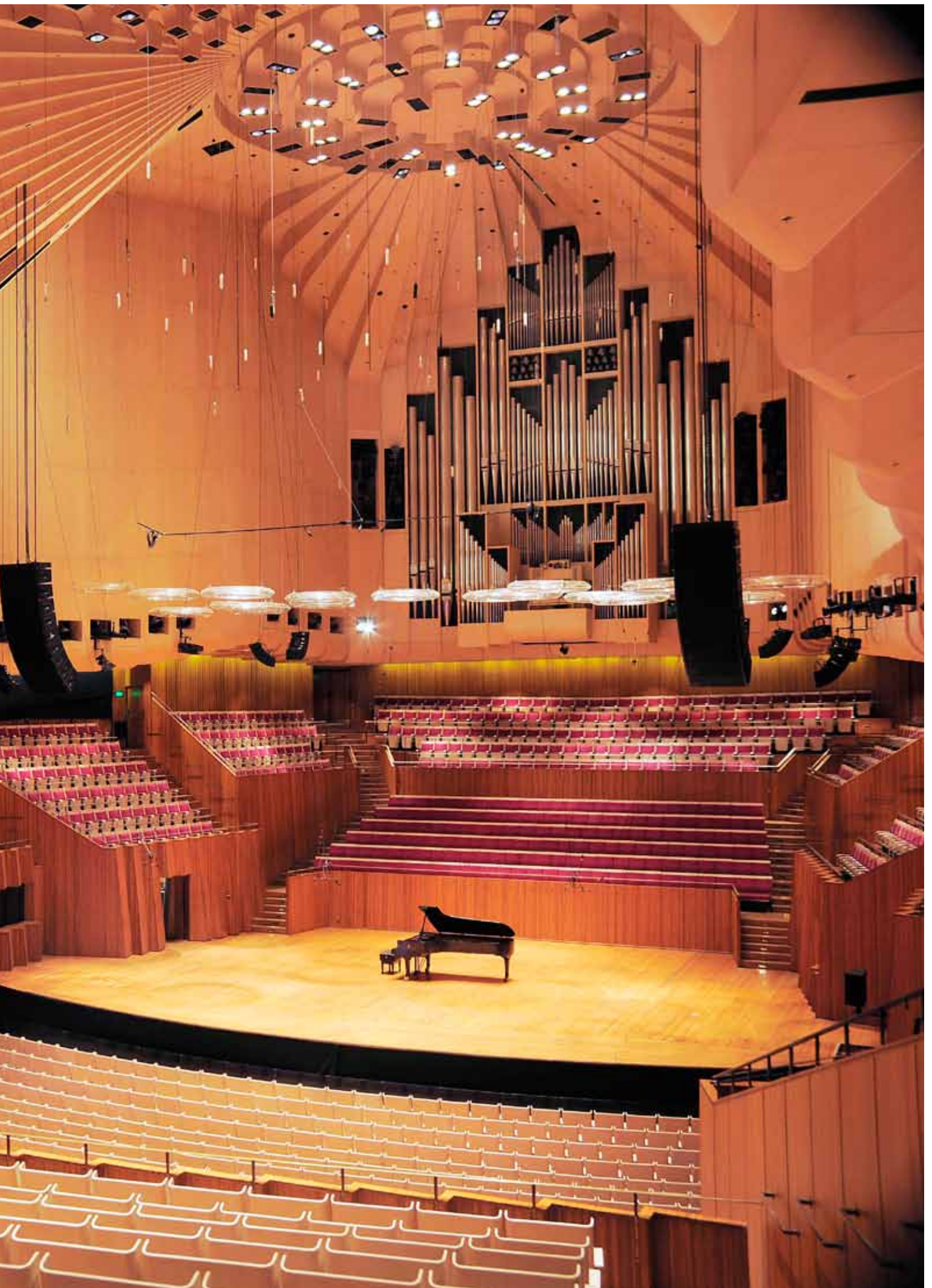
Expenditure on Sydney Opera House programming activities was \$28.3m with a net investment after related production income of \$4.6m.

Building Development and Maintenance

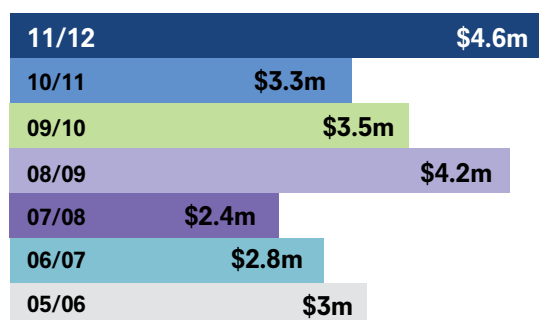
The Other Activities profit of \$48.8m includes recognition of Government grants for Building Maintenance of \$30.3m and \$54m for Capital Grants in respect of the Vehicle Access and Pedestrian Safety Project (\$45.3m), Waterproofing Repairs Project (\$4.4m), Stage Management System Upgrade Project (\$3.1m) and Lift and Escalators Upgrade Project (\$1.2m). In 2011/12 maintenance expenditure totalled \$30.2m – of which \$2m was capitalised. Significant progress was made in undertaking a number of high priority maintenance projects in 2011/12 including establishing a Production Services equipment store, new Lower Concourse toilet facilities, Broadwalk Cathodic Protection to inhibit corrosion, Theatre Systems upgrades and various energy efficiency projects.

This year building development continued with the Vehicle Access and Pedestrian Safety Project entering its second year and significant progress being made in Waterproofing Repairs. Work also commenced on the Stage Management Systems upgrade and Lift and Escalators upgrade.

Additional grant funding of \$0.9m was advised by the Office of Environment and Heritage in 2010/11 for upgrades to lighting control systems which will assist in achieving our energy saving targets of which \$0.3m was received in 2010/11 and \$0.6m was received in 2011/12.

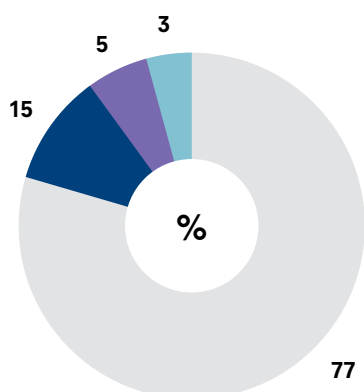


Net investment in Sydney Opera House programming



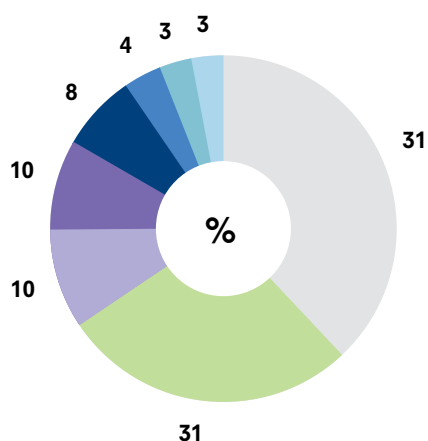
	2012 \$000	2011 \$000
Operating Activities		
<u>Revenues</u>		
Operating revenues	84,129	79,163
Government Endowment	14,425	14,316
	98,554	93,479
Expense		
Operating expense	(96,527)	(90,295)
Operating profit before depreciation & other activities	2,027	3,184
Depreciation expense	(13,715)	(15,313)
Other Activities		
<u>Revenues</u>		
Maintenance Grant	30,295	29,469
Capital Grant	53,964	1,930
Asset related adjustment revenue	1,845	985
Increase in Prepaid superannuation	0	242
Restricted donation revenues	345	343
	86,449	32,969
Expenses		
Building refurbishment & maintenance expense	(32,333)	(25,775)
Asset related adjustment expense	(3,114)	(33)
Decrease in Prepaid superannuation	(1,928)	0
Restricted donation expense	(297)	(39)
	(37,672)	(25,847)
Other Activities Profit / (Loss)	48,777	7,122
Surplus / (Deficit) for the year as per Audited Financial Report Income Statement	37,089	(5,007)

Source of funding for operating activities 2011/12



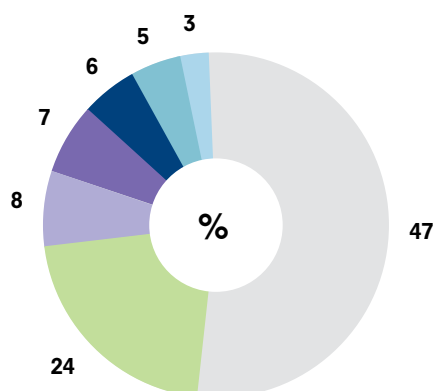
	2012 \$'000	2011 \$'000
Self-generated - Commercial & Recoveries	75,923	70,824
Endowment	14,425	14,316
Self Generated Fundraising	5,035	2,712
Interest	3,171	5,627
Total	98,554	93,479

Commercial revenue sources 2011/12



	2012 \$'000	2011 \$'000
SOH Presents	23,689	22,523
Venue Rental and Recoveries	23,270	21,636
Tourism Services	7,681	7,499
Food and Beverage	7,431	5,851
Ticketing Services	6,052	5,665
Front of House	3,293	3,160
Business Development and Retail	2,244	1,629
Other Revenue and Recoveries	2,263	2,861
Total	75,923	70,824

Operating Expenses 2011/12



	2012 \$'000	2011 \$'000
Personnel Expense	(44,840)	(42,725)
Presentation	(23,310)	(22,110)
Marketing	(7,445)	(6,269)
Facility Expense	(7,181)	(6,511)
Administration	(6,030)	(5,730)
Fee for Service	(4,888)	(4,162)
Other*	(2,833)	(2,788)
Total	(96,527)	(90,295)

* Other includes - Merchandising, Repair and Maintenance, Tourism and other

Financial Statements

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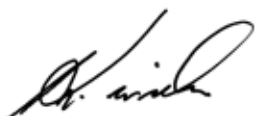
Statement in Accordance with Section 41C

Sydney Opera House Trust Statement in Accordance with Section 41C of the Public Finance and Audit Act, 1983

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

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2012, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (General) Regulation 2010 and the Treasurer's Directions.

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



Kim Williams AM
Chairman, Sydney Opera House Trust



Catherine Brenner
Chair, Audit and Risk Committee/Trustee



Louise Herron
Chief Executive Officer



Claire Spencer
Chief Financial Officer

Sydney
21 September 2012

Independent Auditor's Report

Sydney Opera House Trust



GPO Box 12
Sydney NSW 2001

To Members of the New South Wales Parliament

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the statement of financial position as at 30 June 2012, the statement of comprehensive income, statement of changes in equity and statement of cash flows, for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

Opinion

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust as at 30 June 2012, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the Public Finance and Audit Act 1983 (the PF&A Act) and the Public Finance and Audit Regulation 2010

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

The Trustees' Responsibility for the Financial Statements

The Trustees are responsible for the preparation of the financial statements that give a true and fair view in accordance with Australian Accounting Standards and the PF&A Act, and for such internal control as the Trustees determine necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

Auditor's Responsibility

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

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

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

My opinion does not provide assurance:

- about the future viability of the Trust
- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal control
- about the security and controls over the electronic publication of the audited financial statements on any website where they may be presented
- about other information which may have been hyperlinked to/from the financial statements

Independence

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence 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, but precluding the provision of non audit services, thus ensuring the Auditor General and the Audit Office of New South Wales are not compromised in their roles by the possibility of losing clients or income.

Steven Martin
Director, Financial Audit

26 September 2012
SYDNEY

Beginning of Audited Financial Statements

Income Statement

For the year ended
30 June 2012

	NOTE	2012 \$'000	2011 \$'000
Income			
Sale of goods and services income	3(a)	66,041	61,928
Investment income	3(b)	4,464	3,329
Grants and contributions	3(c)	8,471	8,874
Government contributions income	3(d)	98,684	45,715
Total Income		177,660	119,846
Expenses			
Personnel services expense	4(a)	(47,018)	(42,601)
Other expenses	4(b)	(44,202)	(41,225)
Maintenance expense	4(c)	(32,521)	(25,703)
Depreciation and amortisation expense	4(d)	(13,715)	(15,313)
Total Expenses		(137,456)	(124,842)
Loss on disposals	5	(3,115)	(2)
Other losses	6	-	(9)
Other Losses		(3,115)	(11)
Surplus/(Deficit) for the year	21	37,089	(5,007)

The accompanying notes form part of these financial statements.

Statement of Comprehensive Income

For the year ended
30 June 2012

	NOTE	2012 \$'000	2011 \$'000
Surplus/(Deficit) for the year	21	37,089	(5,007)
Other comprehensive income			
Revaluation of land, property, fabric and internal fit-out	21	65,413	21,896
Unrealised (loss)/profit on forward exchange contracts	18,21	(57)	266
Other comprehensive income for the year		65,356	22,162
Total comprehensive income for the year		102,445	17,155

The accompanying notes form part of these financial statements.

Statement of Changes in Equity

For the year ended
30 June 2012

	NOTE	Accumulated Funds \$'000	Asset Revaluation \$'000	Hedge Reserve \$'000	Total Reserve \$'000
Balance at 1 July 2011		229,987	1,921,155	(66)	2,151,076
Surplus for the year		37,089	-	-	37,089
<u>Other Comprehensive Income</u>					
Net increase in property, plant and equipment	21	-	65,413	-	65,413
Transfers on disposals	21	457	(457)	-	-
Unrealised profit	18,21	-	-	(57)	(57)
Total other comprehensive income		457	64,956	(57)	65,356
Total Comprehensive Income for the year		37,546	64,956	(57)	102,445
Balance at 30 June 2012		267,533	1,986,111	(123)	2,253,521
Balance at 1 July 2010		231,280	1,902,973	(332)	2,133,921
Deficit for the year		(5,007)	-	-	(5,007)
<u>Other Comprehensive Income</u>					
Net increase in property, plant and equipment	21	-	21,896	-	21,896
Transfers on disposals	21	3,714	(3,714)	-	-
Unrealised profit	18,21	-	-	266	266
Total other comprehensive income		3,714	18,182	266	22,162
Total Comprehensive Income for the year		(1,293)	18,182	266	17,155
Balance at 30 June 2011		229,987	1,921,155	(66)	2,151,076

The accompanying notes form part of these financial statements.

Balance Sheet

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As at
30 June 2012

	NOTE	2012 \$'000	2011 \$'000
ASSETS			
<u>Current Assets</u>			
Cash and cash equivalents	8	73,421	49,768
Trade and other receivables	9	3,706	3,198
Prepayments	10	1,118	4,184
GST Receivable		2,000	1,363
Inventory	11	81	95
Total Current Assets		80,326	58,608
<u>Non - Current Assets</u>			
Property, plant and equipment	12	2,213,722	2,125,654
Intangible assets	13	237	424
Total Non - Current Assets		2,213,959	2,126,078
Total Assets		2,294,285	2,184,686
LIABILITIES			
<u>Current Liabilities</u>			
Trade and other payables	14	15,959	10,507
Deferred revenue	15	7,529	9,378
Payables - Personnel service providers	16	14,614	12,147
Provisions	17	229	230
Derivative financial instruments	18	123	66
Total Current Liabilities		38,454	32,328
<u>Non - Current Liabilities</u>			
Payables - Personnel service providers	16	2,179	1,152
Provisions	17	131	130
Total Non - Current Liabilities		2,310	1,282
Total Liabilities		40,764	33,610
Net Assets		2,253,521	2,151,076
EQUITY			
Accumulated funds	21	267,533	229,987
Reserves	21	1,985,988	1,921,089
Total Equity		2,253,521	2,151,076

The accompanying notes form part of these financial statements.

Cash Flow Statement

For the year ended
30 June 2012

	NOTE	2012 \$'000	2011 \$'000
<u>Cash flows from operating activities</u>			
Receipts			
Receipts from operations		83,102	77,721
Interest received		4,211	3,157
Cash flows from Government		98,684	45,715
Other		4	-
Total receipts		186,001	126,593
<u>Payments</u>			
Payments to suppliers and personnel service providers		(127,791)	(112,783)
Total payments		(127,791)	(112,783)
Net cash inflows from operating activities	26	58,210	13,810
<u>Cash flows from investing activities</u>			
Payments for property, plant and equipment		(34,656)	(12,848)
Proceeds from sale of property, plant and equipment		99	54
Net cash outflows from investing activities		(34,557)	(12,794)
Net increase in cash and cash equivalents		23,653	1,016
Cash and cash equivalents at the beginning of the financial year		49,768	48,752
Cash and cash equivalents at the end of the financial year	8	73,421	49,768

The accompanying notes form part of these financial statements.



Sydney Opera House Trust Notes to and Forming Part of the Financial Statements

For the year ended
30 June 2012

1 Summary of Significant Accounting Policies

(a) Reporting Entity

Sydney Opera House Trust (SOHT) is a not for profit Government business, classified as a Public Trading Enterprise 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 Government and surplus from operations support cultural and community activities within the performing arts. Sydney Opera House undertakes public fundraising to support a range of programming and community activities. SOHT has determined that it is a not for profit entity and applies the requirements of not-for-profit accounting standards.

This financial statement for the year ended 30 June 2012 has been authorised for issue by the Sydney Opera House Trust on 21 September 2012.

(b) Basis of Preparation

The financial statement is a general purpose financial statement which has been prepared on an accrual basis and in accordance with applicable Australian Accounting Standards (which include Australian Accounting Interpretations), the requirements of the Public Finance and Audit Act, 1983, and the Public Finance and Audit Regulation, 2010, and Treasurer's Directions.

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

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

Judgements, 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 which include Australian Accounting Interpretations.

(d) Insurance

The Trust'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.

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

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

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

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

(f) Income Recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Revenues are recognised in accordance with AASB 118 and AASB 1004. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) Sale of Goods

Revenue from the sale of goods is recognised as income when the Trust transfers the significant risks and rewards of ownership of the assets. In cases where the Trust acts as an agent, the Trust does not have exposure to the significant risks and rewards associated with the sale of goods and in such cases the income earned is reported on the net basis.

(ii) Rendering of Services

Revenue is recognised when the service is provided or by reference to the stage of completion (based on labour hours incurred to date). In cases where the Trust acts as an agent, the Trust does not have exposure to the significant risks and rewards associated with the sale of goods and in such cases the income earned is reported on the net basis.

(iii) Investment, Rental and Royalty Income

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

(iv) Grants and Contributions

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

(v) Government Contributions

Government contributions (including grants and donations) are recognised as revenue when the Trust obtains control over the assets. Control over Government contributions is obtained upon the receipt of cash. Government contributions are granted for recurrent, maintenance and building development.

(g) Assets**(i) Acquisition of Assets**

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

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

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

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

(ii) Capitalisation Threshold

The minimum value of an asset, or group of parts or components of an asset to be capitalised is \$5,000.

(iii) Revaluation of Property, Plant and Equipment

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

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

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

The Trust revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date.

Land was revalued by the Land & Property Management Authority as at 30 June 2010.

Building and building services were revalued by independent valuer, Rider Levett Bucknall NSW Pty Ltd at 30 June 2012.

The art collection was revalued by independent valuer, Sue Hewitt at 30 June 2010.

Plant and equipment were revalued by independent valuers, Rodney Hyman Asset Services Pty Ltd, as at 30 June 2011.

Management is of the opinion that the carrying values of land, plant & equipment and the art collection do not differ significantly from their fair value at 30 June 2012.

The value of work in progress represents capital works not completed at 30 June 2012.

Notes to and Forming Part of the Financial Statements

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

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

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

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

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

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

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

(iv) Impairment of Property, Plant & Equipment

As a not-for-profit entity with no cash generating units, AASB 136 Impairment of Assets effectively is not applicable. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell and depreciated replacement cost.

This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are deemed immaterial.

(v) Intangible Assets

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

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

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

All intangible assets were assessed for impairment as at 30 June 2012. No intangible assets were found to be impaired.

(vi) Depreciation and Amortisation

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

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

Building services and work in progress currently do not attract any depreciation. Building services are currently reviewed with the building and maintained into perpetuity. Work in progress will be depreciated once capital works are finally completed and placed in operation.

Land is not a depreciable asset. The Sydney Opera House building and the artwork collection are considered to be heritage assets with an extremely long useful life. Depreciation for these items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually. In FY12 Management is of the opinion that depreciation should not be recognised on these assets.

Depreciation rates are shown hereunder:

Category of Assets	Rate of Depreciation %
Computer hardware	10, 20 & 33.3
Computer software	20 & 33.3
Plant and equipment	Range between 1 & 33.3
Forklifts and vehicle	10
Grand organ	0.5
Amortisation of leasehold improvements	10, 20 & 33.3

(vii) Maintenance

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

(viii) Leased Assets

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

The Trust has no finance leases.

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

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

Leasehold decommissioning costs have been capitalised and expensed where the Sydney Opera House Trust is contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the Trust's best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made on the basis of market value on commercially leased property. The unexpired terms of the premises lease range from 1 to 19 years.

(ix) Receivables

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

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

(x) Inventories

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

(xi) Investments

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

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

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

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

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

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

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

Purchases or sales of investments under contract that require delivery of the asset within the timeframe established by

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

(xii) Impairment of financial assets

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

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

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

(xiii) 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 agency transfers the financial asset:

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

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

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

(xiv) Derivative Financial Instruments

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

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

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

Notes to and Forming Part of the Financial Statements

(xv) Other Assets

Other assets are recognised on a cost basis.

(h) Personnel Services and Other Provisions

(i) Personnel Services Arrangements

The Trust and Communities NSW (CNSW), entered into a Memorandum of Understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the Sydney Opera House. The Public Sector Employment and Management (Departments) Order 2011 abolished Communities NSW on 1 April 2011 as part of the restructure of all NSW Government Agencies. The Memorandum of Understanding with CNSW remained effective until 30 June 2011 with new arrangements between the Trust and Department of Trade and Investment, Regional Infrastructure and Service (DTIRIS) commencing 1 July 2011. These arrangements are for employment and payment of staff working at the Sydney Opera House who are now considered employees of DTIRIS. All payments to personnel and related obligations are done in DTIRIS name and ABN and are classified as "Personnel Services" costs in these financial statements.

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

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

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

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

(iii) Long Service Leave and Superannuation

Long service leave is calculated in accordance with AASB 119 Employee Benefits for all employees since commencement of service, using current rates of pay. It is measured using an actuarial assessment with reference to the semi-annual government bond rate of 3.04% (2011: 5.21%) to arrive at the reported value and a current liability. The Sydney Opera House Trust reports the expense and liability in its financial statements to reflect this provision of personnel services.

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

Prepaid superannuation contributions are recognised as current assets or liabilities in the Balance Sheet of DTIRIS as required by AASB 119. Sydney Opera House Trust offsets the same value against the Personnel Services payable to DTIRIS provided for under current assets or liabilities.

(i) Other Liabilities

(i) Payables

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

(ii) Other Provisions

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

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

(j) Fundraising and Bequests

The Trust receives donations and manages bequests. The incomes provide for expenditure in the current year and in future years. The transactions are reported within the Trust's financial statement. Amounts unspent in any year are carried forward for appropriate expenditure in future years. Details are provided in note 20 to these financial statements.

(k) Comparative Information

Except where an Australian Accounting Standard permits or requires otherwise, comparative information is disclosed in respect of the previous period for all amounts reported in the financial statements. Prior year's published financial statements, assets and liabilities related to the derivative financial instruments were presented separately where as for the current year these are presented on a net basis to reflect a more accurate position.

(l) New Accounting Standards and Interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for 30 June 2012 reporting periods. The following new Accounting Standards and Interpretations have not yet been adopted and are not yet effective.

- AASB 9 Financial Instruments and AASB 2010-7 Amendments to Australian Accounting Standards arising from AASB 9. AASB 9 simplifies requirements for the classification and measurement of financial assets resulting from phase 1 of the IASB's project to replace AASB 139 Financial Instruments: Recognition and Measurement. The main impact of AASB 9 will be that the existing four category approach to measurement of financial assets after initial recognition will reduce to two categories – either amortised cost or fair value. Given the nature of the Trust's operations this standard is not expected to have a significant impact on the Trust's financial statements and will continue to measure financial assets at amortised cost.

- AASB 1053 and AASB 2010-2 Application of Tiers of Australian Accounting Standards. This standard is designed to reduce the disclosure burden and costs of preparing audited financial statements for many entities that currently apply the full suite of Australian Accounting Standards. These entities (now called ‘Tier 2’ entities’) include large proprietary companies in the for-profit private sector, all not-for-profit private sector entities and the majority of public sector entities. The standard will impact on the Trust’s Financial Statements and will be implemented in line with NSW Treasury Guidelines.
- AASB 13 and AASB 2011-8 Fair value measurement. AASB 13 establishes a new definition of “fair value” and general requirements when measuring the fair value of assets and liabilities. The Trust has not adopted AASB 13 early and will have no future impact.
- AASB 2011-13 Amendments to Australian Accounting Standards
 - Improvements to AASB 1049 Whole of Government Sector Financial Reporting. The objective of this standard is to improve AASB 1049 at an operational level. Amendments were made to the standard to clarify principles and presentation requirements, disclosures and ambiguous terminology. This amendment to the accounting standards is for clarification purposes and will not have any impact on the Trust’s Financial Statements.
- AASB 2012-1 Amendments to Australian Accounting Standards
 - Fair Value Measurement – Reduced Disclosure Requirements. This standard applies when AASB 1053, AASB 13 and AASB 2011-8 applies. The standard may impact the Trust’s Financial Statements and will be implemented in line with NSW Treasury Guidelines.

2 Financial Risk Management

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

- credit risk
- liquidity risk
- market risk

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

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

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

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

(a) Credit Risk

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

(i) Trade and Other Receivables

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

(ii) Other Financial Assets

Credit risk associated with the Trust’s financial assets, other than receivables, is managed through setting investment limits and limiting investments to counterparties that have investment grade credit ratings from major credit rating agencies. Authority deposits held with NSW TCorp are guaranteed by the State. TCorp deposits are similar to money market or bank deposits and can be placed “at call” or for a fixed term. The Trust has also placed funds on deposit with major banks, having regard to the rating provided by Standard & Poors, Fitch or Moody’s. Bank deposits are for fixed terms, and the interest rate payable is negotiated initially and is fixed for the term of the deposit. The interest rate payable on at call deposits vary. None of these assets are past due or impaired.

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

(b) Liquidity risk

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

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

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in Treasurer’s Direction 219.01. If trade terms are not specified, payment is made no later than 30 days from receipt of correctly rendered invoice. Treasurer’s Direction 219.01 allows the Minister to award interest for late payment.

Notes to and Forming Part of the Financial Statements

(c) Market Risk

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

(d) Currency Risk

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

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

Exposure to 'other price risk' primarily arises through the investment in the TCorp Hour-Glass Investment facilities, which are held for strategic rather than trading purposes. The Trust has no direct equity investments. The Trust holds units in the TCorp Hour-Glass Cash Facility comprising of cash and money market instruments of up to 1.5 years.

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

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

	2012 \$'000	2011 \$'000
3 Income		
(a) Sale of goods and services		
Production	22,180	21,120
Theatre services	13,528	13,016
Venue rentals	8,906	8,385
Tourism	7,672	7,471
Outsourced food and beverage	6,942	5,333
Booking fees and charges	4,367	4,134
Outsourced merchandising, licensing and retail	1,155	1,277
Miscellaneous	1,291	1,192
	66,041	61,928
(b) Investment revenue		
Interest revenue from financial assets	4,464	3,329
	4,464	3,329
(c) Grants and contributions		
In-kind sponsorship	3,470	3,045
Cash sponsorship	1,145	1,383
Cash donations	714	837
In-kind donations	743	658
Grants other	2,399	2,951
	8,471	8,874
(d) Government contributions income		
<u>Recurrent</u>		
Annual endowment	14,425	14,316
	14,425	14,316
<u>Capital and Maintenance</u>		
Capital – Waterproofing repairs	4,345	1,930
Capital – Vehicle access and pedestrian safety	45,307	-
Capital – Stage management system upgrade	3,135	-
Capital – Lifts and escalators	1,177	-
Strategic asset maintenance	30,295	29,469
	84,259	31,399
	98,684	45,715

Government contributions, recognised as income during 2012 and yet to be expensed due to the nature of the building works being undertaken, are as follows:

	Remaining Government Contributions \$'000
Waterproofing repairs	2,275
Vehicle access and pedestrian safety	11,257
Stage management system upgrade	2,408
	15,940

These remaining grants will be expensed within the next 12 months after balance sheet date.

4 Expenses

(a) Personnel services expenses

All of the Sydney Opera House's personnel services are provided by Department of Trade and Investment, Regional Infrastructure and Service (refer note 1) except for temporary assistance which is included below:

	2012 \$'000	2011 \$'000
Salary, wages and allowances	39,621	36,273
Penalties and Overtime	4,951	4,780
Superannuation – defined contribution plans	3,177	2,974
Superannuation – defined benefit plans	552	528
Superannuation – decrease in prepaid position	-	(242)
Superannuation – increase in defined benefit liability [†]	1,928	-
Payroll tax and fringe benefits tax	2,621	2,379
Workers compensation insurance	1,181	366
Redundancies	(77)	1,569
Other expenses	55	100
	54,009	48,727
Less: charged to maintenance	6,991	6,126
	47,018	42,601

[†]The increase in superannuation - defined benefit liability is due to movements from prior year in government bond rate [refer note 1 (h) (iii)].

	2012 \$'000	2011 \$'000
(b) Other expenses		
Artist fees and presentation expenses	13,927	13,102
Publicity and advertising	7,379	6,125
Utilities and cleaning	5,492	4,897
Administration expenses	5,107	5,163
Consumables and minor equipment	3,570	3,446
Fees for services rendered	5,127	4,819
Tourism packages and events	644	793
Merchandise expenses	26	61
Building and general insurance	1,022	966
Bank and credit card charges	1,139	1,131
Rent payments on operating leases – minimum lease payments	652	648
Rent payments on operating leases – sub lease payments	15	-
Bad and doubtful debt expense	19	-
Audit fee – audit of financial statement	83	74
	44,202	41,225
(c) Maintenance		
Computer hardware maintenance	-	41
System and network maintenance	740	468
Building and equipment repairs and maintenance	24,790	19,068
	25,530	19,577
Plus: Personnel services maintenance charge	6,991	6,126
	32,521	25,703
(d) Depreciation, amortisation and make good		
<u>Depreciation</u>		
Plant and equipment	13,383	14,203
<u>Amortisation</u>		
Intangible assets	162	349
Amortisation of leasehold improvements	146	722
	308	1,071
<u>Provision</u>		
Lease Make Good expense	24	39
	13,715	15,313

Notes to and Forming Part of the Financial Statements

5 Gain/(Loss) On Disposal

	2012 \$'000	2011 \$'000
(Loss)/gain on disposal of fixed assets	(2,603)	57
Assets written off	(512)	(59)
	(3,115)	(2)

6 Other Gains/(Losses)

	2012 \$'000	2011 \$'000
Loss on foreign currency hedging	-	(9)
	-	(9)

7 Trustees' Remuneration

No emoluments were paid to the Trustees during the year. The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustee duties involves attending Sydney Opera House Trust events. (2011: Nil)

8 Cash and Cash Equivalents

	2012 \$'000	2011 \$'000
Cash at bank and on hand	10,611	4,595
Hour-Glass cash facility	12,698	2,056
Short term deposits	50,000	43,000
NSW Treasury Corporation short term investments	112	117
	73,421	49,768

Cash and cash equivalent assets recognised in the balance sheet are reconciled at the end of the year to the cash flow statement as follows:

	2012 \$'000	2011 \$'000
Cash and cash equivalents (per balance sheet)	73,421	49,768
Closing cash and cash equivalents (per cash flow statement)	73,421	49,768

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

	2012 \$'000	2011 \$'000
Under 90 days	-	-
Between 3 – 6 months	47,000	43,000
Between 6 – 12 months	3,000	-
	50,000	43,000

Refer note 19 for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

9 Trade and Other Receivables

	2012 \$'000	2011 \$'000
Trade receivables	1,335	1,394
Allowance for impairment of receivables	(66)	(47)
Accrued income	1,191	851
Other receivables	1,246	1,000
	3,706	3,198

Refer note 19 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.

10 Prepayments

	2012 \$'000	2011 \$'000
Prepaid superannuation – defined benefit schemes	694	1,895
Prepaid expenses	424	2,289
Total	1,118	4,184

Prepaid Superannuation

The funding position at 30 June 2012 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
SSS	47,233	48,884	46,539	47,010	694	1,874
	47,233	48,884	46,539	47,010	694	1,874
SASS	6,929	7,087	8,049	7,074	(1,120)	13
SANCS	1,564	1,596	1,721	1,588	(157)	8
	8,493	8,683	9,770	8,662	(1,277)	21
Total	55,726	57,567	56,309	55,672	(583)	1,895

The liability for SASS and SANCS has been included in personnel services payables (refer note 16).

11 Inventory – Held for Distribution

	2012 \$'000	2011 \$'000
Finished goods – at cost adjusted for obsolescence	81	95
Total inventory	81	95

12 Property, plant and equipment

	2012 \$'000	2011 \$'000
<u>Land</u>		
At fair value	111,000	111,000
Land – at fair value	111,000	111,000
<u>Building and building services</u>		
Gross carrying amount	1,915,701	1,847,078
Less: accumulated depreciation and impairment	(354)	(330)
Buildings and building services – at fair value	1,915,347	1,846,748
Land and buildings – at fair value	2,026,347	1,957,748
<u>Plant and equipment</u>		
Gross carrying amount	215,527	214,758
Less: accumulated depreciation and impairment	(77,164)	(66,964)
Plant and equipment – at fair value	138,363	147,794
Collections – works of art – at fair value	5,158	5,158
Work in progress – at fair value	43,854	14,954
Property, plant and equipment – at fair value	2,213,722	2,125,654

Notes to and Forming Part of the Financial Statements

Reconciliation

Reconciliation of the fair value of Property, plant and equipment is set out below:

	Land and building \$'000	Plant and equipment \$'000	Work in Progress \$'000	Collection \$'000	Total \$'000
2012					
Fair value at start of year	1,957,748	147,794	14,954	5,158	2,125,654
Additions	-	1,016	38,372	-	39,388
Disposals and write offs	-	(2,678)	(502)	-	(3,180)
Reclassification	3,210	5,760	(8,970)	-	-
Revaluation	65,413	-	-	-	65,413
Make good	(24)	-	-	-	(24)
Depreciation	-	(13,529)	-	-	(13,529)
Fair value at year end	2,026,347	138,363	43,854	5,158	2,213,722

The comparative reconciliation for the year ended 30 June 2011 is set out below:

	Land and building \$'000	Plant and equipment \$'000	Work in Progress \$'000	Collection \$'000	Total \$'000
2011					
Fair value at start of year	2,030,151	55,288	13,870	5,156	2,104,465
Additions	4,771	1,100	8,489	-	14,360
Disposals and write offs	-	(54)	(51)	2	(103)
Reclassification	(77,135)	84,489	(7,354)	-	-
Revaluation	-	21,896	-	-	21,896
Make good	(39)	-	-	-	(39)
Depreciation	-	(14,925)	-	-	(14,925)
Fair value at year end	1,957,748	147,794	14,954	5,158	2,125,654

	2012 \$'000	2011 \$'000
13 Intangible Assets		
<u>Software</u>		
At cost (gross carrying amount)	3,010	3,328
Less: accumulated amortisation and impairment	(2,773)	(2,904)
Net carrying amount	237	424
<u>Reconciliation</u>		
Reconciliation of the fair value of Intangibles is set out below:		
Intangibles - Fair value at start of year	424	773
Disposals and write offs	(25)	-
Amortisation	(162)	(349)
Intangibles - Fair value at end of year	237	424

14 Trade And Other Payables

Trade creditors	3,562	3,875
Accrued expenses	12,150	6,403
Other payables	247	229
	15,959	10,507

Refer note 19 for details regarding exposure to currency and liquidity risk related to trade and other payables.

15 Deferred Revenue

Advance ticket sales	6,357	6,985
Hirers' deposits	568	358
Income in advance	604	2,035
	7,529	9,378

	2012 \$'000	2011 \$'000
16 Payables - Personnel Services		
CURRENT		
Annual leave and leave loading	3,694	3,420
Long service leave – current	7,248	5,990
Redundancy	468	1,218
Accrued salaries and wages	1,833	1,426
Superannuation liability – defined benefit schemes	1,277	-
Fringe benefit tax payable	91	92
PAYG withholding payable	3	1
	14,614	12,147
NON - CURRENT		
Long service leave - non current	2,179	1,152
	2,179	1,152

17 Provisions**CURRENT**

Lease make good provision	229	230
Total Current Provisions	229	230

NON - CURRENT

Lease make good provision	131	130
Total Non - Current Provisions	131	130
Total Provisions	360	360

Reconciliations

Reconciliations of the fair value of provisions is set out below:

Carrying amount at the start of the year	360	413
Provision released	-	(53)
Carrying amount at the end of the year	360	360

Under the lease agreements the Trust is required to reinstate the leased premises located at Level 3, Customs House, Sydney, Level 5, Arts Exchange, The Rocks and Leichardt Store to the condition they were in at the commencement date.

Notes to and Forming Part of the Financial Statements

18 Derivatives Used for Hedging

Foreign Currency Risk Management

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

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

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

	2012 \$'000	2011 \$'000
Foreign Currency Forward Contracts	Net Position \$'000 2012	Net Position \$'000 2011
Euro	(120)	(47)
GBP	(1)	(5)
USD	(2)	(12)
CAD	-	(2)
Total	(123)	(66)

Refer note 19 for details regarding exposure to currency and liquidity risk to derivative financial instruments.

The Sydney Opera House Trust entered into contracts for the purchase of various currencies which expire within 18 months after Balance Sheet date. The Trust 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 \$123k (2011: \$66k). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

Reconciliation

Reconciliation of unrealised losses on forward exchange contracts:

	2012 \$'000	2011 \$'000
Carrying amount at the start of the year	(66)	(332)
Unrealised (loss)/profit on forward exchange contracts	(57)	266
Total unrealised losses on forward exchange contracts	(123)	(66)

19 Financial Instruments

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

The Trust'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 Trust 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.

Financial Instrument Categories	Note	Category	Carrying Amount 2012 \$'000	Carrying Amount 2011 \$'000
Financial Assets¹				
Cash & cash equivalents	8	N/A	73,421	49,768
Trade & other receivables	9	Loans & receivables (at amortised cost)	3,706	3,198
Financial Liabilities²				
Trade & other payables	14	Financial liabilities (at amortised cost)	15,959	10,507
Derivative financial instruments	18	Designated and effective hedging instrument	123	66

Notes

1. Excludes statutory receivables and prepayments (i.e. not within scope of AASB 7).

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

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

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

		2012 \$'000	2011 \$'000
Cash & cash equivalents	8	73,421	49,768
Trade & other receivables	9	3,706	3,198
		77,127	52,966

Cash & cash equivalents

Cash comprises cash on hand and bank balances with Commonwealth Bank and National Australia Bank. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 2.50% for the CBA Management Account (3.75% in 2011) and 4% for the SOH Business Online Saver (4.75% in 2011). The Annual Giving Business Online Saver attracts an interest rate of 3.75% (4.75% in 2011). The NAB operating account doesn't attract any interest and the TCorp Hour Glass cash facility is discussed in note 19 (c) below.

The Trust has placed funds on deposit with TCorp, NAB, Westpac, St. George, BankWest and ANZ. The deposits at balance date were earning an average interest rate of 5.47% (6.14% in 2011), while over the year the average interest rate was 5.75% (6.04% in 2011).

Trade & Other Receivables

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

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

	Carrying Amount	
	2012 \$'000	2011 \$'000
Tourism activities	145	172
Sponsorship	74	161
Venue Hire & related services	487	545
Commercial partners	313	413
SOH Presents	27	-
Commercial development	67	-
Marketing & communication	52	-
Other	169	142
	1,334	1,433

Impairment Losses

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

	Total \$'000	Not Impaired \$'000	Considered Impaired \$'000
2012			
Not past due	1,313	1,313	-
< 3 months past due	54	20	34
3 - 6 months past due	15	1	14
> 6 months past due	18	-	18
	1,400	1,334	66

2011

Not past due	1,233	1,233	-
< 3 months past due	221	191	30
3 - 6 months past due	7	-	7
> 6 months past due	19	9	10
	1,480	1,433	47

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

	2012 \$'000	2011 \$'000
Opening balance	(47)	(85)
Add: Additional provision	(19)	-
Less: Written off	-	38
Balance at 30 June	(66)	(47)

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

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

(b) Liquidity Risk

Liquidity risk is the risk that the Sydney Opera House Trust will be unable to meet its payment obligations when they fall due. The Trust continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility through the use of advances.

**Notes to and Forming
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The following are contractual maturities of financial liabilities:

	Carrying Amount \$'000	Contractual cash flows \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 & 2 years \$'000
2012					
Non-derivative financial liabilities					
Trade and other payables	15,959	(15,959)	(15,959)	-	-
Derivative financial liabilities					
Forward exchange contracts used for hedging:					
Outflow	123	123	13	101	9
Inflow	(123)	(123)	(13)	(101)	(9)
	15,959	(15,959)	(15,959)	-	-

2011

Non-derivative financial liabilities

Trade and other payables	10,507	(10,507)	(10,507)	-	-
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Derivative financial liabilities

Forward exchange contracts used for hedging:					
Outflow	66	66	65	1	-
Inflow	(66)	(66)	(65)	(1)	-
	10,507	(10,507)	(10,507)	-	-

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

	Carrying Amount \$'000	Contractual cash flows \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 & 2 years \$'000
2012					
Foreign Exchange contracts:					
Liabilities	(123)	-	-	-	-
	(123)	-	-	-	-
2011					
Foreign Exchange contracts:					
Liabilities	(66)	-	-	-	-
	(66)	-	-	-	-

(c) Market Risk

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

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

	Change in Interest Rate	Impact on Profit/Loss	
		2012 \$'000	2011 \$'000
Cash at Bank	+/- 1%	106	46

Other price risk – TCorp Hour-Glass facilities.

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

Facility	Investment Sector & Horizon	Change in Unit Price	Impact on Profit/Loss	
			2012 \$'000	2011 \$'000
Hour-Glass Cash facility	Cash, money market instruments up to 1.5 yrs	+/- 1%	127	21

There is no impact on equity in relation to the cash facility. The return on the Hour-Glass cash facility for the year was 4.08% (5.44% in 2011).

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

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

	Euro \$'000	GBP \$'000	USD \$'000	CAD \$'000
2012				
Trade and other payables	-	-	-	-
Forward exchange contracts*	3,300	35	124	-
Net exposure	3,300	35	124	-
2011				
Trade and other payables	3	-	10	-
Forward exchange contracts*	968	82	370	19
Net exposure	971	82	380	19

* The forward exchange contracts relate to future forecast payments.

Sensitivity analysis

A 10 percent strengthening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2011.

	2012		2011	
	Equity \$'000	Profit or Loss \$'000	Equity \$'000	Profit or Loss \$'000
Euro	300	-	88	-
GBP	3	-	7	-
USD	11	-	34	1
CAD	-	-	2	-
	314	-	131	1

A 10 percent weakening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2011.

Euro	(366)	-	(108)	-
GBP	(4)	-	(9)	-
USD	(14)	-	(41)	(1)
CAD	-	-	(2)	-
	(384)	-	(160)	(1)

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

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

	2012		2011	
	Carrying Amount \$'000	Fair Value \$'000	Carrying Amount \$'000	Fair Value \$'000
Trade and other receivables	3,706	3,706	3,198	3,198
Cash and cash equivalents	73,421	73,421	49,768	49,768
Forward exchange contracts used for hedging:				
- Liabilities	(123)	(123)	(66)	(66)
Trade and other payables	(15,959)	(15,959)	(10,507)	(10,507)
	61,045	61,045	42,393	42,393

Notes to and Forming Part of the Financial Statements

(f) Fair value recognised in the statement of financial position

The Trust uses the following hierarchy for disclosing the fair value of financial instruments by valuation technique:

- Level 1 - Derived from quoted prices in active markets for identical assets or liabilities.
- Level 2 - Derived from inputs other than quoted prices that are observable directly or indirectly.
- Level 3 - Derived from valuation techniques that include inputs for the asset or liability not based on observable market data (unobservable inputs).

	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total \$'000
2012				
Financial assets at fair value				
Cash Assets	10,611	-	-	10,611
Short term deposits	50,000	-	-	50,000
TCorp Hour-Glass Invt. Facility	-	12,810	-	12,810
Trade & other receivables	3,706	-	-	3,706
	64,317	12,810	-	77,127

Financial liabilities at fair value

Trade & other payables	15,959	-	-	15,959
Derivatives payables	123	-	-	123
	16,082	-	-	16,082

There were no transfers between level 1 and 2 during the period ended 30 June 2012.

2011

Financial assets at fair value

Cash Assets	4,595	-	-	4,595
Short term deposits	43,000	-	-	43,000
TCorp Hour-Glass Invt. Facility	-	2,173	-	2,173
Trade & other receivables	3,198	-	-	3,198
	50,793	2,173	-	52,966

Financial liabilities at fair value

Trade & other payables	10,507	-	-	10,507
Derivatives payables	66	-	-	66
	10,573	-	-	10,573

There were no transfers between level 1 and 2 during the period ended 30 June 2011.

20 Trust Funds

(a) Annual Giving Fund

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

- Outstanding Live Performance - Bringing the world's best performers to our stages,
- Youth and Education Programs - Developing programs for young people and families,
- Community and Access Projects - Ensuring accessible programs and price points for all our events,
- Preserving Utzon's vision - ensuring our World Heritage listed masterpiece continues to play its role as the creative and cultural fulcrum of Australia.

Gifts outside these activities ("Restricted") are also accepted in certain circumstances - generally when the gift is substantial and is given to fund a new initiative.

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

	Restricted		Unrestricted		Total	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Gross proceeds from fundraising appeals	20	328	409	509	429	837
Transfers in from Utzon Foundation	285	-	-	-	285	-
Interest received on proceeds	35	9	18	11	53	20
Costs of fundraising	-	-	(280)	(227)	(280)	(227)
Net surplus from fundraising	340	337	147	293	487	630
Application of funds to activities	(287)	(34)	(293)	(139)	(580)	(173)
Balance to/(from) accumulated funds	53	303	(146)	154	(93)	457

(b) Foster Bequest

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

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

	2012 \$'000	2011 \$'000
Interest income	5	6
Distribution	(10)	(5)
(Loss)/Surplus	(5)	1

21 Movements in Equity

Changes in accumulated funds

	2012 \$'000	2011 \$'000
Balance at 1 July	229,987	231,280
Revaluation movements on disposal of assets	457	3,714
Surplus/(Deficit)	37,089	(5,007)
Balance 30 June	267,533	229,987

The unspent balance of the Annual Giving Program (refer note 20(a)) was \$696k (\$789k for 2011) of which \$549k (\$496k for 2011) is restricted to specific objectives. The unspent balance of the Foster Bequest (refer note 20(b)) was \$113k (\$117k for 2011).

Changes in Asset Revaluation and Hedge Reserve

	Asset Revaluation Reserve		Hedge Reserve		Total	
	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000	2012 \$'000	2011 \$'000
Balance 1 July	1,921,155	1,902,973	(66)	(332)	1,921,089	1,902,641
Recognised	(457)	(3,714)	66	332	(391)	(3,382)
Revaluation	65,413	21,896	-	-	65,413	21,896
Hedge Reserve	-	-	(123)	(66)	(123)	(66)
Balance 30 June	1,986,111	1,921,155	(123)	(66)	1,985,988	1,921,089

The Hedge Reserve represents the unrealised losses on forward foreign exchange contracts. The Asset Revaluation Reserve represents net increments arising on the revaluation of non-current physical assets.

Reconciliation

	2012 \$'000	2011 \$'000
Reconciliation of unrealised losses on forward exchange contracts as on 30 June 2012:		
Carrying amount at the start of the year	(66)	(332)
Unrealised (loss)/profit on forward exchange contracts	(57)	266
Total unrealised losses on forward exchange contracts	(123)	(66)

Notes to and Forming Part of the Financial Statements

22 Commitments

(a) Other expenditure commitments

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

	2012 \$'000	2011 \$'000
Payable:		
Within one year	13,544	5,675
Later than one year and not later than five years	4,846	4,657
Later than five years	-	2,976
Total including GST	18,390	13,308

Goods and services contracted for at year end are of a general business nature. The commitments include input tax credits of \$1,652k recoverable from the Australian Taxation Office (\$1,178k for 2011).

(b) Capital commitments

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

	2012 \$'000	2011 \$'000
Payable:		
Within one year	58,169	4,108
Later than one year and not later than five years	49,812	1,569
Later than five years	-	-
Total including GST	107,981	5,677

Capital commitments contracted for at year end relate to building development projects. The commitments include input tax credits of \$9,811k recoverable from the Australian Taxation Office (\$512k for 2011).

(c) Lease commitments

Leases contracted for at 30 June but not recognised as liabilities or assets are as follows:

	2012 \$'000	2011 \$'000
Payable:		
Within one year	1,030	383
Later than one year and not later than five years	2,699	81
Later than five years	10	-
Total including GST	3,739	464

The commitments include input tax credits of \$340k recoverable from the Australian Taxation Office (\$42k for 2011).

	2012 \$'000	2011 \$'000
Receivable:		
Within one year	902	864
Later than one year and not later than five years	3,094	3,677
Later than five years	-	240
Total including GST	3,996	4,781

The commitments include GST of \$363k payable to the Australian Taxation Office (\$435k for 2011).

23 Contingent Liabilities & Assets

Treasury Managed Fund annually calculates 3 year and 5 year hindsight adjustments. There are no other contingent liabilities or assets. (Nil at 30 June 2011).

24 Payments to Consultants

In the year ending 30 June 2012, consultants were paid a total of \$529k (\$473k in 2011).

25 After Balance Date Events

There are no after balance date events. (Nil at 30 June 2011.)

26 Notes to the Statement of Cash Flows

Reconciliation of surplus to net cash flows from operating activities:

	2012 \$'000	2011 \$'000
Surplus/(Deficit) for the year	37,089	(5,007)
Depreciation, amortisation and make good	13,715	15,313
Capital sponsorship	(307)	(340)
Net loss/(profit) on sale of plant and equipment and assets written off	3,105	(4)
Increase in payables	2,829	3,307
Decrease in receivables	1,765	523
Decrease in inventories	14	18
Net cash flow from operating activities	58,210	13,810

End of Audited Financial Statements

First Detailed Budget

—
For the year ended
30 June 2012

	\$'000
INCOME	
<u>Revenues from Operations</u>	
Theatre Services	15,954
Production	19,383
Ticketing	5,463
Tourism	7,528
Food and Beverage	6,449
Outsourced Merchandising, Licensing and Retail	1,168
Venue Rentals	10,419
Miscellaneous	1,231
Investment	4,289
Cash Sponsorship	1,408
Contra Sponsorship	2,517
Other Grants & Donations	1,284
Revenues from Operations	77,093
<u>Government Grants</u>	
Annual Endowment	14,425
Strategic Asset Maintenance	30,295
Capital Grant	53,965
Government Grants	98,685
Total Income	175,778
EXPENDITURE	
Personnel Services	(48,921)
Less: Charged to Maintenance	6,713
Sub Total Personnel Services	(42,208)
Maintenance	(28,492)
Arts and Presentation	(18,630)
Marketing	(6,812)
Administration	(4,937)
Utilities	(5,589)
Fees For Services	(4,530)
Consumable and Minor Equipment	(2,259)
Tourism	(824)
Insurance	(991)
Rent	(667)
Bank Related Fees	(740)
Training	(834)
Audit Fee External	(82)
Total Expenditure	(117,595)
Surplus / (Deficit) before Depreciation	58,183
Depreciation & Amortisation	(12,010)
Surplus / (Deficit) from ordinary activities	46,173

Outline Budget

—
For the year ended
30 June 2013

	\$'000
INCOME	
<u>Revenues from Operations</u>	
Sale of Goods and Services	79,594
Others	5,156
Investment	3,165
Revenues from Operations	87,915
<u>Government Grants</u>	
Annual Endowment	13,949
Strategic Asset Maintenance	31,233
Vehicle Access & Pedestrian System	79,480
Lifts and Escalator Upgrades	4,944
Stage Management System Upgrade	3,822
Water Proofing Repairs	1,452
Government Grants	134,880
Total Income	222,795
EXPENDITURE	
Personnel Services	(45,046)
Others	(56,739)
Maintenance	(30,458)
Total Expenditure	(132,243)
Surplus / (Deficit) before Depreciation	90,552
Depreciation and Amortisation	(13,331)
Surplus / (Deficit) from ordinary activities	77,221



Government **Reporting**

For the year ended
30 June 2012

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Lighting of the Sails by
URBANSCREEN, as part of
the Vivid LIVE festival

Account Payment Performance Indicators

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

Aged analysis at the end of each quarter

Quarter	Current (within due date) \$'000	Less than 30 days overdue \$'000	30 to 60 days overdue \$'000	60 to 90 days overdue \$'000	More than 90 overdue \$'000
All Suppliers					
September	19,566	638	60	9	90
December	22,427	1,208	340	70	103
March	26,971	1,193	404	119	190
June	35,909	2,083	596	162	343

Small Business Suppliers

September	-	-	-	-	-
December	-	-	-	-	-
March	82	30	0	0	0
June	134	27	4	0	1

Accounts due or paid within each quarter - All suppliers

Quarter	Sept	Dec	Mar	June
All Suppliers				
Number of accounts due for payment	3,823	4,484	5,223	5,712
Number of accounts paid on time	3,356	3,637	4,013	4,306
Actual percentage of accounts paid on time (based on number of accounts)	88%	81%	77%	75%
Dollar amount of accounts due for payment	\$20,362,219	\$24,148,869	\$28,876,525	\$39,091,713
Dollar amount accounts paid on time	\$19,566,220	\$22,427,228	\$26,970,571	\$35,908,630
Actual percentage of accounts paid on time (based on \$)	96%	93%	93%	92%
Number of payments for interest on overdue accounts	0	0	0	3
Interest paid on overdue accounts	0	0	0	\$112

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), Sydney Opera House is required to pay interest on late payment of accounts from small businesses. This new arrangement is effective from 1 January 2012 resulting in no interest payable in quarter one, with 31 small businesses registered. In quarter two Sydney Opera House registered 35 businesses and \$112 interest was payable on overdue accounts. Various communications per week were sent to suppliers via remittances and email addresses captured in a database inviting small businesses to register. The Sydney Opera House website also makes reference to small businesses under the Corporate Information, Doing Business section.

Accounts due or paid within each quarter – Small business suppliers

Measure	Sept	Dec	Mar	June
Number of accounts due for payment	0	0	42	53
Number of accounts paid on time	0	0	29	30
Actual percentage of accounts paid on time (based on number of accounts)	0	0	69%	57%
Dollar amount of accounts due for payment	0	0	\$112,184	\$165,651
Dollar amount accounts paid on time	0	0	\$82,182	\$133,971
Annual percentage of accounts paid on time (based on \$)	0	0	73%	81%
Number of payments for interest on overdue accounts	0	0	0	3
Interest paid on overdue accounts	0	0	0	\$112

As at 30 June 2012 Sydney Opera House had 35 registered small businesses, with only three businesses eligible for interest on overdue accounts. The total interest paid was \$112 as per above schedule. Reasons for the delay in payment included the decentralising of invoice processing and difficulties capturing invoices while implementing the new electronic procurement system. Post implementation review has highlighted shortcomings and problem areas that will be addressed in the coming year.

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 Sydney Opera House. The Code assists staff to apply the key principles and ethical values upheld by Sydney Opera House. The Code was revised and relaunched in May 2012 and is based on seven key principles covering personal integrity and honesty; ethical standards; fair and equitable behaviour; safety and security; records and information; making public comment; outside employment; political and community participation; post-separation employment; child protection.

The Code is provided to staff upon employment, via the staff Intranet, and is also available on the Sydney Opera House website for the information of stakeholders and the community.

Sydney Opera House Trustees have a separate Trustee Code of Conduct that outlines standards of expected behaviour. In addition to the staff Code of Conduct, it encompasses accountability for public expenditure and decision making; use of public resources; use of official information; official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspect corrupt conduct; and relevant legislation. The code includes seven core performance requirements and was endorsed by the Trust in March 2012. The Conservation Council, which has external members and specialists, also has a separate Code of Conduct. The Code provides further guidelines on the values and behaviours expected of all Council members.

Consultants

In accordance with NSW Government guidelines, projects for which consultants received more than \$50,000 are listed individually. Those that involved payments of \$50,000 or less are grouped under a total figure.

- Hornall Anderson Design Works – Creating Direction for a Major Revision of Sydney Opera House Tourism \$399,337
- Kreab Gavin Anderson – Communications consultancy, strategic projects \$88,810

Two consultancies of \$50,000 or less cost a total of \$41,330. The nature of these projects were – Young Audiences and Education Review (1) and Food and Beverage Strategy Planning (1).

Credit Card Use

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

Louise Herron
Chief Executive Officer

Customer Experience

Our promise is to take people on a journey from the ordinary to the extraordinary into a world where the inspiration of the building's exterior is reflected in all that we do – amplifying experiences and inspiring imaginations.

Sydney Opera House aspires to be an international benchmark for world class customer service standards in an arts environment. We are proud to be a highly customer-focused workplace and passionate about creating an extraordinary and welcoming experience for everyone at Sydney Opera House – including visitors, artists and staff.

Customer First Commitment

Customer First is our house-wide customer service commitment. In all our endeavours, we are committed to placing the needs and views of our customers first.

1. Our reputation

Service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here.

2. Our customers

Everyone who comes into contact with us is a customer. We understand and embrace the idea that our customers are critical to our success and will be at the heart of all of our effort, energy and creativity. We are proud of the diversity of our customers, which is reflected in our programs, products and services. We will display the same behaviours in all our interactions, whether to customers, colleagues, contractors or suppliers.

3. Our style

We will make customers feel warmly welcomed and strive to ensure that visiting Sydney Opera House is a vibrant, compelling and memorable experience that exceeds expectations. We will offer a courteous, helpful, informed and personalised response to our customers. We will seek and value our customers' feedback and support each other in responding to their needs.

4. Our spirit

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

5. Our profile

We are more than employees of Sydney Opera House – we are all its ambassadors and are part of its personality. We will acknowledge this identity by always taking pride in our presentation, our services, our attitudes and our behaviour. We will make sure Sydney Opera House is a clean, safe, sustainable and enjoyable precinct.

6. Our team

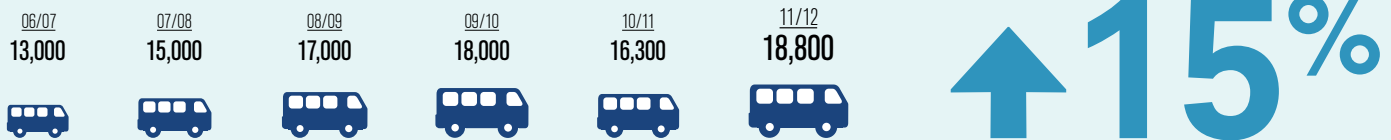
We will work together, support each other and take personal responsibility to ensure that the customer experience is always seamless and consistently excellent. We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome. Service at Sydney Opera House means everyone, everywhere, every time making every customer feel special.

Customer Service Teams

The Host Team are a vital front-line customer service staff providing a warm, welcoming and informative service at two key customer service areas, the Stage Door and Information Desk in the Box Office foyer. Last year's initiative to transition Stage Door from a security to customer service environment has been very well received by all internal and external stakeholders, and the team have successfully handled the substantial increase in volume of people accessing Stage Door this year, arising from the increase in activity with the Vehicle Access and Pedestrian Safety project. The team has maintained both a high level of service and security checks during this period.

Theatre Management and Front of House teams provide a courteous, informed and personalised service to patrons attending performances. These teams are ambassadors for Sydney Opera House in all interactions with our visitors by warmly greeting and acknowledging them, actively listening and understanding their needs. Challenging situations are dealt with in a positive and helpful manner in line with the Customer First Commitment.

Courtesy Shuttle Bus Passengers 2007 to 2012



Further investment in staff training and development was undertaken in 2012 to enhance and extend customer service priorities and Sydney Opera House's commitment to safety. These initiatives have included training programs covering: evacuation and warden training; customer service; conflict resolution, Front of House refresher training, and Code of Conduct awareness. The culmination of this extensive program of training was discussed and reinforced at the annual departmental meeting, resulting in enhanced levels of staff engagement and motivation.

The Community Relations and Protocol Officer oversees the management, coordination and delivery of visits by high level officials and guests of government programs, liaising with the initiating government departments and agencies (federal, state and local) and working with security agencies. Over 130 visits were undertaken this year with VIPs attending performances, receptions, events, or taking tours tailored to their particular needs.

Sydney Opera House Courtesy Shuttle Bus

This complimentary bus, which transports customers between Circular Quay and Sydney Opera House, has established itself as an essential service for many elderly and less mobile patrons. This year it carried in excess of 18,800 passengers, a record result was achieved.

Customer Research

Sydney Opera House undertook two research projects this year.

Philanthropy - focus groups were held with existing donors to gauge the level of understanding of the current donor program and to identify the elements of the program that drive people to support Sydney Opera House. The research will inform the creation of a marketing and communications strategy for the Sydney Opera House donor program. A finding of the research was that many donors were not aware of the broader funding arrangements for Sydney Opera House and that philanthropic donations are required to support business activities. Positive feedback was received about the personalised nature of communications to donors from Philanthropy team members and donors felt reassured that their gifts directly fund Sydney Opera House programming and activities. Areas of improvement for donor engagement included more communication on what has been achieved

with donations and opportunities for donors to indicate preferences for the frequency and nature of donor communications.

Food and Beverage - a research project commenced to better understand customers' experiences of food and beverage offerings during their visit and future expectations. Research included face-to-face intercept surveys with visitors to the precinct and will be followed up next year with an online questionnaire to a sample of the Sydney Opera House customer database. The findings from this research will be used to inform the development of the Sydney Opera House precinct.

Customer Service Feedback

In line with our Customer Feedback Policy, Sydney Opera House aims to achieve excellence in customer service and business performance through effective management of customer feedback. Sydney Opera House welcomes and values complaints, compliments and suggestions as positive tools for change and improvement.



All customer feedback and responses are recorded and managed as Customer Service Issues in the Tessitura customer relationship management system as a single repository for customer feedback.

Online Customer Satisfaction Survey and Results

This survey is designed to measure the quality of services provided. Customers were asked to rate their satisfaction from 1 (not satisfied) to 10 (extremely satisfied). In the past 12 months 346 visitors provided an online rating of their experience (2,223 in 2010/11; 684 in 2009/10; 359 in 2008/09 and 361 in 2007/08).

Overall satisfaction with visit was 84% this year (83% in 2010/11 and 2009/10).

Next year an email campaign will be reinstated to encourage customers to provide feedback via the online survey.


**Sydney Opera House welcomes
and values complaints, compliments
and suggestions as positive tools for
change and improvement.**


	11/12	10/11	09/10	08/09	07/08
Overall satisfaction with visit	84%	83%	83%	81%	78%
Site presentation	88%	87%	87%	84%	82%
Artistic quality/excellence	90%	90%	88%	-	-
Performance support services	85%	83%	84%	85%	80%
Wilson car park	69%	67%	67%	62%	65%
Dining ¹	68%	72%	82%	74%	67%
Tours	84%	82%	80%	77%	83%
Ticketing	85%	84%	82%	80%	82%

¹ Ratings for Dining in 2011/12 were received from 14 respondents only.

Overall Unsolicited Feedback 2008 to 2012

This year 522 complaints were received compared to 744 in 2010/11, representing a decrease of 30%. Compliments decreased by 13% to 144 compared to 166 in 2010/11.

Type of Feedback	11/12	10/11	09/10	08/09	07/08
Negative	522	744	631	661	266
Positive	144	166	132	83	54

Unsolicited Feedback by Category for 2011/12

Information is broken down in the table below to represent the type of feedback received in each major area. The Event/Performance category reflects feedback over a range of different performances for the year.

Category	Positive	Negative
Audience behaviour	0	12
Box Office counter fee	0	36
Front of house	25	13
Marketing	5	25
Wilson car park	0	11
Event/Performance	25	122
Policies and procedures	1	39
Pricing	0	12
Seating	0	14
Security	0	0
Site and venues	3	34
Retail and food	2	30
Ticketing services	42	51
Tourism	23	12
Website	0	77
Other	18	34
Total	144	522

Presenter Satisfaction Measurement Surveys

A detailed annual review was undertaken again this year with participation by Sydney Symphony, Opera Australia, The Australian Ballet, Sydney Theatre Company and Bell Shakespeare.

Feedback was sought on the event delivery process, technical services, front of house operations, building facilities, safety, catering, marketing services and other services provided. The survey ranks satisfaction from 1 (total dissatisfaction) to 7 (total satisfaction, no room for improvement). The survey is completed by the presenting companies with a follow-up meeting to agree on actions. The Sydney Opera House team reconvenes six months after this meeting to monitor progress and ensure continuous service improvement.

All participating companies actively engaged in the process with a high level of detail under review. Overall, scores from The Australian Ballet, Opera Australia and Bell Shakespeare improved on the previous year. The average score for Sydney Theatre Company was slightly down this year to 5.7 (5.8 in 2010/11) and Sydney Symphony scores remained consistent with 2011.

During the previous four years there have been steady increases for scores across all areas and much higher satisfaction felt by all companies, with scores of 4 and below now being uncommon. Areas that continued to score consistently well with every company (6 out of 7 or higher) were venue hire, account management, production management, nursing staff, invoicing and settlement, Theatre Bars, Box Office operations and Host Team. The review indicated there is a very integrated and cooperative environment within the theatre technical teams, Box Office operations and the Marketing Departments of Sydney Opera House and the resident companies participating in the process.

Building Development and Maintenance scores remained consistent with high scores of previous years, while Emergency Planning and Response Group are slowly increasing their scores for areas such as security, site access, and emergency preparation. Tour Operations were added for the first time this year and the feedback was very favourable, with all presenters scoring this area a 6 out of 7. Tour Operators are working very closely with presenting companies and strictly adhering to established guidelines. All issues arising from the review process will be managed through targeted meetings and activities with participating companies to address specific feedback.

Irregular and one-off hirers were also invited to participate in online versions of the survey. As with previous experience, feedback received from this survey was overwhelmingly positive.

Disability Action Plan

The three year Sydney Opera House Access Strategic Plan 2009/12 was endorsed by the Trust in June 2009. It incorporates the planning outcomes set out in the Guidelines for Disability Action Planning by NSW Government Agencies. The Plan concluded on 30 June 2012 and a new three year Plan will be implemented in the next year.

Key outcome areas of the Plan and achievements for this year are set out below.

Outcome 1: Improve operational processes across the site to provide seamless accessibility that blends into customer service and event operations:

- Regular Accessibility Awareness sessions provided as part of the Welcome Induction program for all new staff members.
- Targeted access training provided regularly and throughout the year to Security, Front of House and Visitor Services staff.

- As part of celebrations for International Day of People With a Disability on 3 December 2011, a series of lunchtime disability awareness sessions were offered to staff. Sessions included Building Disability Confidence in the Workplace, Communication and Etiquette, and Blind and Deaf Awareness.
- Acceptance of the NSW Companion Card incorporated into requirements for presenter contracts.

Outcome 2: Market and increase awareness of Sydney Opera House's access services, ticketing policies and events to patrons and visitors with disabilities to increase visitation and utilisation of services by people with disabilities:

- The Access Guide Brochure updated with information on key patron access services and facilities. The brochure is available on the Sydney Opera House website and is in hard copy at key customer points around the site.
- Captioned customer accessibility information web page created that includes access brochure and diary of events page.

Outcome 3: Continue to improve access to Sydney Opera House experiences for people with disabilities, including access to performances, website and building and facilities, through implementing best practice planning and access provisions.

- An extra bank of seating installed in the Sydney Opera House shuttle bus waiting area for frail aged patrons.
- SOH Presents House:Ed launched its inclusive programming 2012 schedule for young audiences with disabilities. Includes Auslan interpreted and audio-described performances, pre-show sensory touch tours of the stage and two autism-friendly performances.
- SOH supported the performance of the Can You See Me? Theatre Company's *Circumspecto*, an initiative of the Cerebral Palsy Alliance. The sell out performances featured 10 actors with cerebral palsy working alongside able-bodied actors.
- New accessible toilets installed in the Lower Concourse area.
- 15 hours of *Talks and Ideas* video content on Sydney Opera House's online video portal, PLAY was closed captioned.
- Website improvements, including an accessibility icon in the footer and visual contrast enhancement – ensuring all text is accessible, ability to pause and hover for Latest News on the home page and keyboard control for Main Navigation.
- Opera Australia, Sydney Opera House and Vision Australia provided audio-descriptions of performances of *Merry Widow*, *La bohème* and *Marriage of Figaro*.
- Complimentary tickets provided to patrons with blindness and low vision to *Lakme* and *The Magic Flute*, which also included a pre-performance introductory talk. Sydney Festival's performance of *West Side Story* was audio-described by Vision Australia in partnership with Sydney Opera House and Sydney Symphony in the Concert Hall.
- Inclusive performances of Babies Proms productions *Flamenco Fiesta* and *Four Seasons* and House:Ed production of *The Ballad of Pondlife McGurk*. This included a pre-performance introductory session, post performance exploration, followed by a tactile tour of the stage and instruments with the performers.
- Complimentary Access Tours were provided on Open Day 2011 for elderly frail visitors and those with disabilities.

Outcome 4: Increase employment opportunities for people with disabilities and improve workplace support to existing employees with disabilities.

- A Mental Health and Wellbeing in the Workplace training session was piloted with managers. The session covered workplace topics related to mental health conditions, including legislative requirements, building confidence, approaching issues with employees early, and implementing strategies to assist staff members experiencing mental health challenges in the workplace.
- A student with a disability from Sydney Secondary College commenced a four week work experience placement in Lighting, Sound and Stage Management areas.
- A young person with Cerebral Palsy became a representative on the Sydney Opera House Youth Advisory Committee to represent the voice of young people with disabilities.
- Sydney Opera House became a licensed Paralympic Employment Provider through the Federal Government's Diversity Workplace Program. The program fosters employment opportunities for Paralympians. Sydney Opera House employed a casual Ticketing Sales Representative who will represent Australia at the 2012 London Paralympics in the sport of Goalball.

Outcome 5: Continue Sydney Opera House's involvement in activities that promote its commitment to making the performing arts more accessible to people with disabilities.

- Captioned web clip showcasing Sydney Opera House's latest inclusive performances and building upgrades featured on the Sydney Opera House website as well as Arts NSW website and presented at the meeting of Commonwealth, State and Territory Cultural Ministers.
- Sydney Opera House hosted Festival Forums about access to major events and arts festivals (in collaboration with Accessible Arts and City of Sydney Council). Festival organisers were invited to review, discuss and debate increasing access to festival events for people with a disability.
- Sydney Opera House hosted Art of Inclusion: Universal Design in Education, Programming and Festival with Scott Stoner, former Vice-President for Education Services at VSA (International Organization on Arts and Disability).
- Sydney Opera House's Program Manager, Accessibility chaired the NSW Arts and Disability Partnership funding Strand 1 (a) assessment panel.

Initiatives 2012/13

- Launch of the next three year Access Strategic Plan 2012-2015.
 - Four week internship program for two final year university students with disabilities to commence in July 2012 (as part of the Australian Network on Disability's 'Stepping Into' Program).
 - Two Autism-friendly performances of House:Ed's *Boxy George* will be held in October 2012.
 - The House:Ed performance of *Man Covets Bird* will be Auslan interpreted in August 2012 and audio-described with a pre-performance touch tour in October 2012.
 - Implementation of the Sydney Opera House Reasonable Adjustment Policy across the organisation.
-

Electronic Service Delivery

Corporate Website

Visitation to the corporate website, sydneyoperahouse.com reached 4.8 million this year, approximately 2.9 million of which were unique visitors. Website ticket sales comprised of some 58% of overall ticket sales. Further development to enhance the event and transaction experience for the customer was completed and will continue in 2012/13 to ensure a vibrant website for visitors.

App Development

A new Sydney Opera House iPhone app was launched in June 2012 and will be released to the public by Apple in July 2012. With the number of customers accessing the website using Apple mobile devices continually increasing, the new app will make it easier for customers to access content faster on a mobile device.

Staff Mobility

Key staff were provided with iPad's this year, enabling greater mobility in the workforce and flexible working practices. This initiative will also assist to reduce overall paper usage, supporting Sydney Opera House's waste reduction and recycling targets.

Customer Relationship Management System Development

An upgrade to the customer relationship management system, Tessitura was completed this year, with a change to the model for managing customers. The new version enhances the capability for grouping customers using a household model (based on factors such as residential status), and improve statistic information on household ticket sales.

PC Power Management

PC Power management software was implemented this year to power down PC's and monitors after a period of inactivity and during the evenings. This has assisted in reducing the overall carbon footprint of the organisation, an area of strong focus for Sydney Opera House.

Environmental Sustainability

Energy Management

Sydney Opera House is committed to improving its environmental sustainability, including energy management.

The Environmental Sustainability Plan 2010 - 2013 has a target of 15% reduction in energy use by June 2013 compared to the baseline year of 2000/01. With one year remaining to reach this target, energy savings of 11% against the baseline year have been achieved through a range of projects in 2011/12.

- With the support of the NSW Government's Building Retrofit Program, the following initiatives were implemented:
 - automatic lighting controls (CBus) to turn lights off when not in use were extended throughout the building, achieving an estimated 2.3% energy saving in June 2012;
 - new innovative 'heritage design' LED house lights have delivered a 50% energy reduction in the Playhouse and Drama Theatre;

- lighting retrofits in backstage loading dock (central passage) spaces have delivered a 60% energy reduction on the previous fitting;
 - LED stage lighting is now used for a wide variety of productions, saving an estimated 25,900 kWh annually; and
 - innovative lighting designs were developed to meet our heritage requirements.
- New office fit-outs use energy efficient lighting as standard practice and new signage for dressing rooms to encourage performers to turn off lighting and equipment.
- An energy efficiency project calculator tool was developed for internal business case development, and has now been made available on our website.
- 10% GreenPower was purchased by Origin as part of their corporate partnership with Sydney Opera House.

– Sydney Opera House was joined by UNESCO World Heritage partners globally to participate in Earth Hour 2012. Broadcasts of Sydney Opera House's support of Earth Hour were posted on YouTube and were featured on UNESCO's website in 2012.

Broader environmental sustainability highlights are set out below.

- Achieved Silver Partner recognition status through participation in the NSW Government's Sustainability Advantage program.
- A theatre production services staff member completed a secondment to deliver a sustainable events management project. Key outcomes of the project included:
 - facilitating the development of sustainability action plans across Theatre and Events and SOH Presents business streams;
 - development of green catering menus in partnership with Theatre Bars;
 - introduction of rechargeable batteries in radio microphones now used backstage for events saving up to 9000 batteries per year;
 - reusable water bottles provided to all Vivid LIVE performers and installation of more water fountains to encourage to reduce plastic bottle use; and
 - as part of Sydney Opera House's Origin partnership, continued improvement of a carbon footprint measurement and analysis tool for festivals including the Festival of Dangerous Ideas 2011 and Vivid LIVE 2012.
- Carbon offsets were purchased by Origin for Festival of Dangerous Ideas 2011 and Vivid LIVE 2012.
- A month long 'Paper Diet' across Sydney Opera House in March 2012 reduced paper use by 22% during the period of measurement. Various processes for saving paper were implemented, including e-tendering, changes to tourism printing and e-show bags.
- Updates to environmental incident reporting systems and procedures were completed.
- Environmental sustainability training and education in staff induction programs was refreshed.

Electricity, Gas and Water Use Statistics

Electricity use at Sydney Opera House decreased from last year by 2% through implementing energy efficiency upgrades.

Electricity Use (MWh)	11/12	10/11	09/10	08/09	07/08	06/07
SOH	17,376	17,825	18,688	17,707	18,730	19,056
Offsite leases (office & storage)	347	281	273	277	209	164
Total	17,723	18,106	18,961	17,984	18,939	19,220
Gas (GJ)						
SOH	1,595	1,961	1,539	2,416	2,371	2,377
Water (ML)						
SOH	64	70	59	54	58	66

Sydney Opera House includes all operations on Bennelong Point including Food and Beverage Tenancies and Major Construction (VAPS).

Water use has reduced by 8% from the previous year, however is 6% higher than the baseline year (2005/06). An undetected leak in May and June 2012, which has since been resolved, contributed to the increased result against the baseline. Significant effort will be put into early detection of leaks and achieving the 15% reduction on the baseline year over 2012/13.

Carbon Footprint

Sydney Opera House reduced its carbon footprint by 2% on the 2010/11 measurement. The 2011/12 result is 18,495 metric tonnes of carbon dioxide equivalents and includes overseas flights taken by Sydney Opera House staff, which is an additional emissions source not counted in 2010/11. Emissions have been calculated for the full fuel cycle in accordance with Department of Climate Change and Energy Efficiency National Greenhouse Accounts (NGA) Factors July 2011 and EPA Victoria.

Sydney Opera House had the completeness of emissions sources, accuracy and robustness of data, key assumptions, emissions factors, calculations and methodologies verified against the Greenhouse Gas Protocol developed by the World Business Council for Sustainable Development (WBCSD/WRI 2001) and ISO 14064:3 by qualified third party auditors, Net Balance. Sydney Opera House's carbon footprint will continue to be measured annually and progress tracked in reducing greenhouse gas emissions and energy use.

Sydney Opera House Greenhouse Gas Emissions 2010 to 2012

Source	Tonnes CO ₂ equivalent		
	2011/12	2010/11	2009/10
Scope 1 – Direct Emissions			
Natural gas	105	126	91
Refrigerants	394	398	398
Fuel use by fleet vehicles	8	8	4
Scope 2 – Electricity			
Electricity from buildings (Sydney Opera House, tenancies and offsite leases)	18,786	19,193	20,288
Greenpower ¹	(-2010)	(-1,729)	(-1,205)
Net emissions from electricity	16,764	17,463	19,083
Scope 3 – Indirect Emissions			
Flights	217	Not counted	Not counted
Office paper counted	17	19	Not
Waste	991	837	482
Total	18,508	18,851	20,057
Percentage change from previous year	-2%	-6%	N/A

¹ 2010/11 Green Power purchase was just over 10% of overall SOH electricity use.

Sydney Opera House also counted emissions from Festival of Dangerous Ideas 2011 (244.26 tonnes) and Vivid LIVE 2012 (1067 tonnes) of carbon dioxide equivalents as a result of the festivals. Emission sources counted included flights, electricity, catering, waste, accommodation, ground transport, tickets, print collateral and advertising. More information on Sydney Opera House corporate and Vivid LIVE carbon footprints is now made available on the 'Greening the House' website.

Next year, Sydney Opera House aims to deliver on its targets in the final year of the Environmental Sustainability Plan.

- Achieve another 3% energy saving through projects including Concert Hall low level lighting retrofit, which will allow the June 2013 target of 15% energy savings to be exceeded.
- Investigation of latest technologies to achieve maximum efficiency from air conditioning plant and equipment with potential significant energy savings.
- Benchmarking of Sydney Opera House's environmental performance against other venues and exhibition centres, in partnership with benchmarking program EarthCheck.

Waste and Recycling Management

Sydney Opera House has been working to reduce waste and improve waste and recycling management. Initiatives implemented in 2011/12 are set out below.

- 187 tonnes of comingled recycling, glass, light bulbs and fluorescent tubes were diverted from landfill.
- A 'reuse' bin was placed in the central passage area to enable easy collection and transport of reusable goods to Reverse Garbage and improved signage on recycling bins in outside areas.
- New recycling bins for theatre foyers were installed in the Western Foyers.
- Sydney Opera House became a signatory to the Flurocycle recycling scheme, committing to recycle all our fluorescent lights to minimise mercury to landfill.
- A bin audit was undertaken to understand volumes and recycling generated by all activities at Sydney Opera House. Issues regarding incorrect disposal of recycling into waste trucks by the cleaning/waste contractor were identified and corrected.

Monitoring and Reporting

The data collected by Cleanevent (cleaning and waste contractor) on a daily basis and reported monthly has been used to report recycling outcomes. Through the introduction of new recycling streams a 2% increase in recycling has been achieved.

Year	2011/2012		2010/11		2009/10	
Stream	Tonne [†]	Percentage [‡]	Tonne	Percentage	Tonnes	Percentage
Recycling	187	20%	238	27%	212	25%
General waste	758	80%	637	73%	627	75%
Total	945	100%	875	100%	839	100%

[†] Note this figure does not include disposal of construction waste; e-waste recycling; or large items donated to reverse garbage.

[‡] Percentage by weight.

Initiatives 2012/13

- Work with Macquarie University Masters students to undertake waste tracking and visual waste audits to improve understanding of recycling volumes and practices of each Food and Beverage Operator. This work aims to identify specific opportunities for improving in existing systems.
- Continue to improve communication with onsite commercial partners to increase recycling outcomes and reduce co-mingled recycling contamination.
- Undertake further work to improve recycling control and accuracy of monthly reporting provided by waste and cleaning contractors.
- Trial recycling bins for the Concert Hall and Opera Theatre Foyers and ensure that all public spaces at Sydney Opera House include public place recycling.
- Finalise the design of the new waste and recycling area in the new Vehicle Access and Pedestrian Safety project loading dock to enable increased recycling of waste (including food waste).

Equal Employment Opportunity

Sydney Opera House is committed to maintaining equality in the workforce by upholding a workplace culture that displays fair practice and behaviour, and ensuring that all people are valued, respected and have opportunities to develop their full potential.

EEO initiatives and achievements 2011/12

- Targeted recruitment and use of Indigenous recruitment networks implemented, resulting in an increase to the number of Aboriginal and Torres Strait Islander employees from 0.5% in 2011 to 1.7% in 2012.
- Employment of five female Aboriginal and Torres Strait Islander school based trainees as part of a two year program. Trainees gain valuable experience working in seven different areas of the business with a potential path to paid part time employment upon completion of the program.
- A work experience program was established for Aboriginal and Torres Strait Islander students. To date, 12 students have participated in the program.
- Continued focus on staff development through support for job application preparation and individual interview coaching.
- Opportunities for staff to pursue external professional development programs, including a Leadership Development Program delivered by the Australian Institute of Management; Master of Arts Management modules delivered by the Australian Institute of Music; facilities management; first aid; property and contracts management and technical training.
- Continuation of the online performance review system, allowing all staff 24 hour access to complete performance appraisal forms. Increased support for supervisors and managers was also provided to ensure all reviews are completed in a meaningful way.
- Delivery of the organisation Orientation program for new staff and specific role induction programs that address EEO principles and practices.
- New Manager Induction Program established and implemented with a more specific focus on EEO principles and practices.

Initiatives 2012/13

- Continued use of targeted recruitment and Indigenous recruitment networks to enable greater Aboriginal and Torres Strait Islander employment.
- Work experience and school based traineeship programs for Aboriginal and Torres Strait Islander students.
- Increase in online learning material, including roll out of the Bullying and Harassment learning module. Learning modules will be available 24 hours a day, seven days a week, allowing shift workers more access to learning opportunities.

Table A. Trends in the Representation of EEO Groups

EEO Group	Benchmark or Target	% of Total Staff				
		2012	2011	2010	2009	2008
Women	50%	47%	47.1%	46.9%	45%	48%
Aboriginal people and Torres Strait Islanders ¹	2.6%	1.6%	0.3%	0.3%	0.0%	0.0%
People whose first language was not English	19%	14.3%	13.7%	12.6%	12%	14%
People with a disability	N/A	3%	3.4%	3.7%	4%	5%
People with a disability requiring work-related adjustment	1.5%	0.2%	0.0%	0.0%	0.3%	0.6%

¹ Includes casual staff for 2011 and 2010 only.

Table B. Trends in the Distribution of EEO Groups

EEO Group	Benchmark or Target	Distribution Index				
		2012	2011	2010	2009	2008
Women	100	100	98	103	101	97
Aboriginal people and Torres Strait Islanders ¹	100	n/a	n/a	n/a	n/a	n/a
People whose first language was not English	100	86	90	72	79	78
People with a disability	100	n/a	n/a	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a	n/a

¹ Includes casual staff for 2011 and 2010 only.

Note: Staff numbers as at 30 June 2012. Information provided by the Workforce Profile Unit, Department of Premier and Cabinet. The Distribution Index is automatically calculated by the software provided by ODEOPE. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20 (denoted by n/a).

Fire Safety Compliance

Responsibility for fire safety compliance rests with the Director, Building Development and Maintenance. On 22 May 2012, the building's Annual Fire Safety Statement was issued in accordance with the Environmental Planning and Assessment Regulation 2000 – Division 5, Clause 175 and 178.

In 2011/12 the program of upgrades to fire systems continued. Stage 2 of the fire hydrant and hose reel upgrade was completed in February 2012 and Stage 3 is expected to be complete by August 2012. The Smoke Strategy Project commenced in April 2012 and involves further refinement of fire zones. This project is expected to be completed by August 2012.

A work experience program
was established for
Aboriginal and Torres Strait
Islander students.

Government Information and Public Access (GIPA) Act 2009

Review of proactive release program – Clause 7(a)

In accordance with section 7 of the Government Information and Public Access Act 2009 (the GIPA Act), Sydney Opera House undertook a review of its programs for the release of government information to identify information that could be made publicly available.

Sydney Opera House's program for the proactive release of information involves an annual review of government information across all business areas that fall within the following classifications: corporate plans; community related plans and initiatives; strategic plans and project communications; customer or business services charters; and policies. Event-related information is continually publicly released as a result of Sydney Opera House being a performing arts venue.

During the reporting period, business managers reviewed government information held within their business units which fell within relevant classifications and identified government information which should be proactively released in the public interest, having regard to what was already publicly available.

As a result of the review, Sydney Opera House proactively released, or is reviewing information which is to be proactively released covering the following areas: Building Development and Maintenance Planning, Environment, Asset Management, Community and Charity Support, Workplace Bullying and Harassment, Work Related Grievances, Code of Conduct, Illumination of the Sails, Records Management, use of Closed Circuit Television Systems onsite, and Public Interest Disclosures.

A review of the Agency Information Guide and presentation of open access information was undertaken in order to improve public access to information online. As a result of the review, the updated information was published on the website sydneyoperahouse.com. The refreshed website information highlights Sydney Opera House's continuing commitment to facilitate and promote the objects of the GIPA Act.

Number of access applications received – Clause 7(b)

During the reporting period, Sydney Opera House received one valid formal access application under the GIPA Act.

Number of refused applications for Schedule 1 information – Clause 7(c)

The application referred to above was refused in part because the information requested was information referred to in Schedule 1 of the GIPA Act.

Statistical Information about Access Applications – Clause 7(d) and Schedule 2

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	1	0	0	0	0	0	0

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	1	0	0	0	0	0	0
Access applications that a partly personal information applications and partly other	0	0	0	0	0	0	0	0

Table C: Invalid applications

Reason for Invalidity	No. of applications
Application does not comply with formal requirements (section 41 of the Act)	1
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	1
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	1
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

Table F: Timeliness

	No. of applications
Decided within the statutory timeframe (20 days plus any extensions)	1
Decided after 35 days (by agreement with applicant)	0
Not decided within timeframe (deemed refusal)	0
Total	1

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	1	1
Review by Information Commissioner	0	0	In progress
Internal Review following recommendation under section 93 of the Act	0	0	0
Review by ADT	0	0	0
Total	0	0	1

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	1
Applications by persons to whom information the subject of access application relates (section 54 of the Government Information (Public Access) Act 2009)	1

Heritage Management

Sydney Opera House has continued to meet its obligations in maintaining and protecting the Heritage values inscribed under its State, National and World Heritage listings.

A Bilateral Agreement between the NSW and Commonwealth Governments apportioning the joint responsibilities for the heritage management of Sydney Opera House has expired. Sydney Opera House is working in cooperation with both levels of government to reach a new agreement that satisfies the relevant statutory requirements.

The Management Arrangement, which includes the Management Plan for the Sydney Opera House and Conservation Management Plan, sets out the agreed terms for applying the Bilateral Agreement in practice. Sydney Opera House has been working with representatives of the NSW and Commonwealth Governments to reflect recent changes in legislation in these documents. The revised Management Arrangement is expected to be published, subject to completion of the necessary statutory processes, during 2012/13.

The Conservation Council is a Trust advisory committee formed to provide specialist advice on issues of heritage management, conservation and preservation (p 59). During 2012/13 the Conservation Council provided:

- Oversight of general conservation management.
- Advice on the heritage impacts of minor projects, including new amenities on the Lower Concourse, new furniture in the Western Foyer, and lighting and sprinklers in the Box Office Foyer.
- Heritage advice and oversight on the Vehicle Access and Pedestrian Safety project, Concert Hall acoustic trials and Podium Waterproofing Project.

Indigenous

Reconciliation Action Plan

The first Sydney Opera House Reconciliation Action Plan (RAP) was launched on 30 May 2011 and builds on existing programs, such as the Message Sticks Festival to introduce a number of targets that aim to close the gap between Aboriginal and Torres Strait Islander people and fellow Australians.

The RAP continued to be implemented throughout 2011/12 under the guidance of the RAP Working Group, which meets quarterly to monitor and review progress of RAP initiatives.

Highlights 2011/12

- The Message Sticks Festival was expanded into a week-long celebration of Aboriginal and Torres Strait Islander artists and knowledge keepers from 27 March to 1 April 2012.
- New Head of Indigenous Programming position created to lead expansion of the Message Sticks Festival and oversee Indigenous arts and cultural programming at Sydney Opera House.
- Appointment of an Aboriginal representative to the Sydney Opera House Conservation Council.
- Indigenous Work Experience Program pilot completed with participation from 12 high-school students across the Sydney region.
- Two-year Indigenous School Based Trainee Program introduced, with five students commencing the program in 2012.
- Cultural Awareness Training pilot for staff conducted in line with Sydney Opera House's commitment to building a workforce that is more educated and aware of Indigenous culture.

Initiatives 2012/13

- Continuation of the Indigenous School Based Trainee Program with another five students commencing the program in 2012/13.
- New program of public and staff activities onsite to celebrate NAIDOC week in July 2012.
- Trial of Sydney Opera House's Digital Education Program in Indigenous communities.
- The introduction of a Sydney Opera House Deadly Award.
- A mentoring program for Aboriginal and Torres Strait Islander employees.

Sydney Opera House undertook consultation with the following stakeholders throughout the year to seek advice on the RAP and associated Indigenous activities.

Reconciliation Australia
Australia Council for the Arts Aboriginal and Torres Strait Islander Arts Board

Metropolitan Local Aboriginal Lands Council
Members of the Aboriginal Heritage Advisory Panel

Message Sticks Advisory Panel: Wesley Enoch (Chair);
Wayne Blair; Frances Rings; Lily Shearer; Liza-Mare Syron.

Registered Aboriginal stakeholders were invited to consult on the process for the appointment of an Aboriginal person to the Sydney Opera House Trust Conservation Council: Ms Tanya Koeneman; Ms Darlene Hoskins-McKenzie; Mr Scott Franks.

Aboriginal representatives from the Sydney Harbour Foreshore Authority Aboriginal Interpretation Advisory Panel including: Sydney Harbour Foreshore Authority; Tribal Warrior Association; Powerhouse Museum; Royal Botanic Garden Sydney.

Message Sticks Festival 2012

Now in its 13th year, the Message Sticks Festival was expanded to encompass music, dance, comedy, story-telling and exhibitions in addition to the popular free film program of previous years. Under the guidance of Rhoda Roberts, the newly appointed Head of Indigenous Programming in 2012, over 10,000 people attended the variety of free and ticketed events featured in the Festival from 27 March to 1 April 2012.

The Festival featured a range of free film screenings, talks and forums, including International screenings from Canada and New Zealand and a variety of documentaries, features and short films. Additional screenings for schools were held as part of the House:Ed Program again this year. Other program highlights included a tribute concert to Mama Cass featuring Casey Donovan and the popular *Icons* concert featuring Archie Roach, Neil Murray and Shane Howard.

The free outdoor event *Dancestry* was a daily dance performance line-up showing the diversity of ceremonial, and contemporary practice. A photography exhibition marking 40 years of the Aboriginal Tent Embassy in Canberra featured in the Western Foyers supported by a looped film screening. The Festival closed with *Dirtsong*, performed by the Black Arm Band and featuring music and images of artists such as Archie Roach, Dan Sultan, Lou Bennett, Emma Donovan and special guest Tim Rogers.

Indigenous School Based Trainee Program

An Indigenous School Based Trainee program was implemented in 2011/12 with five trainees commencing in February 2012. All trainees are in Year 11 and are studying Certificate II in Business and work with Sydney Opera House for one day per week over a two year period. Over the two years, trainees will rotate through different business areas to gain a broad understanding of the organisation and develop a diverse skill base in areas such as event planning, finance and purchasing, recruitment, employment contracts, customer service, negotiations, relationship building, work health and safety and government reporting.

To ensure that this traineeship pathway continues beyond the initial two-year program period, Sydney Opera House will be developing relationships with local Performing Arts schools to ensure the program attracts students who have an interest in the performing arts and entertainment industries and who will be able to fully leverage this experience in their future careers.

Insurance

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

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

During the year Sydney Opera House had four miscellaneous claims totalling \$94,084, one property claim of \$2,196, one motor vehicle claim of \$14,462 and six liability claims totalling \$38,923.

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

	2011/12 \$	2010/11 \$	2009/10 \$	2008/09 \$	2007/08 \$
Motor vehicle	3,290	2,880	2,620	0	0
Property	646,150	579,600	707,890	662,440	661,490
Public liability	359,660	372,780	381,220	382,770	370,940
Workers' comp.	1,124,200	924,280	928,570	702,970	842,390
Miscellaneous	12,800	9,600	7,210	5,460	1,880
Total cost	2,146,100	1,889,140	2,027,510	1,753,640	1,876,700
Total employees	847	781	741	716	719
Cost per employee	2,534	2,419	2,736	2,449	2,610

Investment Performance Measure

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

Land Title Holdings

Summary of Land Holdings

Ownership of 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 Sydney 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 2012 was valued at \$111,000,000.

Legal

No amendment was made to the Sydney Opera House Trust Act 1961 (NSW) or the Sydney Opera House Trust By-Law 2010.

Part 3A of the Environmental Planning and Assessment Act 1979 (NSW) (EP&A Act) applying to assessment and approval of major infrastructure and other projects, was repealed by the Environmental Planning and Assessment Amendment (Part 3A Repeal) Act 2011 (NSW), which commenced on 1 October 2011. The amendments introduce approvals regimes for 'State significant development' and 'State significant infrastructure'. Sydney Opera House is declared State significant development in Schedule 2 of the State Environmental Planning Policy (State and Regional Development) 2011, which commenced on the repeal of Part 3A of the EP&A Act. The effect of declaring a development such as Sydney Opera house as State significant development is that the provisions of Part 4 of the EP&A Act apply to the development, requiring consent from the Minister.

The Environmental Planning and Assessment Amendment (Part 3A Repeal) Regulation 2011 commenced on the repeal of Part 3A of the

EP&A Act and introduced Section 16 into Schedule 6A of the EP&A Act, which states that if Sydney Opera House is declared State significant development or State significant infrastructure then clause 90 of Schedule 6 of the EP&A Act relating to 'Special heritage provision with respect to Opera House' continues to apply.

The Work Health and Safety Act 2011 and the Work Health and Safety Regulation 2011 (WHS Legislation) came into effect on 1 January 2012 replacing the NSW Occupational Health and Safety Act and associated Regulation. Sydney Opera House has a well established framework for managing health and safety risks, which takes into account the requirements of the WHS legislation.

Multicultural Policies and Services Plan

In support of the NSW Multicultural Policies and Services Plan, opportunities were created for artists, audiences, and visitors from a range of cultural backgrounds to engage with Sydney Opera House. Performances with a strong multicultural theme were presented across a variety of art forms including music, dance, theatre and film.

The music and theatre offering included both large and small scale presentations across the venues from SOH Presents, resident and supported companies and other presenters.

Refer to pages 124 to 127 for a list of all presentations identified under the Multicultural Policies and Services Plan. Highlights are set out below.

- *Poul Høxbro* 10 July 2011 – Dutch pipe, tabor and percussion (accompanied by Genevieve Lacey - recorders): good long-term friends Genevieve and Poul come together once more in the Utzon Room to reprise a project originally performed at the Festival of the Four Winds (curated by Genevieve Lacey).
- *La Edad de Oro* 23 to 28 August 2011 – flamenco meets modern dance in this high-energy fusion choreographed and performed by Spanish superstar Israel Galvan and his band.
- *Silver Garburg Duo* 28 August 2011 – Israeli husband and wife piano duo who performed 4-handed arrangements of a number of works from the classical canon, including Stravinsky's *Petrushka*.
- *Gurrumul* 29 to 30 August 2011 – revered Elcho Island indigenous Australian musician Geoffrey Gurrumul Yunupingu's sparse timeless, haunting and direct music has found a significant audience at home and overseas and Sydney Opera House was very proud to present two of his rare spellbinding performances in the Concert Hall.
- *Flamenco Fiesta* 9 to 21 September 2011 – this Babies Prom's production had children enthralled with a gypsy fiesta from the south of Spain featuring hand-clapping, percussion, flamenco guitars and Spanish songs.

Services and information to meet the needs of visitors and customers from diverse cultural backgrounds continue to be provided through public tours in Japanese, Korean, Mandarin, French and German. In addition, website pages, information brochures and other printed collateral are produced in all tour languages.

Next year Sydney Opera House will continue to:

- provide tours in English, Japanese, Korean and Mandarin, French and German;
- communicate via a range of translated material and interpreters; and
- present a number of opportunities to a range of artists, audiences and the community through events, services and consultation.

Overseas Travel

Sydney Opera House staff undertakes interstate and overseas travel for business reasons including sourcing performing arts product, touring programs and representing Sydney Opera House at key industry forums. Overseas travel was approved by the Director General, NSW Trade and Investment and travel undertaken during the reporting year is listed below:

Name	Destination	Purpose	Dates
Georgia Hendy Producer	France & Spain	To attend the Montpellier Dance Festival to be considered for programming. To attend the Grec Festival Barcelona and a work by Pina Bausch at the Theatre de la Ville in Paris.	27 June – 10 July 2011
Anne Mossop Head of Public Programs	UK	To meet with festival presenter agents, publishers, speaker programs and potential speakers in the UK.	9 – 24 July 2011
	UK	To attend the TED Global conference in Edinburgh to provide insight into current international trends in the programming of ideas and talks and to create opportunities for securing talent and collaborations for future programs. Meet with festival presenters, agents, publishers, speaker programs and potential speakers to further develop programs, and attend working meetings with future partners.	17 June – 1 July 2012
Claire Spencer Chief Financial Officer	USA	To attend Tessitura Learning & Community Conference 2011 and Tessitura Network Board Meeting.	15 – 23 July 2011
Justin Griffiths Ticketing Systems Manager	USA	To attend the Tessitura Learning & Community Conference 2011.	15 – 23 July 2011
Peter Nelson Tessitura Business Analyst	USA	To attend the Tessitura Learning & Community Conference 2011.	15 – 23 July 2011
Nich Young Web Development Manager	USA	To attend the Tessitura Learning & Community Conference 2011.	15 – 23 July 2011
Narelle Lewis Producer	Japan	To attend Kijimuna Festa, Japan's annual international theatre festival for Young Audiences.	22 – 31 July 2011
	Denmark & UK	To meet with the Danish Agency for Culture, International Co-ordination, to discuss plans for a Festival of Danish Children's Theatre to mark Sydney Opera House's 40th birthday. To attend Imagine Festival in Edinburgh and meet with Fevered Sleep company in London to discuss possible artistic partnerships and creative developments in 2014.	2 – 26 May 2012
Andrew Spencer Head of Commercial Programming	USA & UK	To attend the Just For Laughs Comedy Festival.	26 July – 8 August 2011
	USA	Undertake various meetings with booking agents and theatre producers to facilitate working relationships and enable more strategic commercial programming for SOH Presents.	16 – 20 January 2012
	France & UK	See a range of performances to enable strategic commercial programming for SOH Presents.	15 – 26 May 2012
Yarmila Alfonzetti Producer, Classical Music	Switzerland, Russia & UK	Meet and engage with orchestras and their management. Meet key European artist management organisations.	16 August – 3 September 2011
	Korea, China, Malaysia & Indonesia	Attend meetings at major performing arts venues which program classical music and attend performance of international and local classical music.	6 – 18 March 2012
Cameron O'Neill Head of Technical Services	Germany	To review the Strategic Control System and inspect the factory and facilities.	20 – 30 August 2011
Sarah Duthie Sales Account Manager	USA	To attend the Tourism NSW New Product Work Shop North America trade event and to carry out targeted sales visits to key North American wholesalers and product planners.	23 – 28 August 2011

Name	Destination	Purpose	Dates
Simon Spellicy General Manager, Tourism	USA	To attend and conduct project briefing meetings with experiential experts Hornall Anderson Design Works, as part of planning a major redesign of the Sydney Opera House tourism experience.	28 August – 3 September 2011
Monika Townsend Sales Account Manager	UK, Germany, France & Switzerland	To develop and establish business relationships with key qualified wholesale and retail travel agents and tour operators from the UK and Europe, and provide sales training to operator's staff regarding Sydney Opera House tourism products.	2 – 15 September 2011
Richard Evans Chief Executive Officer	USA	To attend residential course for arts/non-profit CEOs at the University of Michigan Ross Business School, conducted under the auspices of US National Arts Strategies programme.	13 – 20 November 2011
Jonathan Bielski Executive Producer	USA	Meet with leading theatre producers and arts presenters in New York and Los Angeles to secure internationally acclaimed productions for the Sydney Opera House theatre program, particularly works of scale for the Opera Theatre.	8 – 21 January 2012
Jonathan Bielski Acting Chief Executive Officer	South Korea	To attend the International Society for the Performing Arts (ISPA) Congress.	11 – 16 June 2012
	USA	To attend the Performing Arts Centres Consortium (PACC) Spring conference to be held in Cleveland, Ohio.	23 – 27 April 2012
Danielle Harvey Producer	USA	To attend first week of rehearsals for <i>This Is Our Youth</i> which are taking place in New York prior to the production coming to Sydney Opera House.	10 – 20 February 2012
Samantha Bagchi Director, Development	Hong Kong	Speak at a fundraising conference, attend conference sessions and meet potential donors and corporate sponsors	13 – 18 March 2012
David Claringbold Director, Theatre and Events	Germany, Russia & UK	To represent Sydney Opera House at the d&b audiotechnik International dinner and Pro Light & Sound Conference in Frankfurt. To inspect Bolshoi Theatre in Moscow and to meet with Executives of Southbank London and Royal Albert Hall.	16 – 30 March 2012
Brad Maiden Head of Technical Support	Russia & Germany	To inspect the new Stage Management System at the Bolshoi Theatre in Moscow and inspect the Stage Management Desk prototype at the Stagetec Mediagroup factory, Germany. To attend the Pro Light and Sound trade show in Frankfurt to meet with trade partners and suppliers, and research new technologies critical to future Sydney Opera House theatre infrastructure.	20 – 31 March 2012
Peter Gahan Stage Manager	Germany	To inspect the Stage Management Desk prototype at the Stagetec Mediagroup factory, Germany. To attend the Pro Light and Sound trade show in Frankfurt to meet with trade partners and suppliers, and research new technologies critical to future Sydney Opera House theatre infrastructure.	23 – 31 March 2012
Ben Marshall Producer, Contemporary Music	UK & USA	To attend performances at the international contemporary music festival Coachella, USA. To meet with key music artists and graphic artists, agents and managers in the UK and USA to secure contemporary music and performances for the SOH Presents festival - GRAPHIC and contemporary music program.	29 March – 18 April 2012
Tony David Cray Head of Recording & Broadcast	New Zealand	To further explore new audio technology and experience its use in a real world setting and to visit the New Zealand Opera Company technicians and the company responsible for the system.	6 – 8 June 2012
Andrew Lown Business Development Director	USA	To attend the Licensing International Expo for latest trends in the industry and initiate licensing deals for Sydney Opera House.	8 – 17 June 2012
James Argent Business Continuity Manager	Canada	Attend World Conference on Disaster Management.	24 – 28 June 2012

Privacy Management

The Sydney Opera House Privacy Management Plan includes:

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

Details of how Sydney Opera House protects the privacy of its customers including visitors to its website are available at sydneyoperahouse.com.

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

Privacy Contact Officer

Sydney Opera House, GPO Box 4274, SYDNEY NSW 2001
Telephone: (02) 9250 7111
Email: privacy@sydneyoperahouse.com

Sydney Opera House's Privacy Officer conducted two internal reviews under section 53 of the Privacy and Personal Information Protection Act 1988 (NSW) during the reporting year and these have not escalated. A number of customers chose to opt out of receiving direct marketing material from Sydney Opera House.

Public Interest Disclosures

No public interest disclosures were made to Sydney Opera House or received by Sydney Opera House during the year.

A Public Interest Disclosures Policy was established this year, in accordance with changes to legislation under the Public Interest Disclosures Act, 1994. The policy is available to staff on the staff Intranet and is also provided on the Sydney Opera House website for the information of stakeholders and the community.

A variety of actions were taken this year to ensure that staff are aware of the content of the Public Interest Disclosures Policy and protections under the Public Interest Disclosures Act, 1994.

- Communication of the new Public Interest Disclosures Policy to managers and staff.
 - Public interest disclosures reporting requirements incorporated into the Staff Orientation Program.
 - Public interest disclosures incorporated into new Code of Conduct for staff.
 - Communication to key managers and officers of new reporting requirements to the NSW Ombudsman.
 - Training for managers and key responsible officers on their obligations and role in managing disclosures under the Public Interest Disclosures Act 1994.
 - Development of an online compliance and awareness training module for staff, for implementation in 2012/13.
-

Risk Management

Audits (also refer Corporate Governance page 58).

The Sydney Opera House Trust Audit and Risk Committee assists the Trust in fulfilling its responsibilities in relation to financial reporting, risk management, compliance and the audit function.

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems during the year. The objective of the audits was to evaluate the design and operating effectiveness of internal controls established and to make recommendations for improvement. The following audits occurred as part of the 2011/12 Internal Audit Plan for Sydney Opera House.

- Opera Kitchen Food and Beverage Services Agreement, November 2011 – evaluation of selected procedures associated with the management of the Food and Beverages Services Agreement. The scope was limited to transactions occurring 1 July 2010 to 30 June 2011 and included execution of the Agreement, monthly fees, marketing levy, reporting and utilities and services. Seven audit issues were identified with eight associated recommendations. All recommendations are being actioned in accordance with target completion dates.
- Fraud and Corruption Follow-up, December 2011 – planned follow-up to the Fraud and Corruption Framework Gap Analysis (October 2009) and the Fraud and Corruption Risk Assessment (May 2010). The scope covered assessment of progress of recommendations raised in the previous audits. Twelve recommendations were identified as outstanding. All recommendations are being actioned in accordance with target completion dates.
- Sponsorships and Donations, December 2011 – evaluation of selected procedures associated with management of sponsorships and donations. The scope was limited to transactions occurring during the period 1 July 2011 to 12 December 2011 and covered key controls in methods used to maximise sponsorship and donation income, and accountability for sponsorship and donation funds received. One audit issue was identified with one associated recommendation. This recommendation was completed with immediate effect, closing off this audit.
- Programming, December 2011 – evaluation of the design and operating effectiveness of controls associated with the management of programming. The scope was limited to transactions occurring during the period 1 July 2011 to 5 December 2011 and included programming analysis and assessment processes, box office risk, revenue forecasting and budgeting and staff knowledge and awareness. Three audit issues were identified with four associated recommendations. Three recommendations were completed immediately, with the remaining recommendation being actioned in accordance with the target completion date.
- General Financial Controls, March 2012 – evaluation of the design and operating effectiveness of controls associated with financial management. The scope was limited to transactions during the period 1 July 2011 to 12 March 2012 and covered balance sheet reconciliations, adjustments and journal entries, accounts payable and disbursements, accounts receivable and system access. Five audit issues were identified with six associated recommendations. Four recommendations were completed immediately, with remaining recommendations being actioned in accordance with target completion dates.

- Application Security, April 2012 – evaluation of design and implementation of controls associated with information technology risks associated with specific applications. The scope was limited eight applications covering systems for event management, finance, payroll, ticketing, facilities access, asset management and the network. Three audit issues were identified with five associated recommendations. All recommendations are being actioned in accordance with target completion dates.
- Cash Handling and Merchandise Stock Sales, June 2012 – evaluation of design and effectiveness of controls associated with cash handling and the theatre merchandise stock sales process. The scope was limited to transactions during the period 1 July 2011 to 12 June 2012. Outcomes of this audit will be reported in 2012/13.

Internal Audit and Risk Management Attestation for the 2011-2012 Financial Year for Sydney Opera House

The Sydney Opera House Trust is of the opinion that Sydney Opera House has internal audit and risk management processes in place that are, excluding the exceptions described below, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 Internal Audit and Risk Management Policy. These processes provide a level of assurance that enables the senior management of Sydney Opera House Trust to understand, manage and satisfactorily control risk exposures.

The Sydney Opera House Trust is of the opinion that the internal audit and risk management processes for Sydney Opera House depart from the following core requirements set out Treasury Circular NSW TC 09/08 and that the circumstances giving rise to these departures have been determined by the Portfolio Minister and the Sydney Opera House Trust has implemented the following practicable alternative measure that will achieve a level of assurance equivalent to the requirement:

Ministerially Determined Departure	Reason for Departure and Description of Practicable Alternative Measures Implemented
Core Requirement 3 (Independent Chairs and Members)	<p>Sydney Opera House has made alternative arrangements that will achieve equivalent outcomes to the requirements.</p> <p>An Audit and Risk Committee has been established and maintained. Four independent members were appointed by the Sydney Opera House Trust (The Trust). The Trust is satisfied that the members collectively possess the skills and knowledge to effectively carry out the functions of the Committee and that each member is appropriately qualified for the role. The Chair of the Committee is a member of the Prequalification Scheme: Audit and Risk Committee Independent Chairs and Members. None of the Committee members have a conflict of interest nor are they an employee of the NSW public sector.</p>

These processes, including the practicable alternative measures implemented, provide a level of assurance that enables the senior management of the Sydney Opera House Trust to understand, manage and satisfactorily control risk exposures.

The Sydney Opera House Trust is of the opinion that Audit and Risk Committee is constituted and operates in accordance with the independence and governance requirements of Treasury Circular NSW TC 09/08. The Chair and Members of the Audit and Risk Committee are:

- Catherine Brenner – Chair (Term: 13 May 2009 – Present, Chair: 1 January 2010 – Present)
- Kim Williams AM – Member (Term: 1 January 2005 – Present)
- Sue Natrass AO – Member (Term: 1 January 2007 – 31 December 2011)
- Renata Kaldor AO – Member (Term: 7 July 2010 – Present)
- Peter Mason AM – Member (Term: 1 January 2012 – Present).

In accordance with a resolution of the Sydney Opera House Trust.

Kim Williams AM
Chairman, Sydney Opera House Trust
20 August 2012

Business Continuity

This year senior managers were engaged in new business continuity training and preparation exercises. This required senior managers to identify tasks, engage their teams and produce examples of work, communicate information and then present back to the group. General staff were also engaged in a range of desktop and scenario based exercises relating to fires and facility issues as well as current construction activity onsite.

Emergency preparedness progressed with a number of drills and targeted training conducted this year for Sydney Opera House staff as well as staff of resident and supported companies and onsite business partners. Evacuation drills involved scenarios for warden teams to navigate and involved emergency service organisations so that processes are aligned and understood.

Senior Executive Service

There are four senior executive service positions at Sydney Opera House. Two positions are filled by women.

SES Level	11/12	10/11	09/10
2	-	-	2 (2 female)
3	2 (2 female)	2 (2 female)	2 (2 female)
4	1	1	2 (1 female)
6 [^]	1	1	1

[^] This position is actually graded SES 5, Mr Evans was granted an additional grade to SES 6 on a personal basis from appointment. Mr Evans held the position from 1 July 2011 until 24 February 2012.

As at 30 June 2012 the duties of the Chief Executive of Sydney Opera House were being undertaken by Jonathan Bielski. Louise Herron has been appointed as the Chief Executive Officer of the Sydney Opera House and will commence on 6 August 2012.

Performance Statement

Richard Evans
Chief Executive Officer, SES Level 6

Appointment at Level 6 commenced on 29 January 2008 and Mr Evans resigned 24 February 2012.

Total remuneration package: \$332,239pa

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

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 30 June 2011. Key activities and achievements are outlined in this report. From 25 February to 30 June 2012 the end of the reporting year date, Jonathan Bielski undertook the role of Acting Chief Executive Officer.

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

Wage and Salary Movements

A 2.5% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002 effective from the first pay period commencing on and after 1 July 2011.

A 3.4% increase was granted to staff covered by the Sydney Opera House Enterprise Agreement 2010 effective from the first pay period commencing on and after 1 July 2011.

A 2.5% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2011 as per the Statutory and Other Offices Remuneration Act 1975.

Workplace Health and Safety

Significant changes to work health and safety (WHS) legislation were introduced this year, with NSW adopting the national harmonised safety laws. Sydney Opera House has worked hard to implement changes emanating from the new legislation and to achieve a high standard in our annual safety systems audit.

WHS Management Systems

- A review of consultation arrangements has resulted in the creation of four new Designated Work Groups and the introduction of Health and Safety Representatives (HSRs). Two new WHS Committees have been established and met for the first time in 2011/12.
- The introduction of new lead and lag indicators, targets and benchmarking have led to improvements to Safety Performance Reporting. Lead indicators are now having a favourable impact on workplace inspections, safety training and Safe Work Procedures.
- A detailed analysis was undertaken of injury and incident reports for the past three years leading to improvements in the targeting of prevention strategies.
- Key policy and procedures were reviewed and updated to reflect changes due to the new Work Health and Safety Act 2011.

Injury prevention strategies and initiatives

- Physical safety improvements include new height safety systems installations, the Main Rehearsal Room access ramp, more brass threshold modifications and significant access improvements to the Concert Hall lower western cannon ports.
- A review of the Opera Theatre Grid risk controls resulted in new signage, matting, tethers and a system of induction.
- A study was undertaken of Central Passage forklift truck and pedestrian safety with recommendations incorporated into an action plan for monitoring.
- A High Risk Register was introduced and is reviewed on a quarterly basis with external risk consultant and Sydney Opera House designated risk control owners. The Register is an important part of the risk management system to ensure that those risks meeting the 'high risk' definition are strictly controlled and monitored.
- 21 safe work procedures were developed or updated.
- 129 workplace safety inspections were undertaken.
- Medibank Health Solutions was engaged to provide an external Pre-Employment Health Assessment (PEHA) service for staff undertaking more physically demanding roles. These assessments include a musculoskeletal, cardiovascular and audiometry assessment. Internal PEHA will continue to be undertaken for all other roles.

Train, support and motivate staff to identify and manage hazards effectively

- A Safety Training Needs Analysis was undertaken taking into account risk profile, legislative requirements and team leader's input and resulting in a tailored Safety Training Plan for each business area.
- A series of training programs were delivered across the organisation, including:
 - Risk Management and Incident Investigation training for frontline managers and supervisors was delivered to 16 staff;

-
- Annual Theatre & Events Safety Refresher Training was provided to 120 staff; and
 - Working at Heights and Rescue training commenced roll out and was undertaken by 24 staff in 2011/12.
- Implementation of a Learning Management System will solve the current challenges with the inefficient manual licence and training plan, schedule and record keeping. The new Human Resource Management Information System planned for next year will automate the licensing and training systems.
- Refer page 65 for full training information.
- A ‘Guide for Officers and Managers for WHS Risk Management at Sydney Opera House’ was developed and issued.

Contractor and third party safety management

- Building Development and Maintenance project and facilities contractors now report on WHS key performance indicators that align with Sydney Opera House key performance indicators.
- A safety audit program for the John Holland Vehicle Access and Pedestrian Safety project commenced. An external Lead Safety Systems Auditor was engaged to work with the project team and the Safety Team to support this program.
- Three meetings with Sydney Opera House and Opera Australia supervisors were held to discuss safety matters affecting both organisations.
- Safety Team representatives attended the inaugural meeting of OZPAC Safety over two days in Melbourne to facilitate safety in the Performing Arts.

Reducing the Impact of Injury

The Health Centre, staffed seven days a week by registered Occupational Health Nurses, provides a professional first aid service for Sydney Opera House staff, presenters, patrons and visitors.

The Injury Management Coordinator role was increased from part time to full time due to the recognised benefits of early support for work injuries, comprehensive injury and claims management, and premium management. The skills and knowledge of the Injury Management Coordinator also provide invaluable input and expertise for injury prevention strategies.

A trial commenced in June 2012 to provide free physiotherapy for all worker injuries, whether work-related or not. Designed as a proactive early-intervention program, initial results are extremely positive and the trial will continue into July 2012. Five minute tailored warm up exercises were also trialled for Theatre & Events crews at the start of shift during cold winter mornings.

Health Promotion and Wellbeing

Health promotion and wellbeing strategies support an engaged, motivated and healthy workforce.

Highlights 2011/12

- 180 immunisations were administered this year in the Influenza Vaccination and Awareness program, with good participation from our presenting partners.
- Yoga and Pilates classes provided for staff three days per week.

-
- Heart Week, Diabetes Week and Mental Health Week are a few examples of the monthly health promotions run for Sydney Opera House staff.
 - Free health checks and stress awareness seminars were provided in Safety Week 2011.
-

Safety Management Systems Audit

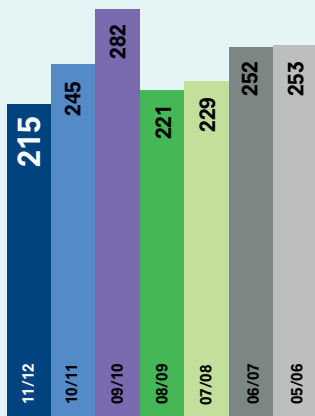
As part of the 2011/12 Internal Audit Plan for Sydney Opera House, Deloitte Touche Tohmatsu completed an audit to follow up on recommendations from an audit undertaken in 2010/11. The audit found that Sydney Opera House had implemented the six management actions identified in the previous audit as agreed.

In addition, the audit comprised a desktop assessment of compliance with Standard 5 – Risk Management of the Occupational Health and Safety and Injury Management Improvement Standards 2007 developed by the NSW Premier’s Department (OHSIM Improvement Standard). No high or moderate risks were identified as part of this internal audit. Three low risks were identified. Two Opportunities for Improvement were suggested.

**471 staff attended Work
Health and Safety Training
Programs this year.**

Incident Reports (Staff Related) 2006 to 2012

↓ 12%

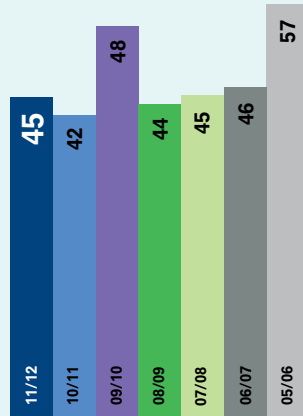


Year	Incident Reports (staff related)
11/12	215
10/11	245
09/10	282
08/09	221
07/08	229
06/07	252
05/06	253

In 2011/12 number of Incident Reports that were staff related decreased from 245 to 215. The number of new workers compensation claims lodged slightly increased from 42 to 45, however Lost Time Injury Disease (LTID) rates indicates that these injuries are less severe in terms of days lost.

New Workers Compensation Cases lodged 2006 to 2012*

↑ 7%

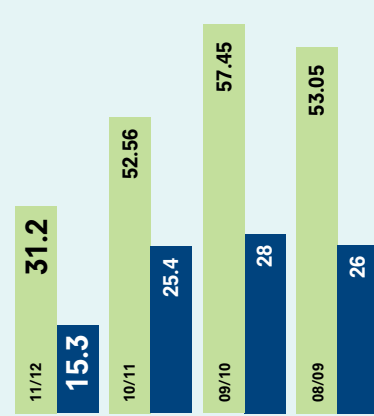


Year	New Workers Compensation Cases lodged*
11/12	45
10/11	42
09/10	48
08/09	44
07/08	45
06/07	46
05/06	57

* Includes all workers compensation cases including provisional liability (including no cost claims).

Lost Time Injury Disease Incident and Frequency Rates 2009 to 2012

↓ 41%



● LTID[^] Incident Rate ● LTID[#] Frequency Rate

Year	LTID [^] Incident Rate	LTID [#] Frequency Rate
11/12	31.2	15.3
10/11	52.56	25.4
08/09	53.05	26

[^] 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.

LTID Incident rate and Frequency rates were better than 2011/12 targets and a significant improvement to 2010/11 and 2009/10 results.



Performance List

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
SOH Presents					
Classical Music					
Eighth Blackbird	1	256			
Melbourne Symphony Orchestra with Angela Denoke	1	1,827			
The Composers	1	191			
The Composers: Steve Reich, A Celebration	1	2,252			
The Composers: Steve Reich, in Conversation	1	238			
The Sixteen	1	1,643			
Utzon Music Series:					
– ABC Young Performer	1	188			
– Anne Sofie von Otter	2	369			
– Cameron Carpenter	1	1,304			
– Chronology Arts	1	110		1	
– Genevieve Lacey and Paul Hoxbro	1	136			
– Gianluca Terranova	1	210			
– My Sauce Good	1	199			
– Olli Mustonen	1	209			
– Silver-Garburg Piano Duo	1	194		1	
– Susan Graham	1	276			
Vienna Philharmonic Orchestra	3	7,621			
Classical Music Total	20	17,223		2	
Events					
Celebrity Autobiography	26	9,038			
Just For Laughs:					
– Demetri Martin	1	1,462			
– Dylan Moran	2	4,343			
– International Gala	2	4,207			
– Louis CK	1	2,145			
– Margaret Cho	1	2,178			
– Martin Short	1	1,803			
– Russell Howard	1	1,237			
La Soirée	73	32,279			
The Illusionists	20	37,473			
This is our Youth	15	8,458			
Wunderkammer	15	5,278			
Commercial Total	158	109,901			
Contemporary Music					
Angelique Kidjo & Keb Mo	1	2,207			
Beirut	1	2,270			
Bon Iver	3	6,807			
Bonnie Prince Billy	1	2,010			
Chris Cornell	2	4,520			
Dirty Three	1	2,201			
Erykah Badu	2	4,539			
Fleet Foxes	3	6,806			
Gang Gang Dance	1	589			
Gurrumul	2	4,533			2
Laura Marling	1	2,268			
Legends of New Orleans	1	2,269			
The Necks	1	1,362			
They Will Have Their Way	3	6,349			
Way to Blue	1	2,107			
Graphic:					
– Altered States with Eddie Campbell and Jim Woodring	1	237			
– Eddie Campbell on the Lovely Horrible Stuff	1	245			
– Gotye: An Animated Album Preview	2	4,541			
– Jim Woodring: Please Stand By	1	218			
– Leading Edge Indie Chinese Animators	1	161			
– Masaya Matsuura: Play, Sound & Vision	1	172			
– Oz Comics Show and Tell	1	260			
– Silent Comics	1	1,065			
– Talking with the Gods: A Grant Morrison Documentary	1	152			

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
– Tekkon Kinkreet	1	1,021			
– Understanding Comics with Scott McCloud	1	426			
– Wordless Storytelling	1	154			
Vivid Live:					
– Amon Tobin ISAM Beyond 3D Live	2	4,050			
– Efterklang with Sydney Symphony	1	1,313			
– FBI Presents	1	556			
– Florence + the Machine	1	2,271			
– Future Classica Party	1	964			
– Goodgod Danceteria	1	1,044			
– Imogen Heap	1	245			
– Janelle Monáe	2	4,531			
– Modular Presents	1	671			
– My Brightest Diamond	1	692			
– Nights Like This	1	547			
– Planetarium	3	5,407			
– PVT	1	1,016			
– Seekae	1	1,478			
– Shut Up and Play The Hits	1	1,456			
– Stop The Virgens	5	6,513			
– The Temper Trap	2	4,496			
Contemporary Music Total	63	96,739			2
Education					
Babies Proms - Four Seasons	8	2,254	8		
Circus Incognitus	7	1,319	7		
Escape from Peligro Island	6	1,089	6		
Little Big Shots	6	1,286	6		
Message Sticks Film Festival	4	564	4		4
Tender Age	2	177	2		
The Ballad of Pondlife McGurk	8	784	8		
The Forest	2	133	2		
Wolf	8	1,297	8		
Education Total	51	8,903	51		4
Indigenous					
Api Our	1	280			1
Casey Donovan: Mama Cass	2	560			2
The Tribute Concert	2	560			2
Coranderrk**	3	950			3
Dirt Song	1	1,705			1
Icons: Archie Roach, Shane Howard & Neil Murray	1	348			1
Jimmy Little Celebration Concert	1	2,159			1
Message Sticks Film Festival	9	1,622			9
Tri Nations Women's Business	1	183			1
Indigenous Total	19	7,807			19
Kids and Families					
Angelina Ballerina	13	19,822	13		
Babies Proms:					
– Four Seasons	23	5,485	23		
– Christmas Bells	36	9,182	36		
– Flamenco Fiesta	39	7,314	39	39	
– Music Book	30	5,838	30		
– Music for Tutus	36	8,846	36		
Circus Incognitus	17	3,388	17		
Escape from Peligro Island	10	1,893	10		
Hairy Maclary	69	22,275	69		
Little Big Shots	8	1,513	8		
Songs from Above	10	385	10		
The Ballad of Pondlife McGurk	2	228	2		
The Forest	8	672	8		
The Gruffalo	28	10,876	28		
White	12	816	12		
Wolf	2	261	2		
Kids and Families Total	343	98,794	343	39	

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
Public Programs					
Festival of Dangerous Ideas:					
- Alexander McCall Smith: Society is Broken	1	1,437			
- All Women Are Sluts	1	382			
- Anyone Can Make a Revolution	1	388			
- Are Some Aboriginals More Aboriginal than Others?	1	385			1
- Australasia: a Third Rate Country	1	377			
- Christopher Ryan: If You Want Fidelity, Get a Dog	1	538			
- Emmanuel Jal: War: Keep out of Reach of Children	1	539			
- Footballers are Barbarians not Role Models	1	155			
- Gays and Lesbians Do Not Belong in the Classroom	1	372			
- IQ2 Debate: The Media Has No Morals	1	1,437			
- Jon Ronson: Psychopaths Make the World Go Round	1	1,445			
- Jonathan Safran Foer: What We Are and What We Eat	1	2,076			
- Julian Assange: The Enemy of Privacy	1	2,090			
- Julian Burnside: We Care More About Animals on Boats Than People	1	267			
- Lisa Pryor: Ecstasy is No More Dangerous Than Horse Riding	1	277			
- Marc Thiessen: Is Torture Necessary?	1	528			
- Michael Kirby: How Many Dangerous Ideas Can One Person Have?	1	2,053			
- Mike Daisy: Sleeping with the Enemy	1	261			
- Mona Eltahawy: Hypocrisy Rhymes with Democracy	1	269			
- On Second Thoughts...	1	392			
- Philip Nitschke: Too Dangerous To Read	1	264			
- Richard Denniss: Environmentalists Should Give Up on Sustainability	1	267			
- Salil Shetty: Western Politicians Should Stop Lecturing Others About Human Rights	1	516			
- Slavoj Zizek: Let Us Be Realists & Demand the Impossible: Communism	1	1,452			
- The Very Dangerous Variety Hour	1	1,114			
- What's Killing Australian Innovation?	1	379			
- Why Are We Poisoning Our Children?	1	297			
Ideas at the House:					
- A Dialogue with Thomas Friedman	1	1,572			
- Alain de Botton: Religion for Atheists	1	2,690			
- Alan Ball: Vampires, Death and the Mundane	1	1,640			
- Alexander McCall Smith: All the News from Everywhere	1	782			
- An Evening with David Sedaris	1	1,927			
- An Evening with Richard Dawkins	1	2,691			
- Daniel Dennett: What Will Religions Evolve Into?	1	541			
- In Conversation with Tom Stoppard	1	1,168			
- Noam Chomsky: Problems of Knowledge and Freedom	1	1,457			
- Peter Singer: Ethical Issues in an Online World	1	214			
- The F Word Forum	1	1,501			
- The F Word: Germaine Greer	1	1,507			
- The F Word: Naomi Wolf	1	1,499			
- What Makes A Good Life?	1	326			
- Sir Jack Zunz: Do Great Buildings Make Great Cities?	1	538			
John Waters presents Double Features From Hell!	4	1,016			
Public Programs Total	46	41,026			1
Theatre and Dance					
Can We Talk About This?	5	2,295			
I Like This	6	901			
La Edad de Oro	6	1,715		6	

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
Monumental	2	614			
Out of Context: For Pina	3	1,326			
Pina: A Celebration	3	733			
Kursk	13	1,925			
Story of a Rabbit	12	2,222			
The Agony and the Ecstasy of Steve Jobs	8	1,335			
Theatre and Dance Total	58	13,066		6	
Youth					
Youth Week Dance Party	1	395	1		
Youth Total	1	395	1		
SOH Presents Total	759	393,854	395	47	26
Resident and Supported Companies					
Opera Australia					
Capriccio	7	7,216			
CBA Concert	1	1,100			
Cosi fan tutte	9	9,851			
Die tote Stadt**	2	2,057			
Don Giovanni	16	20,118			
La bohème	31	39,246			
Lakme	9	11,292			
Macbeth	8	8,236			
New Year's Eve Gala	1	2,495			
Of Mice and Men	6	6,367			
Sunday Concert	8	4,218			
The Love of the Nightingale	5	4,701			
The Magic Flute	29	37,083			
The Marriage of Figaro	12	12,572			
The Merry Widow	21	22,049			
Turandot	19	25,435			
Opera Australia Total	184	214,036			
Sydney Symphony					
A Gershwin Tribute	3	7,082			
An Alpine Symphony: Music at the Peak	2	4,728			
Anne Sofie von Otter in Concert	1	1,864			
Anne Sophie Mutter plays Beethoven	2	5,234			
Beethoven 9	4	9,691			
Beethoven's Egmont: The Perfect Hero	3	6,269			
Beethoven's Eroica: Hero / Antihero	3	7,440			
Carnevale	3	5,840			
Dvorak's New World Symphony: New Horizons	4	9,341			
Evgeny Kissin in Recital	1	2,088			
Evgeny Kissin plays Chopin	1	2,610			
Evgeny Kissin plays Grieg	1	2,548			
Fireworks and Fantasy	3	5,945			
Mahler 2: Resurrection Symphony	4	9,609			
Majestic Brahms	3	6,477			
Meet the Music	2	4,185			
Metropolis: A Film Icon Restored	2	3,561			
Mozart Requiem	3	6,964			
Olivia Newton-John and the Sydney Symphony	3	6,150			
Pictures at an Exhibition: An Artists Inspiration	2	4,129			
Pipe Organ and Song	1	2,202			
Prokofiev's Romeo and Juliet	3	7,524			
Randy Newman	2	3,528			
Roman Holiday: Mendelssohn's Italian Symphony	4	7,921			
Romantic Rhapsody	3	7,455			
Schubert's Great C Major: Signature Sound	3	6,783			

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
Stravinsky Remembered: Igor in Australia, 1961	2	4,358			
Tchaikovsky at the Ballet	3	7,137			
Tea and Symphony	4	7,403			
The Best of John Williams Presented by Shaun Micallef	2	4,407			
The Leningrad Symphony: War and Peace	3	7,454			
The Planets: A Journey in HD	3	6,584			
Thus Spake Zarathustra	3	7,274			
Tina Arena and the Sydney Symphony	4	8,600			
To the Memory of an Angel	3	6,425			
Unforgettable: Natalie Cole	3	6,731			
When I Fall in Love: An Evening with Chris Botti	2	4,977			
Young Guns	3	5,914			
Family Classics^	2	4,898	2		
Sydney Symphony Total	103	229,330	2		
Sydney Theatre Company					
Loot	46	20,464	1		
Midsummer	43	15,058			
No Man's Land	50	15,541	1		
Terminus	11	3,960			
Under Milk Wood**	44	20,799			
Sydney Theatre Company Total	194	75,822	2		
The Australian Ballet					
Infinity	22	27,072	4		
Onegin	23	27,275	4		
Romeo and Juliet	23	33,459	2		
Saturdays at 5:					
- Murphy Magic	1	188			
- Waltzing with the Widow	1	54			
The Baron and the Widow	1	1,207	1		
The Merry Widow	21	28,423	1		
The Australian Ballet Total	92	117,678	12		
Australian Chamber Orchestra					
Baroque Virtuosi	1	1,899			
Beethoven Pastoral Symphony	1	2,645			
Chopin & Mendelssohn's Octet	1	1,719			
Danielle de Niese	1	1,597			
Hilliard Ensemble	1	1,351			
Schubert String Quintet	1	1,589			
Viennese Serenade	1	1,992			
Australian Chamber Orchestra Total	7	12,792			
Bangarra Dance Theatre					
Belong	32	14,163	2^		32
Bangarra Dance Theatre Total	32	14,163	2		32
Bell Shakespeare Company					
Faustus*	28	8,753			
Julius Caesar	38	12,329			
Macbeth	45	17,861			
Romeo and Juliet^	37	12,709	37		
Bell Shakespeare Company Total	148	51,652	37		
Sydney Philharmonia Choirs					
European Christmas	1	2,015			
Bach's B Minor Mass	1	1,272			
Carmen	1	1,703			
Handel's Messiah	3	5,859			
My Favourite Things: Rogers and Hammerstein	2	3,149			
Sydney Philharmonia Choirs Total	8	13,998			

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
Sydney Festival					
41 Strings	2	3,123			
Anatomy of an Afternoon	8	2,962			
Foley	7	1,526			7
Insomnia	1	2,122			
iOTA: Young, Hard and Solo	6	2,271			
West Side Story	3	6,024			
Sydney Festival Total	27	18,028			7
Resident and Supported Companies Total	795	747,499	55		39
Other Presenters					
Australian Council for the Peaceful Reunification of China					
- Chinese Folk Song Vocal Quartet	1	2,074		1	
Adrian Bohm Presents					
- Eddie Izzard - Stripped	2	4,210			
- Kathy Griffin	2	3,556			
Andrew McKinnon Concert Presentations					
- David Hobson & Teddy Tahu Rhodes	1	1,482			
- Dickens' Women	6	2,195			
The Australasian Performing Right Association (APRA)/Australasian Mechanical Copyright Owners Society (AMCOS)					
- Art Music Awards	1	340			
Arts Radar					
Game On	3	393			
Ausfeng Event Productions					
- Opera Warriors	4	3,111		4	
Australian International Conservatorium of Music - Australian International Conservatorium of Music					
	1	164	1		
Australian Broadcasting Corporation					
- Festival of Dangerous Ideas	1	360			
- Q&A LIVE from Sydney Opera House	1	360			
Australian Girls Choir - Australian Girls Choir	2	3,582			
Australian Orchestra Productions					
- The Australian World Orchestra	3	5,366			
Australian Philharmonic Orchestra					
- Philharmonic Phireworks	3	5,657			
Australian Violin Ensemble					
- Australian Violin Ensemble	1	199			
Australian Youth Opera					
- New Works by Young Composers	1	118			
Best Friends Forever					
- Bicycle Film Festival	4	1,154			
Bjelke-Petersen School of Physical Culture					
- Bjelke-Petersen National Seniors Finals	1	2,679			
Bluehawk Presents					
- Farewell to Symphonies: Burt Bacharach	3	5,500			
- Michael Bolton	2	3,742			
Bold Jack					
- Morning of the Earth	2	2,243			
Bold Jack International					
- The Man in Black	12	4,537			
Central Coast Islamic Cultural Centre					
- Junaid Jamshed's Nasheed Program	1	200			1
Cerebral Palsy Alliance - Circumspecto					
	2	335			
China Soul for Christ Foundation					
- Heavenly Song	2	4,700			2
Chugg Entertainment - Jason Mraz					
	2	5,360			
Classical Guitar Society Sydney - Tim Kain					
	1	178			
Con Brio School of Music					
- Con Brio School of Music 10th Anniversary Showcase	2	323			
Consulate General of Ecuador					
- Jorge Saade & Julio Almeida	1	100			1
Creative Womyn Down Under					
- Lesbians in the House: Celebrating our Culture	1	1,025			

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
Dainty Consolidated Entertainment					
- Janet Jackson	2	4,256			
- Michael Feinstein	1	1,982			
- Russell Watson	1	1,751			
- Tony Bennett	3	6,878			
Duet Entertainment					
- Songs For Nobodies	56	20,277			
Educational World Travel					
- Waubonsie Valley High School Choral Concert	1	190	1		
Ensemble Offspring					
- New Radicals	1	200			
- Partch's Bastards	1	186			
Flinders Quartet					
- Flinders Quartet	2	278			
- Intimate Letters	1	181			
- Silent Inspiration	1	149			
Frog in a Sock					
- The Ten Tenors	1	1,266			
Frontier Touring Company					
- Bryan Adams	3	6,227			
- Kina Grannis	3	1,095			
- Ryan Adams	1	2,246			
G & P Group					
- Culture of China - Charm of Hunan	1	1,800		1	
Global Missions Project					
- An Evening of Symphonic Praise	1	1,900			
Jhy Enterprises					
- Love Concert	2	1,855		2	
Jim Cadenza Productions - The Piano					
Dream & China's Voice of Harmony	2	3,124		2	
John Cristian Productions					
- The King's Singers	1	1,349			
Kambala					
- Kambala Music Festival	1	2,200	1		
Leona Kieran - Raga Shambala - for Tibet with Love					
	1	188		1	
Les Currie Presentations					
- Ukulele Orchestra of Great Britain	1	1,782			
Lindfield East Public School					
- Ryde Schools Music Festival	1	2,000	1		
Live Nation Australasia					
- Train	1	2,136			
Live Nation Australia					
- Il Divo	2	4,147			
Live Performance Australia					
- The Helpmann Awards	1	1,348			
Maher Kheir					
- Arabesque of Love	1	300			
Merry Makers Australia					
- Celebrate with the Merry Makers	1	987			
Michael Coppel Presents					
- Justine Clarke	3	5,971			
- Nick Lowe	1	1,080			
Min Gyo - Sumi Jo in Concert with Metropolitan Chamber Orchestra					
	1	1,713			
Museum of Contemporary Art					
- Ann Lewis Contemporary Arts Address	1	230			
- Lloyd Rees Memorial Lecture	1	232			
Music and Opera Singers Trust					
- The IFAC Australian Singing Competiton	1	985			
Music Council of Australia					
- Freedman Jazz	1	310			
Music Oz Foundation					
- Music Oz Awards	1	1,384			
MusiGamma					
- Australian Violin Ensemble	1	83			
Musiktrafik					
- Mercan dede Istanbul Quartet	1	338		1	
NSW Department of Education & Training					
- Festival of Instrumental Music	4	7,727	4		
- Primary Choral Festival	4	7,395	4		

	Performances	Total Attendance	Young Audiences	Multicultural	Indigenous
NSW Department of Education & Communities					
- Arts North Primary Choral Festival	1	1,856	1		
NSW Dept of Education - Granville					
- Our Spectacular	1	2,600	1		
Office of the Board of Studies - Encore					
Paul Halley - The Orava Quartet					
	1	91			
Present Australia - Mass of the Children					
	1	2,206			
Red Bull Australia - The Art of Flight					
	1	350			
Regional Arts Western Sydney					
- Pulse - Western Sydney Music Festival	1	1,848	1		
Semesta					
- Heavenly Sound of Piano Forte	1	220			
- Jannice-Ryan Duo	1	195			
Spiritworks					
- Doris: So Much More Than The Girl Next Door	1	1,714			
- Meet Me in the Middle of The Air	1	2,258			
- Zakir Hussain	1	1,535			
Staton Music School					
- Staton Music School Recital	2	290	2		
Sue Ho - C'est Si Bon					
	1	1,909		1	
Suzuki Talent Education Association of Australia					
- Suzuki Piano Recitals	15	1,380	15		
- Suzuki Talent Graduation Concert	1	1,385	1		
Sydney Comedy Festival					
- Sydney Comedy Festival Opening Night Gala	1	2,079			
Sydney Eisteddfod					
- Sydney Eisteddfod	4	5,755	4		
Sydney Omega Ensemble					
- American Connections	1	122			
- Manage a Trios	1	114			
- Timeless Classics	1	173			
- Zephyr Fest	1	127			
Sydney Region Music Festival					
- Expanding Horizons	1	1,779	1		
Sydney Writers' Festival					
- Diary of a Wimpy Kid	1	1,338			
- Jeanette Winterson	1	1,296			
- Jonathan Franzen Talk	1	1,247			
- The Hare with Amber Eyes	1	1,432			
The Harbour Agency Sydney					
- Dig: The Clearlight Tour	1	248			
- Elixir (featuring Katie Noonan)	2	399			
- Kate Miller-Heidke	3	1,097			
The Little Baroque Company					
- If Music be the Food of Love	1	129			
- Il Furore!	1	155			
The McDonald College					
- An Evening of Classical Ballet	1	1,353	1		
The Media Evangelism Australia					
- The Days of Noah II	2	3,400		1	
Tinalley String Quartet					
- Tinalley String Quartet	3	441			
United World Concert Tours					
- Sydney Youth Musicale	2	1,900	2		
Universal Music Australia - Milos Showcase					
	1	200			
Vibe Australia - Deadly Awards					
	1	1,804			1
Visit Australia					
- Japan Australia Goodwill Music Mission	1	2,400			1
- Japan Festival	1	1,478			1
World Projects South Pacific					
- International Music Festival	3	2,130	3		
YRMACA - The Mystery of the Russian Soul					
	1	148			1
Zaccaria Events - Oliver Dragojevic					
	1	2,085			
Other Presenters Total	254	224,600	46	21	1
Grand Total	1,808	1,365,953	496	68	66

^ Co-presentation with SOH Presents

* Balance of season in FY2011

** Balance of season in FY2013

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NSW 1225 Australia

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

Contact Centre

Open for telephone bookings and enquiries 9.00am to 8.30pm Monday to Saturday and 10:00am to 6:00pm Sundays.

T: 61 2 9250 7777
F: 61 2 9241 6410
W: sydneyoperahouse.com
E: bookings@sydneyoperahouse.com
M: Contact Centre
Sydney Opera House
PO Box R239
Royal Exchange Sydney
NSW 1225 Australia

Car Parking

Wilson Parking operates a car park at Sydney Opera House which is open from 6.00am to 1.00am, seven days a week. Entry to the car park is via the Sydney Opera House end of Macquarie Street, Sydney.

Tel: 1800 PARKING (1800 727 5464)

Guided Tours

The one hour Sydney Opera House Tour in English operates between 9:00am and 5:00pm daily (except Christmas Day and Good Friday). The tour is also available in German and French three times a week. Asian Language Tours are run daily in Mandarin, Japanese and Korean at regular intervals. The new Tour and Tasting Plate operates daily (except Christmas Day, New Years Eve and Good Friday) and the exclusive Backstage Tour runs daily at 7:00am. Tours can be purchased from the Tours desk located in the main Box Office Foyer or online via the Sydney Opera House website.

T: 61 2 9250 7250 or 9250 7777
F: 61 2 9250 7096
W: sydneyoperahouse.com
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General enquiries can be made 9.00am to 5.00pm weekdays.

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Sydney Opera House is the owner of the following registered trade marks.

- Sydney Opera House
- Kids At The House
- House:Ed
- Live Performance Every Day
- Message Sticks
- Utzon Foundation
- Festival Of Dangerous Ideas
- Opera Kitchen



Map



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Lighting the Sails 2012, by URBANSCREEN, Vivid LIVE – James Morgan

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Euan Myles

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Financial information elsewhere in this report is unaudited.
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- ## Definitions
- ### Performances
- All performances open to the public (ticketed and non-ticketed), film screenings, previews, large scale rehearsals with audiences. Excludes performances by SOH touring productions.
- ### Events
- All performances as outlined in definition above and also includes functions, ceremonies, conferences, exhibitions, film shoots, lectures, presentations, small scale rehearsals with audiences, sporting events, secondary performances, speech days, workshops, launches and media calls. Excludes performances by SOH touring productions.

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