

2021-22

Annual Report
Sydney Opera House



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

We honour the long Gadigal history of gathering and storytelling, and celebrate the strength and resilience of First Nations people and communities, past and present. The Opera House continues this legacy today by embracing and celebrating First Nations artistic expression and culture.

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



About Us

Who we are	09
Our History	12
Vision, Mission and Values	16
Overview: A year of transformation	18
2021-22: Year at a glance	22
Chair’s Message	24
CEO's Message	26
Awards	28

This Year’s Activity

Decade of Renewal	32
Experiences	36
Performing Arts	37
Precinct Experiences	59
Visitor Engagement	64
People	66
Team & Capability	67
Safety, Health & Wellbeing	73
Policies	75
Building	76
Overview	77
Building Operations & Maintenance	80
Heritage	82
Security & Emergency Planning	85
Inspiring Positive Change	86
Global Goals	87
Private Funding	88
Philanthropy	89
Partnerships	90
Diversity, Inclusion & Belonging	92
Environmental Sustainability	96
Reconciliation Action Plan	98
Accessibility	100
Organisational Chart	102
Executive Team	103
Corporate Governance	109

Financials & Other Reporting

Financial Overview	120
Financial Statements	126
Appendix	194

Acknowledgements & Contact

Our Partners	220
Our Donors	221
Contact Information	230
Trademarks	232
Index	234

About Us

The Sydney Opera House exists because a few brave people dared to think differently. They made the impossible possible and inspired a nation.





Who we are

The Sydney Opera House has been a source of wonder ever since it was a sketch sent across the seas. Our challenge, as the custodians of this place, is to spread that wonder across everything we do.

On the eve of the Opera House's 50th anniversary, we are inviting the whole community to join us in celebrating the wonder of the building itself, a World-Heritage listed masterpiece that embodies our contemporary experience and represents Australia to the world.

In 1954, the then NSW Premier, Joseph Cahill, spoke of a structure that would be a credit to the state for hundreds of years. Then from a small coastal town in northern Denmark came a vision that would test the limits of engineering, construction and design, forever changing the face of Sydney.

The Opera House has more than repaid the conviction of those who dreamed of its creation. Today, it is the symbol of modern Australia, the nation's leading tourism destination, one of the world's busiest performing arts centres and a community meeting place that belongs to all Australians. Its programming spans art forms and attracts a variety of audiences in person and online. Eight flagship resident companies are complemented by a diverse Sydney Opera House Presents program that ranges from contemporary music and performance to classical music and dance, theatre for children, talks and ideas events, digital programming, and First Nations art and performance.

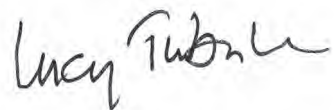
The Opera House stands on Bennelong Point, the traditional land of the Gadigal. We are committed to honouring and raising awareness of that heritage and to fostering inclusion, sustainability and accessibility for a fairer, safer world. We also recognise that art and culture can inspire positive change. We are embedding these principles in all that we do.

The Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. As a not-for-profit public non-financial corporate entity, it usually generates about 90% of its operating revenue. But this year, as in the previous financial year, COVID-19 reduced that to about 49%. The shortfall was covered by additional financial support from the NSW Government and insurance cover through Treasury Managed Fund.

While our venues were silent early in FY22 due to the pandemic, work continued on the NSW Government-funded Decade of Renewal capital works projects. With the completion of the extensive Concert Hall upgrade, this agile, creative building is now equipped for the future. We have transformed a masterpiece of the 20th century into a stage for the 21st, opening up the Opera House to more of the community than ever before.

The Hon Ben Franklin MLC
Minister for the Arts

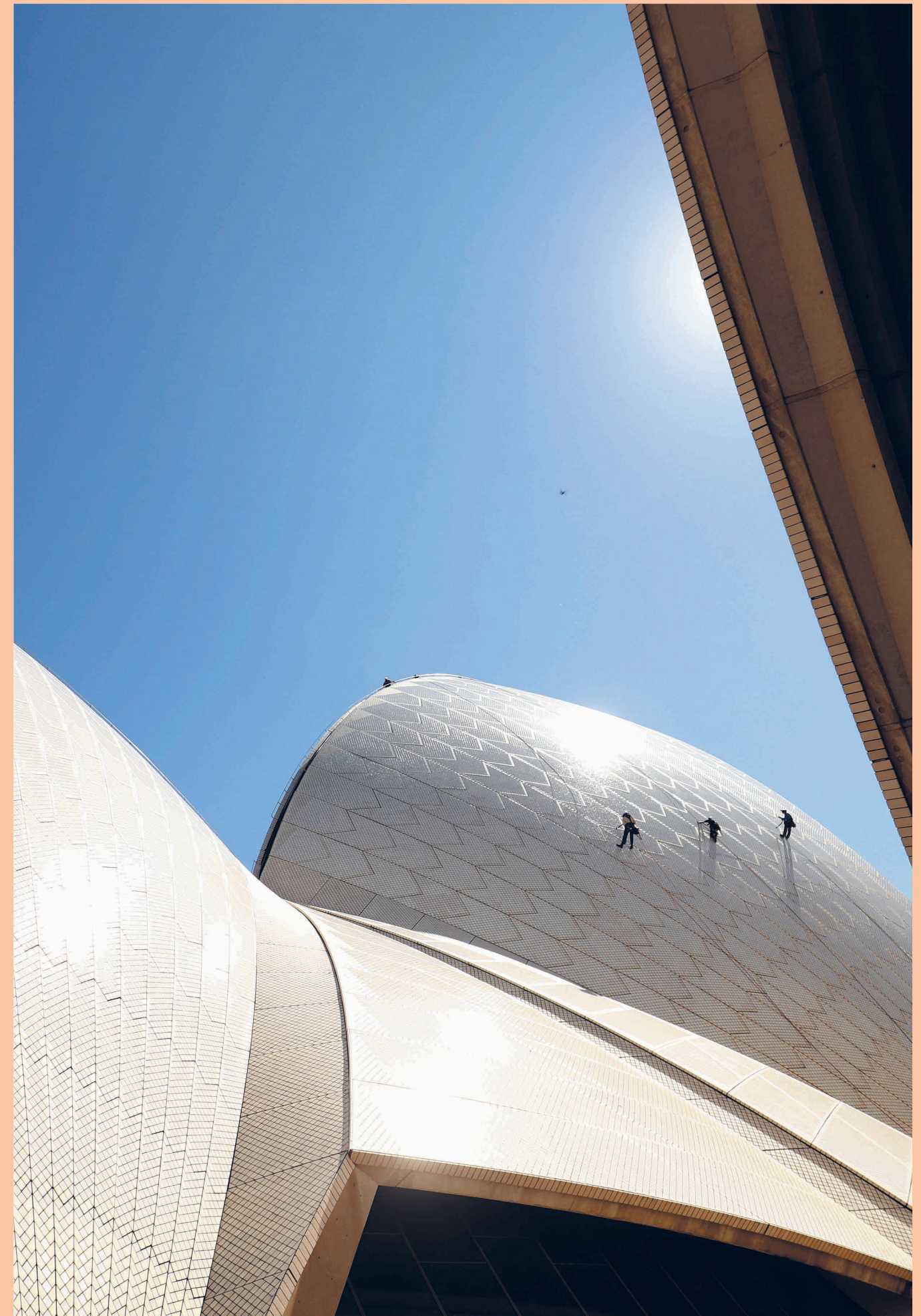
We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2022 for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Government Sector Finance Act 2018.



Lucy Turnbull AO
Chair, Sydney Opera House Trust



Louise Herron AM
Chief Executive Officer



Tile tapping on the Opera House sails.
Photo by Mark Metcalfe for Getty Images.

Our History

2022

July 2022

Concert Hall reopens



May 2022

Vivid LIVE returns, featuring the Yarrkalpa – Hunting Ground Lighting of the Sails



January 2022

Centre for Creativity opens

October 2021

Food and beverage venues reopen, followed by the return of live performances

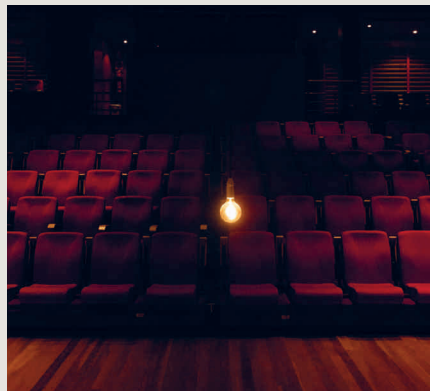


September 2021

Launch of the Opera House's first Diversity, Inclusion & Belonging Strategy

June 2021

Sydney returns to lockdown and the Opera House is closed to the public for the second time due to the pandemic



October 2020

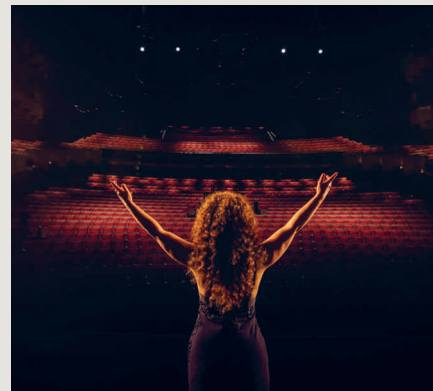
Live performances return after a seven-month closure due to COVID-19 restrictions

September 2020

Launch of New Work Now to support local artists and arts workers through commissioning, developing and presenting new works

April 2020

From Our House to Yours, a free digital program, connects with audiences worldwide



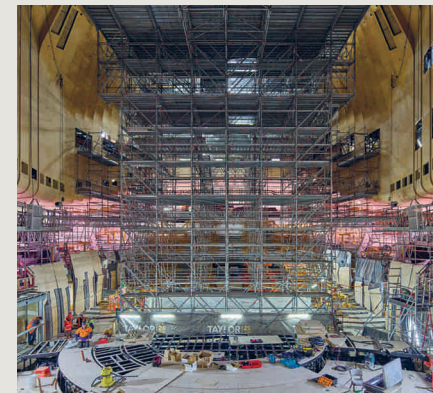
2020s

March 2020

To control the spread of COVID-19, the Opera House closes to the public for the first time since 1973

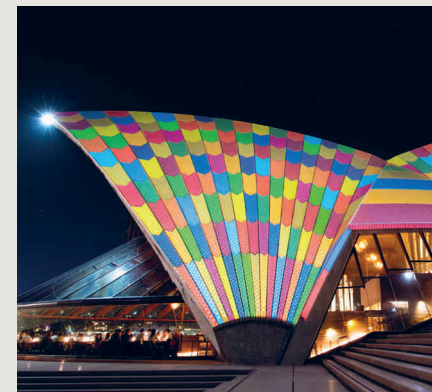
February 2020

Renewal of the Concert Hall begins



November 2019

The Opera House commits to the United Nations Global Goals and releases its fifth Reconciliation Action Plan, fourth Environmental Action Plan and fifth Accessibility Action Plan



2019

Yallamundi Rooms open; a new lift improves accessibility to the Joan Sutherland Northern Foyer; John Coburn's tapestries are re-hung in their original venues; the Opera House becomes carbon-neutral



2010s

2018

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

2017

Renewal of the Joan Sutherland Theatre begins; *Badu Gili* launched, projecting the work of First Nations artists onto the sails



2016

Vehicle Access and Pedestrian Safety project completed

2010s

2015
Welcome Centre opens; the NSW Government reserves \$202 million for Stage 1 Renewal projects. Dance Rites, a national First Nations dance competition, launched



2013
The Opera House celebrates its 40th anniversary; planning for the Decade of Renewal begins; the by-invitation group of supporters the Idealists is formed



2012
The Opera House creates the dedicated role of Head of Indigenous Programming and appoints Rhoda Roberts AO



2011
First Reconciliation Action Plan launched; Vehicle Access and Pedestrian Safety project begins

2010
First Environmental Sustainability Plan launched

2009
Western Foyers refurbished

2008
First Vivid LIVE festival



2007
UNESCO World Heritage listing, making the Opera House the newest site to be listed and one of only two sites listed during the lifetime of its architect

First Access Strategic Plan launched



2000s

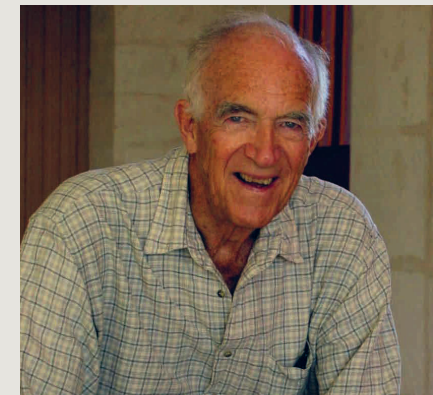
2006
Asian-language tours begin in Mandarin, Japanese and Korean



2005
National Heritage listing

2002
Utzon Design Principles published

1999
Jørn Utzon re-engaged as design consultant to the Opera House



1973
Opening ceremony with HM Queen Elizabeth II and HRH the Duke of Edinburgh

1966
Australian architect Peter Hall accepts the challenge of completing the project following Utzon's departure



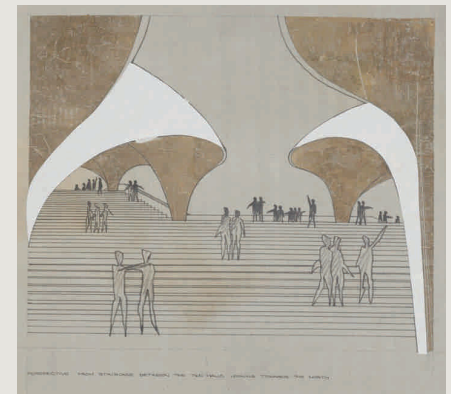
1966
Jørn Utzon resigns

1950s

1959
Work begins on Stage 1 of the Opera House (the foundations)



1957
Jørn Utzon wins Opera House design competition



1954
JJ Cahill, Premier of NSW, convenes a conference to discuss the establishment of an opera house in Sydney

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

Our Vision, Mission and Values

Our Vision

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

Our Mission

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

Our Values

Safety

Our greatest responsibility

Creativity

Be bold and innovative

Excellence

Strive for the best

Collaboration

One team

Accountability

Focus and own it



Overview:

A year of transformation

A fresh wave of optimism is sweeping across Bennelong Point as restrictions ease, crowds return to the city and a new era of creativity takes shape at the Sydney Opera House.

But while we look forward to an exciting period of activity ahead, and while we pause to savour the moments of magic behind us – the end of our Decade of Renewal in particular – we acknowledge that the Opera House and the wider cultural sector continue to navigate uncertain conditions that have not yet run their course.

The past 12 months were disrupted once again by COVID-19, including lockdowns, supply chain interruptions and sharply reduced international travel. These challenges, while difficult, brought our mission into sharp focus. On the eve of its 50th anniversary, the Opera House's role as a global beacon for creativity and community has never been more important.

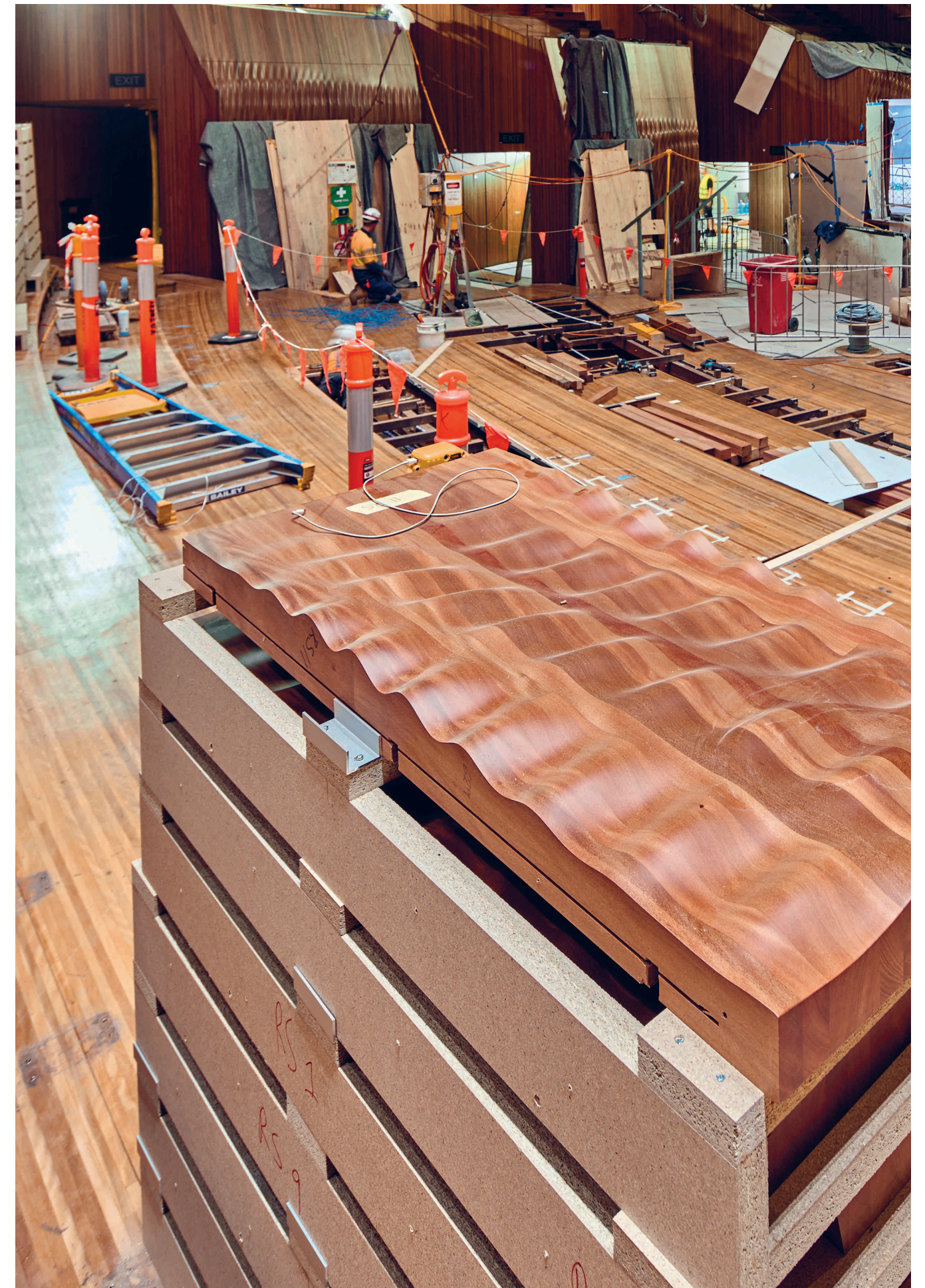
The financial year began with a now-familiar refrain. In June 2021, the Opera House was forced to suspend public-facing activities for four months as the Delta strain spread across the state. This was our second closure in as many years, after a seven-month shutdown in 2020. With on-site performances suspended, we boosted digital engagement through the online streaming platform Stream and supported local creativity through the New Work Now commissioning fund.

At the same time, work gathered pace on our Decade of Renewal (see p32). Architects, builders, heritage experts, engineers and acousticians put the finishing touches on the most ambitious series of capital works since the Opera House opened in 1973. The pandemic complicated an already complex project, with supply chain issues, border closures and movement restrictions combining to create a construction challenge with no precedent.

In January, we opened the Centre for Creativity, a permanent home for hands-on creative experiences in the heart of the Opera House. The financial year then ended with the jubilant, much-anticipated reopening of the Concert Hall, closed for refurbishment since March 2020. When the Sydney Symphony Orchestra returned to the venue in July, the sense of excitement was impossible to miss. From the opening notes of the first rehearsal, their verdict was unanimous. The acoustics of the Concert Hall – rich, clear and intimate – finally lived up to the promise of the building itself.

In 2019, the Opera House joined the United Nations Sustainable Development Goals to tackle the urgent questions facing humanity today. Three years on, the Global Goals are being embedded across the organisation as part of our commitment to build a better, more sustainable future. We launched the inaugural Diversity, Inclusion & Belonging Strategy to guide our approach over the next two years. And in September, we hosted Global Citizen Live, a global concert starring some of the world's biggest musical acts. Australia was represented by Delta Goodrem, whose performance on the Monumental Steps formed part of a 24-hour broadcast watched by more than 95 million people, resulting in more than 60 million COVID-19 vaccines purchased, 157 million trees planted and US\$1.1 billion committed to climate, famine and COVID response efforts.

Food and beverage venues reopened in October after the NSW Government relaxed restrictions for fully vaccinated visitors. Live performance



After five decades of creativity and a decade of renewal, we're throwing open the doors to the whole community as we put Sydney back on the map.

subsequently returned to the stage with COVID-safe programming and experiences. Yet the Omicron variant caused further disruptions over New Year, reducing attendance levels and further dampening the outlook for the performing arts. As the immediate crisis subsided, and the community began to re-engage with the world, the Opera House expanded digital programming alongside live offerings to connect with artists and audiences in whatever way they felt comfortable. We also launched a new campaign – Find Your Sydney Opera House – to reinforce the message that there's an Opera House experience for everyone.

Audiences were welcomed back to the Opera House with a range of sought-after events, from the barrier-breaking comedian Hannah Gadsby to the Utzon Music concert series, the return of *Six the Musical* to the sell-out season of magic by Penn & Teller. The respective fortunes of our talks programs reflected a year of two parts: Antidote, the festival of ideas, action and change, occurred online in September 2021, while the 10th anniversary of All About Women was presented in March 2022 live on stage.

However, international tourism remained minimal due to continuing border closures, and the number of overseas visitors is not expected to return to pre-COVID-19 levels until the second half of 2025. As well as fewer programming opportunities, this has resulted in significantly lower revenue from tours, ticketing, bars and restaurants.

Despite the lack of international visitors, the Concert Hall closure and a seemingly endless run of rainy days, Vivid LIVE attracted almost 40,000 people when it returned in May for the first time since 2019. (See p43) After all the strain of COVID-19, it may have been the most meaningful iteration of the festival to date.

As the year came to a close, we finalised plans for a year-long celebration of contemporary culture, generously supported by the NSW Government, that will take us to October 2023, when the Opera House celebrates its 50th birthday. The anniversary will be an opportunity to take stock of all we have achieved, how far we've come together and how much we've evolved. After five decades of creativity and a decade of renewal, we're throwing open the doors to the whole community as we put Sydney back on the map.



Year at a glance

2021–22



335,000
Total audience attendance for performing arts events for the year



163,000
Attendance at Sydney Opera House Presents performances



141,000
Attendance at resident companies performances



23,850
Attendance at Sydney Opera House Tours



Total number of performances



19,500
Attendance at *Badu Gili* Lighting of the Sails



33,000
Attendance at performances for children, families and creative learning



Accessible performances and programs offered



775,000
Food and beverage transactions

Live stream views



37,491
Hours of Opera House video content consumed globally



Global video views



Number of digital programming works, viewed 2.1 million times



Unique website visits



2.64 million
Social media followers



80%
Staff engagement score



Operational waste recycled from restaurants, venues and events



33,825
Number of maintenance works orders completed

Chair's Message



“The Sydney Opera House is now ready to welcome more of our community than ever before”

With the completion of major upgrades to the Concert Hall, and the end of a Decade of Renewal, the Sydney Opera House is now ready to welcome more of our community than ever before. As befits a remarkable building that belongs to everyone, this extensive period of reanimation will enable experiences – inside, outside and online – that remain fresh, accessible and relevant now and into the future.

I want to pay a special tribute to our CEO, Louise Herron, who has overseen this inspiring period of generational transformation. In June, when we toured the renewed Concert Hall together, I shared her excitement as 10 years of major works came to their successful conclusion. Now, as we enter the Opera House’s 50th anniversary year, we are inviting the whole community to join us as we celebrate the creative potential of this remarkable building.

I thank our Trustees for their support and invaluable contribution in another challenging year for the Opera House, performing arts industry and the community. David Campbell OAM was appointed for a three-year term from 1 January 2022 and Kevin McCann AO reappointed for a two-year term. They joined continuing Trustees Bruce Baird AM, Michael Ebeid AM, Kathryn Greiner AO, Deborah Mailman AM, Kylie Rampa, Jillian Segal AO and Phillip Wolanski AM.

Anne Dunn resigned effective 31 December 2021 to take up the role of Executive Director & Co-Chief Executive Officer of the Sydney Theatre Company, a valued resident company of the Opera House.

My gratitude also to the Minister for the Arts, the Hon Ben Franklin MLC, and the NSW Government for their support throughout the second year of the pandemic and for their commitment to our year-long 50th anniversary program.

Finally, I applaud the entire Opera House family, from our staff, artists, performers, operators and contractors to our generous donors and partners who enable so much of what we do beneath the sails. In another year of disruption, your resilience and creativity has been truly remarkable. Together, we are deepening our connection with the evolving community, driving engagement and welcoming new audiences with programming that mirrors the passions and priorities of the people around us. Here’s to 12 exciting months of celebrations.

A handwritten signature of Lucy Turnbull in black ink.

Lucy Turnbull AO
Chair, Sydney Opera House Trust

CEO's Message



One of the highlights of my professional life took place shortly after 10am on the last Monday in June 2022. From my seat in the Concert Hall, right of the stage in the stalls, I watched and listened in awe as the musicians of the Sydney Symphony Orchestra played the opening notes of Schubert's Ninth Symphony. After a two-and-a-half-year closure of the venue for major upgrades, including to the acoustics, it sounded better than any of us could have hoped.

The successful reopening of the Concert Hall – a historic milestone – brought our Decade of Renewal to an end. This was a highly technical project that required a unique combination of skill, craft and ingenuity. Now, as we fill the space with new events and experiences, we think back to the words of former NSW Premier Joe Cahill, who spoke in 1954 of a building that would add “grace and charm to living” and develop a “better, more enlightened community”.

As we prepare to celebrate 50 years of the Sydney Opera House, the challenges are clear. On this page last year, I noted that momentum was building around us, as COVID-19 vaccination rates climbed and the end of the 2022 lockdown came into view. Twelve months on, it's hard to miss the sense of rejuvenation and energy as the Opera House comes back to life, alongside the city itself.

But two years of pandemic have taken their toll. While we are moving in the right direction, enlivening the Opera House for future generations, we continue to operate in a difficult, unpredictable environment. To navigate the many challenges – COVID-19 lockdowns, supply-chain disruptions and industry-wide skills shortages, as well as the broader economic downturn – we have relied on the incredible resilience, dedication and creativity of the whole Opera House team. Thanks also to the Minister for the Arts, the Hon Ben Franklin MLC, and the NSW Government for their strong support during this period.

Despite these trials, our next chapter promises to be the most inspiring yet. Ten years since I started as CEO, I'm more excited than ever about what we have in store.

The lack of international visitors has reduced revenues, but also prompted us to focus anew on the local community, the very people Cahill was talking about all those years ago. Here, then, is an opportunity to connect and engage with the people in our neighbourhood. This is, after all, the reason the Opera House exists. And this is why we were so thrilled with the response to this year's Vivid LIVE, when crowds came together from across Sydney to feast on a cultural smorgasbord designed with them in mind, featuring local and emerging artists against the backdrop of the stunning First Nations sails projection *Yarrkalpa – Hunting Ground*.

The Opera House is a globally recognised masterpiece, but it's also a community meeting place, a creative centre that belongs to all Australians. Now, with the Decade of Renewal complete, we're focused on what comes next. Our 50th anniversary program will be a case study for the future as we explore the full potential of this renewed building together.

A handwritten signature in black ink, reading "Louise", with a long, flowing horizontal line extending to the right.

Louise Herron AM
Chief Executive Officer

Awards

Engineers Australia

Engineering Heritage
International Marker.

American Society of Civil Engineers & Engineers Australia

International Historic Civil
Engineering Landmark.

2021 NSW Sustainability Award

NSW Large Business
Transformation.

Shortlisted in the same
category for the National
Banksia Sustainability
Awards.

Docomomo International

The Opera House's
Conservation
Management Plan Fourth
Edition, by Alan Croker,
was awarded joint
winner in the Lasting
Heritage category
of the Docomomo
Rehabilitation Awards.

This Year's Activity

In another unpredictable year, the Opera House inspired and strengthened the community with a range of performances in person and online.



Decade of Renewal

A clear, warm sound. A technical triumph. And an exciting new chapter for Australia's most prestigious performing arts venue.

With the completion of the extensive Concert Hall refurbishment, the final project in our Decade of Renewal, the Sydney Opera House has been renewed for future generations of artists, audiences and visitors in a complex, far-reaching period of transformation that touched all corners of this iconic building.

Generously funded by the NSW Government, the renewal program, worth almost \$300m, has been an opportunity to reinvigorate the Opera House and to retune a masterpiece of the 20th century into a stage for the 21st. The goal was clear: to open up to more of the community and to live up to the promise of the building itself.

Since work began at our 40th anniversary in 2013, we have improved access, amenity and safety, strengthened capacity and enhanced performance spaces. The largest series of capital works in five decades ranged from the removal of vehicles on the Forecourt to upgrading the Joan Sutherland Theatre and Concert Hall. We also turned over more space to the millions of people who come here each year, opening a new Centre for Creativity and creating a purpose-built function and event space, the Yallamundi Rooms, among other improvements.

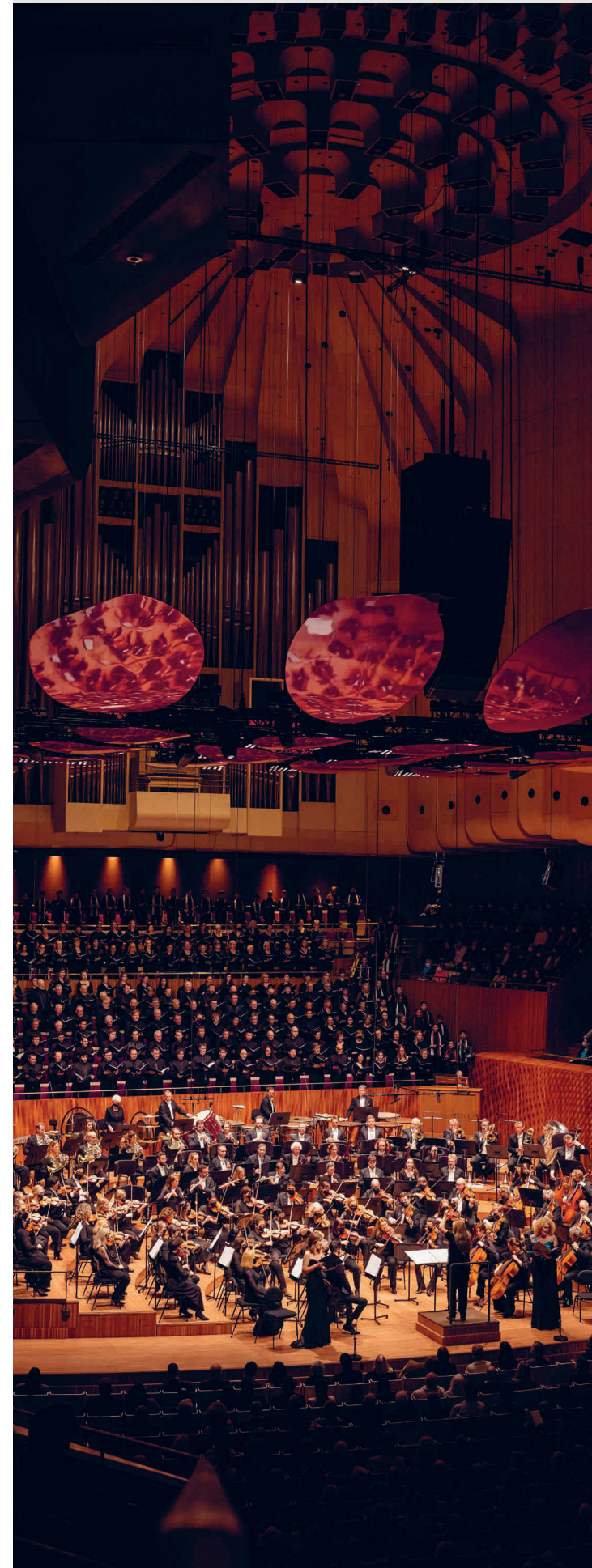
Along the way, we strengthened our connection with the community, driving engagement and welcoming a variety of audiences with greater digital investment and First Nations storytelling, plus an expanded schedule of contemporary performance and music, talks and ideas, and children's programming.

COVID-19 struck just weeks after the Concert Hall closed for refurbishment in early 2020, causing unprecedented effects across the construction industry. But we pressed on, harmonising technological innovation with the features that make the World Heritage-listed institution so unique.

It's been a story of creativity and collaboration – much like the Opera House itself.

At the end of FY22, Simone Young and the Sydney Symphony Orchestra returned to the Concert Hall after two and a half years of construction. They encountered a venue transformed, a truly multi-purpose hall designed to accommodate the full breadth of 21st century performance. The musicians expressed astonishment at the acoustic improvements, the warm, intimate sound discernible across the entire space.

The Concert Hall upgrade was the largest, most complex part of the Decade of Renewal. It required a sustained display of ingenuity and skill worthy of the Opera House itself. We embraced modern technology while preserving and enhancing what was here before. Taken together, these changes mean we can now accommodate a greater variety of performances and move between shows faster and safer than ever before.



Key features included:

- Adjustable reflectors replacing the old acrylic donuts to better control sound in acoustic and amplified mode;
- New automated stage risers, acoustic banners, diffusive panelling and moveable wall reflectors;
- A lowered stage for a better connection between performers and audience, as well as improving safety and functionality backstage;
- Fully automated retractable seating in the first two rows; and
- A new theatre flying system above the stage.

As part of our mission to open up more of the Opera House, we also improved access to all areas of the Concert Hall. This included additional accessible seating and the installation of a new passageway and lift that will allow people with limited mobility to travel from the carpark to the Northern Foyer without climbing a single step.

As the Decade of Renewal draws to a close, the stage is set for the next generation of artists, audiences and visitors. What we put on that stage will reveal just how far we've come.



Performer Nikita Waldron, *What the Ocean Said*.
Photo by Prudence Upton.

Centre for Creativity

In January, we opened the Centre for Creativity, the penultimate Decade of Renewal project, with an ambition to make and shape the future. A purpose-built home for hands-on creative experiences, the Centre was designed to increase the breadth of participatory performances, workshops and installations, in line with the Opera House's commitment to engage new audiences on site, in schools and in homes across Australia and the world.

In addition to NSW Government support for the capital works, the Centre for Creativity's programming has been supported substantially by the private funding that enables so much of the activity that takes place at the Opera House. In this case, that includes the Centre's founding donor the Yarranabbe Foundation, along with major donors the Ove Arup Foundation, Turnbull Foundation, Boyarsky family and Greatorex Fund. It also includes our Global Goals Partner Dettol.

The first dedicated programming venue to open in more than 20 years was designed for people of all ages, abilities and backgrounds. Its purpose is to create lifelong creative learning opportunities, on site and online, inspired by the artists and the unique built environment of the Opera House itself. The first six months featured a range of creative learning experiences – workshops, talks, dance classes, drawing tours, installations, First Nations storytelling and performances. Highlights included Big Heart Sing, a free public choir led by Sydney Philharmonia Choirs, and Architecture Club, a workshop series for people passionate about design.

The Centre is also home to BUILD, a new built environment program for secondary students, tertiary students and professionals. Just as the Opera House was made possible through the collaboration between architects, engineers and builders, BUILD uses the lens of the building, its site and its story to explore creative explorations around STEM and built environment perspectives through the power of the arts and architecture.



Ping Pong WoW. Centre for Creativity.
Photo by Cassandra Hannagan.

Experiences



Scott Silven, *Wonders*. Photo by Jacquie Manning.

Performing Arts

The Sydney Opera House continued to adapt, evolve and innovate amid another year of disruption and change.

With COVID-19 restrictions in place for much of 2021, we found fresh ways to respond to this precarious environment for the performing arts. The online streaming platform Stream boosted our digital capability and engagement with local, national and international audiences. The New Work Now donor-enabled commissioning fund supported artists to develop work. As we reopened to the public from October, our COVID-19 plans ensured audiences were safe in all our venues.

In January 2022, we launched the Centre for Creativity, a central plank of our Decade of Renewal and a place for everyone to set their creativity free. For the inaugural program, *House Warming*, a free installation by award-winning Sydney artist Rosie Deacon, invited visitors to explore, interact with and contribute to a colourful forest of recycled materials that filled the space.

Ahead of the long-awaited reopening of the Concert Hall, the Opera House's production and events teams were busy undertaking all the training needed to deliver the extraordinary experiences we have in store for this new venue. At the end of FY22, as construction workers made way for production crews and we welcomed back the musicians from the Sydney Symphony Orchestra, the feeling of excitement across the building was impossible to miss.

In FY22, 335,000 people attended 759 performances, with 163,000 attending Sydney Opera House Presents performances, 141,000 attending resident company performances and 31,000 attending events by other hirers.

New Work Now, launched in FY20 to support local artists and foster creativity, continued to invest in independent artists and small companies through the generous support of donors. Commissions included:

- *Bulnuruwanha (Taking Flight)*, developed by First Nations choreographer and Bangarra dancer Emily Flannery, enabled by the Wolanski Foundation and presented at the Centre for Creativity.
- Footlights and Booklights, where artists from our stages read aloud favourite Australian stories, enabled by Kathy and Greg Shand AO and presented on our digital platform Stream.
- Lynette Walworth's *How to Live (After You Die)*, enabled by Ann Sherry AO and Michael Hogan, and co-commissioned with Rising and The Office performing arts + film.
- *What the Ocean Said*, by James Brown and collaborators, enabled by Jane and Russell Kift and by the Turnbull Foundation, was a live experience for children and grown-ups at the Centre for Creativity.



Encounter Sydney. Photo by Cassandra Hannagan.

Our new Artistic Strategy, published in April 2022, set out the challenges and opportunities for the next two years, from the Centre for Creativity launch and Concert Hall reopening to the year-long 50th anniversary program and beyond. The strategy identified two main drivers: to leverage our key moments; and to commit to diversity in everything we do. As part of that commitment, our programs will reflect and respect the diversity of our communities, while Sydney Opera House Presents, our presenting arm, together with resident companies and commercial hirers, will work to inspire broad and diverse audiences with unmissable performances and participatory experiences both on site and online.

In late 2021, we signed new contracts with our eight resident companies to ensure a modern, consistent approach across the board. The contracts reflected key Opera House priorities such as work, health and safety and compliance obligations, and access to venues, especially in our 50th year.

We established relationships with Charles Sturt University, NIDA, the University of Wollongong and the NSW Department of Education, and started a structured work placement program and higher education outreach to encourage students to consider a career in theatre technologies.

Government voucher schemes such as Dine & Discover, which ended on 30 June 2022, yielded positive results. Since March 2021, almost \$1.4m was redeemed as part of more than \$9m in ticket sales, with 38% of those being new customers.

Six the Musical, Penn & Teller, *The Phantom of the Opera* and Sydney Opera House Tours were the top products purchased with Discover vouchers. Work continues on other schemes, such as the \$250 Parents NSW vouchers, which are valid until 9 October 2022.

After two and a half successful years as Director, Production and Events, Lou Oppenheim left the Opera House in late 2021 to become Executive Director of the Sydney Dance Company. In February 2022, Hannah Mason was appointed to the role, which oversees production services, venue and event sales, event operations and planning, recording and broadcasting, and leads the operational delivery of all performance and event activities.

To celebrate our 50th anniversary in 2023, we are presenting an ambitious year-long program of events, starting in October 2022, to celebrate the past, present and future of the Opera House. The anniversary will be a powerful opportunity to demonstrate our mission in action, our contemporary purpose and our value to artists, audiences and communities. We are collaborating with a diverse range of artists, thinkers, creators and communities, both locally and abroad, to celebrate our contribution to culture, sustainability, heritage and tourism. With the successful completion of our Decade of Renewal, the program will offer a vivid illustration of our ambitions and a taste of what to expect in the future.

Sydney Opera House Presents

Unwrapped and Contemporary Art

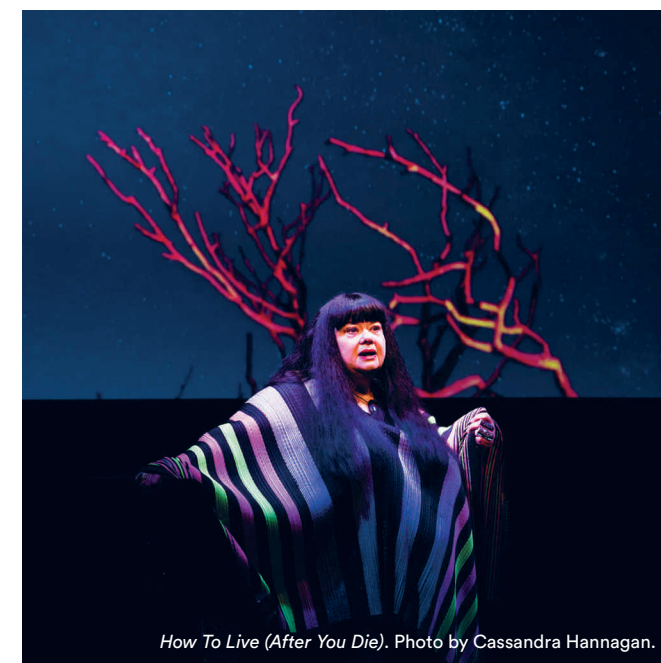
The Opera House's UnWrapped and contemporary art programs continued to intrigue and delight with imaginative, innovative works by independent Australian artists.

While the November season of UnWrapped was postponed due to COVID-19, four shows were presented in May and June: *RUNT*, a collaboration between Patricia Cornelius, Susie Dee and Nicci Wilks, with Wilks starring in this one-woman show about the runts of the world; *Coil*, a new work by re:group performance collective that paid tribute to the glory days of the video store; *Encounter Sydney*, a site-specific dance work on the Forecourt by Emma Saunders and the WE ARE HERE Company, supported by the NSW Government's Culture Up Late funding initiative; and *How to Live (After You Die)*, a new work by Emmy award-winning filmmaker/artist Lynette Wallworth exploring the seduction of cultish extremism. Writing in *The Monthly*, Steve Dow praised Wallworth for deploying "charm with a carefully enunciated, languorous step back in time".

In our contemporary art program, we commissioned works by Australian and international artists to be presented online and in person at the Opera House. Highlights include *Creation*, an ornate choral procession in and around the Opera House by Deborah Kelly and collaborators, as part of All About Women; and Lauren Brincat's feminist drumming project *Tutti Presto fff* on the Forecourt and Monumental Steps as part of Vivid LIVE. On Stream, we launched *Returning: Chapter 2*, a meditative digital art project featuring the work of four Australian artists and four Taiwanese artists, in partnership with Taiwan Contemporary Culture Lab and the Ministry of Culture, Taiwan.

“Coil is that rarest of nostalgic exercises ... an attempt to grapple with the very notion of nostalgia in a real and considered manner. It’s a near perfect mix of format and function, blending a fondness for the past with a gentle caution that we shouldn’t hold onto it too tightly”

– Travis Johnson, *Time Out*



How To Live (After You Die). Photo by Cassandra Hannagan.



Jade Fuda, Alex Packard and Kate Betcher in *Magic Beach*.
Photo by James D Morgan.

Children, Families & Creative Learning

From Bluey to BUILD, a range of performances for children, families and creative learning brought more than 45,000 people to the Opera House this year.

In January, we opened the Centre for Creativity with a free interactive installation by Rosie Deacon that ran for two weeks and was attended by more than 1800 participants. Other highlights included: the world premiere of *Bulnuruwanha (Taking Flight)*, choreographed by First Nations dancer Emily Flannery; a basket-weaving workshop by Tegan Murdock; and *What the Ocean Said*, a live experience for audiences aged four and up.

In addition to workshops, music, dance and Sunday Morning Creative Play, the Centre hosted BUILD, a new multi-disciplinary creative learning program to foster creative explorations through arts and architecture. BUILD generated extensive local and international media coverage, including in *The Sydney Morning Herald*, *The Daily Telegraph* and *Sunrise*, as well as an AAP feature that ran in more than 100 local, regional and international titles. Made up of three distinct programs – secondary students, tertiary students and a public program – BUILD was inspired by architects, engineers and buildings who collaborated to create the Opera House itself. As one student wrote: “Thank you for creating such an amazing program! I will never forget this experience!”

Students from Western Sydney University also tackled a future-facing design challenge in the pilot Tertiary Built Environment Creative Lab, collaborating in interdisciplinary teams throughout the project. Professor Barney Glover, Vice-Chancellor of Western Sydney University, later wrote to Opera House CEO Louise Herron to propose a partnership between the two institutions “based on a shared vision for bold and inspiring creative expression, renewal and community”.

In December, the return season of *Bluey’s Big Play* attracted more than 11,500 children and families to watch the Heeler family on stage in the Joan Sutherland Theatre. Other highlights included: the summer season of *Magic Beach*, a theatrical adaptation of the Australian classic; the Sydney premiere of Terrapin Puppet Theatre’s *Scaredy Cat*, combining music and puppetry in the Playhouse; Monkey Baa’s new production of *Edward the Emu* during the April school holidays; and for the first time *The Street University*, born and bred in Western Sydney and featuring hip-hop dancers, MCs, singers and all-round entertainers at the Opera House.

The Opera House’s Creative Leadership in Learning program placed artists in schools, engaging more than 1700 students and teachers despite lockdowns across Sydney.



Aura Go and Timo-Veikko Valve in the Utzon Room for Beethoven Sonatas.
Photo by Cassandra Hannagan.

Classical Music

With the Concert Hall closed for renovations, our classical music program was anchored by the return of the much-loved Utzon Music series, which offered audiences intimate recitals by Australia’s finest musicians in the Utzon Room. New music mavericks Ensemble Offspring performed *Composing Songlines*, a program that championed the works of First Nations composers Rhyann Clapham, Troy Russell, Nardi Simpson, Brenda Gifford and Eric Avery. A recording of the performance, along with an insightful composer talk, was later made available on the Opera House’s Stream platform.

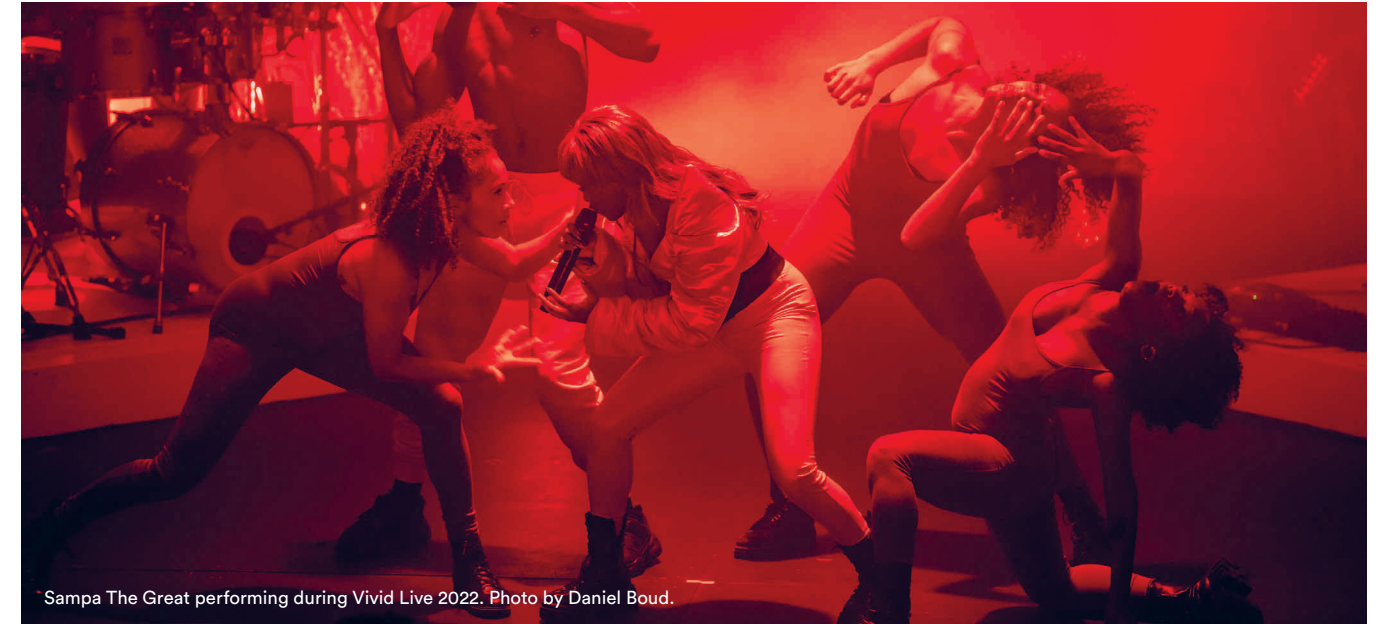
Also in the Utzon Room, familiar names from our resident companies appeared in a chamber music setting, among them Australian Chamber Orchestra principal cello Timo-Veikko Valve and sublime Melbourne pianist Aura Go in a marathon, sold-out performance of Beethoven’s Cello Sonatas. In a five-star review for *Limelight*, Steve Moffatt said: “The musical chemistry between the two was palpable, from the sunny Mozartian feel of the opening movement to the playful interplay of the second and the skipping finale.” The Seraphim Trio, featuring Sydney Symphony Orchestra cellist Timothy Nankervis, joined Christopher Moore, former Principal Viola at the ACO, for a program of piano quartets centred around a new work by Australian composer Brett Dean, *Imaginary Ballet: Dances and Interludes for Piano and String Trio*.

Culture Up Late

For the second year running, the NSW Government's Culture Up Late stimulus allowed the Opera House to present an array of programs to encourage more of the community back to the city as COVID-19 restrictions continued to ease. In total, the program resulted in 45 activities that attracted more than 11,500 visitors and audiences to the precinct and events.

In *Badu Gili LIVE* on Saturday nights in February, March and April, First Nations artists performed at the top of the Monumental Steps with the sails illuminated behind them, an experience enhanced by a pop-up bar run with the National Centre for Indigenous Excellence. Another stimulus program was Lauren Brincat's *Tutti Presto fff*, a Vivid LIVE event in which the artist interpreted the Opera House site itself as a layered, experimental, roving contemporary art project. *Encounter Sydney* was a free, site-specific dance work on the Forecourt, directed by Emma Saunders as part of UnWrapped. And more than 2,000 people registered for Every Body Dance Now, a free series of COVID-safe dance classes staged in the Studio.

Culture Up Late also included a \$22 ticket initiative, with more than 7,500 subsidised tickets sold between January and July 2022. The \$22 Tix campaign, via email and paid Facebook advertising, was initially aimed at new or lapsed visitors. The second phase of the campaign (April–June) broadened audience targeting to include engaged Opera House audiences while continuing to seek new audiences. Successful as both an acquisition and awareness campaign, \$22 Tix reached an audience of more than 350,000 via Facebook and Instagram, drove 138,000 webpage views and sold 31% of tickets to new customers.



Sampa The Great performing during Vivid Live 2022. Photo by Daniel Boud.

Contemporary Music

Vivid LIVE made a spectacular, much-anticipated return to the Opera House in May 2022 after two heartbreaking years of pandemic-related cancellations. Despite a series of challenges – the lack of international visitors, the closure of the Concert Hall and a drenching from La Nina – this year's event struck a chord with audiences and visitors, enticed by a diverse, locally focused program. Presented as part of Vivid Sydney, Destination NSW's annual celebration of creativity, innovation and technology, the Opera House-curated Vivid LIVE attracted almost 40,000 people, with more than 33,000 tickets sold. Further illustrating our desire to reach more of the community, almost 50% of tickets sold went to first-time visitors to the Opera House.

At the heart of this success was a program that blurred genres, subcultures and artistic practices. Audiences responded strongly to unique performances from artists such as local legend Paul Kelly, German maestro Nils Frahm and Zambian breakout star Sampa The Great, with Sampa described by *The Sydney Morning Herald* as “an intoxicating mix of hip-hop, soul and afrobeat that's fiery and defiant one moment, jubilant and celebratory the next”.

The program also featured many dynamic local artists making their Opera House debut, including Korean-Australian hip-hop collective 1300, genre-smashing African-Australian enigma BLESSED, vocal powerhouse Meg Mac and Zimbabwe-born Australian hip-hop star Tkay Maidza. Vivid LIVE was also home to a remarkable contingent of First Nations artists, including the creative talents behind this year's Lighting of the Sails entitled *Yarrkalpa – Hunting Ground*, a stunning First Nations-led collaboration between the East Pilbara-based Martumili Artists and Sydney-based creative technologists Curriious. Sustainable event delivery was also a festival focus, with 96% of waste recycled and more than 640 tonnes of carbon emissions offset.

“In reality Paul Kelly never leaves us, his songs so ingrained in the Australian consciousness that tonight felt as much like a secular form of church as it did a rock concert.”

– Michael Bailey, *Australian Financial Review*

“Silven’s mind-bending illusions come at you gently, then astonish you. Is he able to read minds? Is he employing mental tricks? Does he have people backstage planting things? Who knows. However he does it, it’s baffling, hugely entertaining, brilliantly done and performed with effortless ease. Whether you believe or don’t, Wonders will keep you wondering – and that is its wonderful charm.”

– Jo Litson, *Limelight*



Contemporary Performance

At the Opera House, we elevate the stories and storytellers that speak to our moment. The FY22 Contemporary Performance program included a vibrant creative mix ranging from magic, dance and musical theatre to cabaret, comedy and intimate storytelling from some of Australian’s most loved performers. The performances attracted more than 80,000 attendees.

In December, comedian Hannah Gadsby returned to the Opera House with her new show, *Body of Work*, which sold almost 8,000 tickets across six shows in the Joan Sutherland Theatre. Despite the spread of the Omicron variant of COVID-19, the return season of *Six the Musical* exceeded expectations, selling more than 40,000 tickets across the record-breaking 15-week season in the Studio. After two postponed seasons due to the pandemic, internationally acclaimed magicians Penn & Teller swept into the Joan Sutherland Theatre with a sell-out season attracting an audience of more than 13,000, of whom 45% were first time visitors. Playhouse highlights included the Umbilical Brother’s *The Distraction* and the world premieres of Mary Coustas’ *This Is Personal* and Anna O’Byrne’s *Becoming Eliza*. The critically acclaimed *Wonders*, by renowned Scottish mentalist Scott Silven, rescheduled from February to June, left audiences astonished at the surprises he had in store.



Digital programming, including Creative Learning

In FY22, the Opera House presented a total of 378 digital works/events that reached more than two million people. This included live streams and recordings for the All About Women and Vivid LIVE festivals, plus filming of Mary Coustas’ solo show, *This is Personal*. During the 2021 lockdown, we produced a digital-only iteration of the Antidote talks and ideas festival and, in lieu of Dancerites, created a best-of film package from previous festivals. We also presented *Traces*, a First Nations-led voice-to-art digital experience for Vivid LIVE in collaboration with Magabala Books and Google Creative Lab; and an eight-hour live stream of *Thaw*, the Legs on the Wall performance co-presented with Sydney Festival.

While COVID-19 shut down our theatres in mid-2021, we turned the stage of the Joan Sutherland Theatre into a film set for two weeks to produce *Liminal*, eight unique music films starring young Australian artists. Other projects included the inaugural season of *Outlines*, featuring artists at the cutting edge of performance technology; Piano Day 2022, enabled by Dr Eileen Ong; *Shortwave*, a series of emerging artist commissions; and digital works from the UK/AU Digital Season, a cultural exchange with the British Council.

In the Centre for Creativity, the Digital Creative Learning program produced more than 100 workshops, talks and films across the year, including a highly successful collaboration with Indigenous Literacy Day that was watched online by more than 150,000 students. The program also produced more on-demand workshop experiences to run in tandem with its live, interactive versions, giving teachers more flexibility and options for engagement.



Lights On, Vivid Sydney. Photo by Daniel Boud.

First Nations

Since its inception in 2015, Australia's leading First Nations dance competition, Dancerites, has brought together more than 1,300 participants from 95 dance groups across the country. While in 2020 the festival was successfully transferred to a 100% digital event due to COVID-19, we were forced to cancel the 2021 event entirely, after taking into consideration the vulnerability of some of our First Nations communities. In its place, we used archival material to create a digital piece, *Dancerites Deadly Moments*, that celebrated what the festival means for community and how much it has developed in the years since it began. We also undertook an extensive community consultation process about the festival, with positive experiences reported from some 50 interviews, especially for the opportunities it offered for connection and kinship with other First Nations communities.

First Nations programming worked with teams from Sydney Opera House Presents on several works including: *Witladla*, by June Mills; *Composing Songlines*, featuring the work of five First Nations composers performed by Ensemble Offspring; a panel discussion in response to Fehinti Balogun's film *Can I Live?* about the way climate change is affecting First Nations communities around the world; and *Yarrkalpa – Hunting Ground*, the 2022 Lighting of the Sails by the Martu Artists and Curious as part of Vivid LIVE.

The program also supported community outreach projects and collaborated with YARN Australia on a panel talk about the Frontier Wars, held in the Utzon Room and online.

Badu Gili: Wonder Women, the daily lighting of the eastern Bennelong sails, continued to attract visitors each evening, and with support from the NSW Government's Culture Up Late initiative, a third program was launched across six nights from February. This included live performances by First Nations artists such as the debut of Tessa Thames and Stiff Gins along with *Badu Gili LIVE* stalwarts Bow and Arrow. Through a collaboration with the National Centre for Indigenous Excellence, we also offered First Nations-inspired food and drinks.



Smoking ceremony ahead of the Concert Hall reopening. Photo by Daniel Boud.



Rosie Batty and Grace Tame hosted by Jamila Rizvi, *Protecting the Outspoken*, All About Women 2022. Photo by Jess Gleeson.

Talks and Ideas

Inspiring conversations, performances and art activations formed the heart of our talks and ideas programming in FY22. In a year of disruptions, our team responded to the latest COVID-19 restrictions by converting Antidote, our festival of ideas, action and change, into an event delivered entirely online for the first time.

We farewelled the festival's curator, Edwina Throsby, but soon welcomed seasoned editor and festival director Chip Rolley as our new Head of Talks and Ideas. In January 2022, the team presented Enough Talk, a set of climate change-focused soapbox mini-speeches as part of *Thaw*, a striking installation work by Legs on the Wall as part of Sydney Festival.

Then in March, we celebrated the 10th anniversary of All About Women, this year co-curated by Rolley and Indigenous legal academic and author Larissa Behrendt. Held just weeks after COVID-19 travel restrictions were lifted, the festival featured international guests Roxane Gay, Joelle Taylor, Tishani Doshi and Debbie Millman live on stage in a program that also featured Clementine Ford, Julia Zemiro, Grace Tame, Laura Tingle and Mariam Veiszadeh. It was the most attended in-person festival since the start of the pandemic.

“Now in its tenth year, All About Women continues to inspire, to empower and to give women a voice. As Ford said, to be loved is to be known, and we know these women. We are these women. And knowing you are not alone in this fight is the greatest gift you’ll ever receive.”

– Naomi Gall, *The AU Review*

Resident Companies

The characters change but the story stays the same: the Opera House's eight resident companies found themselves adapting this year to another tumultuous period in which COVID-19 played havoc with carefully laid plans. Also complicating schedules – though entirely predictable, unlike the pandemic – was the refurbishment of the Opera House's largest venue as part of the Decade of Renewal. The closure of the Concert Hall for two and a half years required three of those resident companies in particular to find temporary homes while continuing to connect with audiences online. When Simone Young and the Sydney Symphony Orchestra returned to the Concert Hall in July 2022, they ushered in a new era of engagement and connection for audiences and artists alike.

Australian Chamber Orchestra

The refurbishment of the Concert Hall, as well as pandemic restrictions, resulted in the Australian Chamber Orchestra's absence from the Opera House throughout FY22. But in addition to a series of well-received performances after the end of lockdown, the orchestra continued to innovate in the digital space, further extending its reach to those unable to see it perform in person.

The orchestra returned to the stage in November with four performances of *Baroque & Beyond* at City Recital Hall. Then in February, the ACO embarked on the first of four critically acclaimed national tours, led by Artistic Director Richard Tognetti. The 2022 season opened with Piazzolla, driven by the rhythms of South America and featuring classical accordion virtuoso James Crabb. This was followed by *Sketches of Spain*, a collaboration with some of Australia's most renowned jazz musicians, including trumpeter Phil Slater and pianist Matt McMahon, journeying through the textures of Spain.



ACO artistic director Richard Tognetti in a scene from the ACO StudioCast film *Love & Transfiguration*.

With the pandemic disrupting the performing arts sector, the ACO released seven films in its ACO StudioCasts season, a series of immersive concert films released alongside the orchestra's touring program. And in June, the ACO unveiled the latest instrument in its extraordinary collection of Golden Age string instruments, the 1732 “ex Dollfus” Stradivarius, used by ACO Principal Violin Helena Rathbone and on loan from an anonymous benefactor.



Courtney Radford in Bangarra's *Terrain*.
Photo by Daniel Boud.

Bangarra

This year marked the 10th anniversary of Frances Rings' *Terrain*, a captivating work that resonates powerfully with one of the company's core values: caring for Country. Since its premiere in the Drama Theatre in 2012, *Terrain* has become a defining piece of Australian dance, winning two Helpmann Awards and being selected as part of the HSC dance curriculum. Its return to the Drama Theatre in June was seen by more than 7300 people, including 411 Aboriginal and Torres Strait Islander community members on Community Night and 494 students who came to see the creative learning performance.

On the last day of FY22, Bangarra Dance Theatre brought back to the stage *SandSong: Stories from the Great Sandy Desert*, a work praised by *The Sydney Morning Herald* as a "thoughtful and well-presented piece of storytelling" and by *The Australian* as "a profound experience, enlightening and moving as it encapsulates everything Bangarra has needed to say in the past three decades". The new season was welcomed warmly by audiences after two years of cancellations due to COVID-19. Choreographed by Stephen Page and Frances Rings, the company's outgoing and incoming artistic directors, *SandSong* was inspired by the land and people of the Kimberley and Great Sandy Desert regions of Western Australia.



Harriet Gordon Anderson and Lucy Bell, *Hamlet*, 2022.
Photo by Brett Boardman.

Bell Shakespeare

In September, Bell Shakespeare made the difficult decision to cancel the Sydney season of *A Midsummer Night's Dream* amid lockdowns and travel restrictions. The fast-paced and funny production, directed by Peter Evans, had been scheduled to visit 26 venues across Australia over five months, including the Sydney Opera House in October. Ultimately audiences in eight locations were able to see the production.

Many of the company's education programs and activities were also curtailed by the pandemic. The company worked hard to supplement face-to-face activity with digital alternatives including the second year of the Bell Shakespeare Shorts Festival, a film festival for primary and secondary students responding to Shakespeare's work.

In early 2022, the company moved to its first permanent headquarters in Sydney, located in the refurbished Pier 2/3 in the Walsh Bay Arts Precinct alongside Australian Chamber Orchestra

and Australian Theatre for Young People. Pier 2/3 will be the company's engine room where it will conceive and share its theatre, education and community programs with audiences across Australia.

In March, Bell Shakespeare returned to the Opera House with its production of *Hamlet*. Directed by Peter Evans, this oft-delayed production – cancelled in early 2020, shortly after opening, then again in 2021 following another lockdown – saw Harriet Gordon-Anderson reprise her role as the Danish prince in a performance described by *ArtsHub* as "never less than magnetic". The season was seen by 9,619 people from March to April in the Playhouse.

Bell Shakespeare acknowledges the collegiality of the Sydney Opera House as the company, alongside resident company colleagues, worked through this period of disruption to ensure the safety of its artists, staff and audiences.



Yonghoon Lee as Calaf and the Opera Australia Chorus in *Turandot*. Photo by Prudence Upton.

Opera Australia

Opera Australia had just presented the opening night of *Aida* when the government's pandemic restrictions put an end to its entire 2021 Sydney Winter season. The lockdown also forced the company to postpone its highly anticipated debut season of *The Phantom of the Opera* in the Joan Sutherland Theatre, scheduled for September. There was a great sense of anticipation, then, as the company prepared for its annual New Year's Eve gala, only for that, too, to be cancelled after Omicron tore through the cast. Fortunately, the 2022 Summer season, led by the much-loved production of *La Bohème*, kicked off a few days later, followed over the three-month season by Puccini's *Turandot*, Mozart's *The Marriage of Figaro*, Verdi's *Otello* and the premiere of Halévy's *La Juive*, a co-production with Opéra National de Lyon featuring Australia's finest singers, an impressive set and elegant monochromatic costumes.

South Korean tenor Yonghoon Lee wowed audiences with his powerhouse performances as Calaf in *Turandot*, and in the titular role of *Otello*, both of which also starred South Korean soprano Karah Son. The pair of singers attracted high praise, with *The Sydney Morning Herald* declaring Karah Son's Desdemona as "something close to a perfection of beauty." The season closed with a stunning presentation of Maria Stuarda in concert featuring acclaimed Ukrainian soprano Olga Peretyatko in her Australian debut.

“Last night’s long-awaited return to the Australian stage of Fromental Halévy’s opera *La Juive* couldn’t have been grander. It combined a spectacular co-production by Opera Australia and Opéra de Lyon with some of the finest performances ever heard in the Joan Sutherland Theatre.”

– Jansson J Antmann, *Limelight*



Big Heart Sing. Photo by Jaimi Joy.

Sydney Philharmonia Choirs

For Sydney Philharmonia Choirs, in common with other performing arts companies, the second half of 2021 was marred by cancellations, including two performances of *Night of the Soul* scheduled for the Utzon Room in November. The company used the time to plan a full 2022 season, rescheduling some of the repertoire for future concerts at other venues across Sydney. It also began a major project to transfer bookings and customer data to the Tessitura platform that will deepen its partnership with the Sydney Opera House.

In January, SPC's young adult choir VOX performed as part of Australia Day Live on the Sydney Opera House Forecourt. The company also presented Big Heart Sing, a celebration of the power of communal song, at the Centre for Creativity from February to June. At each 90-minute workshop, 45-60 members of the community were invited to sing music from Beethoven to the Beatles and more. With the Concert Hall closed for renewal, the company presented three successful concerts at Sydney Town Hall: Mozart: Requiem & Revelations, Bach: Mass in B Minor and Jubilation: Handel & Haydn. As FY22 came to an end, the SPC prepared to return to the renewed Concert Hall alongside the Sydney Symphony Orchestra for a performance of William Barton's *Of the Earth* and Mahler's Second Symphony.



Sydney Symphony Orchestra, Concert Hall opening night.
Photo by Daniel Boud.

Sydney Symphony Orchestra

As construction continued inside the Concert Hall, the Sydney Symphony Orchestra relocated to the Sydney Town Hall, expanding its footprint across the city with five programs in its autumn season. The orchestra continued to work with the Opera House during this period to prepare for its eventual return to the Concert Hall.

Then in late June, the orchestra returned to the Opera House for acoustic testing sessions inside the Concert Hall. The musicians rehearsed excerpts from several works that had been chosen specifically to test the sound in the new space. Their responses were overwhelmingly positive: for the first time, they could play far more intuitively, and the acoustics were better than ever. As Sydney Symphony Orchestra concertmaster Andrew Haveron told *The Guardian*: “I was flabbergasted. You can hear every minute detail now, every nuance – right up to the back row, everything pings through. It’s a miracle.”

From this point, the orchestra was ready for its long-awaited return to the Concert Hall with new Chief Conductor Simone Young. The gala program, coinciding with the Sydney Symphony’s 90th anniversary, began with the world-premiere *Of the Earth*, an exciting new work by First Nations composer William Barton, commissioned through the Sydney Symphony’s 50 Fanfares project which supports Australian composers. Barton’s work, the first orchestral sounds to be heard in the renewed venue, featured clapsticks using wood salvaged from the Concert Hall’s old and new stages, and used by the Gondwana Indigenous Children’s Choir. Next up was a performance of Mahler’s Symphony No.2, also known as the *Resurrection*, for which the Sydney Symphony was joined by celebrated Australian soprano Nicole Car, mezzo-sopranos Michelle DeYoung and Deborah Humble, Sydney Philharmonia Choirs, the Sydney Children’s Choir and the Gondwana Indigenous Children’s Choir. The performance on 21 July 2022 was broadcast nationally via ABC TV.

Sydney Theatre Company

Sydney Theatre Company presented one production during FY22 at the Drama Theatre, a camp reimagining of Noël Coward’s farce *Blithe Spirit* 21 March to 14 May. The production was directed by the company’s associate director, Paige Rattray, and marked the first “straight play” for Australian drag superstar Courtney Act (AKA Shane Jenek). Act was joined by a stellar cast that included Matt Day, Nancy Denis, Bessie Holland, Tracy Mann, Megan Wilding and Brigid Zengeni. The production was well reviewed by critics and audiences, with 20,407 attendees over the course of the 53 performance-strong season. *Blithe Spirit* was not immune to COVID-19 interruptions, with the production’s understudies going onstage for various roles in 12 of the season’s 53 performances due to principal cast illness. Glenn Hazeldine covered the roles of Charles Condomine, Mr Bradman, Madame Arcati and Edith, while Stephanie Somerville covered the roles of Ruth Condomine, Elvira and Mrs Bradman.

COVID-19 continued to devastate the local arts industry, with the announcement in August that the 2021 premiere of *The Dismissal: An Extremely Serious Musical Comedy*, a new musical about the 1975 constitutional crisis, would not proceed. A co-production between independent theatre producers Squabbalogic, STC and Canberra Theatre Centre, the production had been due to begin rehearsals in Sydney in August before opening in October in Canberra followed by a season at Sydney Opera House. Lockdowns also disrupted the spring release of *The Lifespan of a Fact*, Sigrid Thornton’s STC debut, which had to be rescheduled from the Drama Theatre to Roslyn Packer Theatre.



Courtney Act in *Blithe Spirit*. Photo by Prudence Upton.

“Director Paige Rattray has taken Noël Coward’s witty farce, and stretched it and kneaded it and stretched it again, until its zaniness is full-frontal, wearing the carefully accentuated melodrama for a fig-leaf... this is one funny night out.”

– John Shand, *The Sydney Morning Herald*, on *Blithe Spirit*



Cast of The Australian Ballet performing *Kunstkamer*.
Photo by Daniel Boud.

The Australian Ballet

In November, after COVID-19 restrictions were lifted, The Australian Ballet returned to the Sydney Opera House with its *Celebration Gala*, presented across ten nights in the Joan Sutherland Theatre. After such a long period of darkness, audiences were thrilled to see dancers back on stage in such fine form. As Jansson J Antmann wrote in *Limelight*: “Last night’s Celebration Gala was not just a welcome surprise, but a reminder of what a truly world-class company we have, and how much we have to look forward to in 2022.”

Five months later, and after more than two years of anticipation, the company finally had the chance to present *Anna Karenina*, its acclaimed co-production with Chicago’s Joffrey Ballet, to Sydney audiences. Leo Tolstoy’s masterpiece came to life across a total of 21 performances, bringing to the stage the entire 80-dancer company in an impressive 144 costumes – including nine costume changes for Anna, played by Robyn Hendricks.

“*Kunstkamer* is a magic box of treasures... The company is on fire. The dance-loving world will be divided into those who have seen it and those who, sadly, have not.”

– Deborah Jones, *The Australian*

Then in April, a bold new era for the company began with the Australian premiere of *Kunstkamer*, one of the most ambitious productions ever to appear as part of its annual program. Commissioned for the 60th anniversary of Nederlands Dans Theater and presented for the first time outside the Netherlands by The Australian Ballet, all 18 performances ended with a standing ovation in the Joan Sutherland Theatre. *Kunstkamer* also saw the return to the stage of The Australian Ballet’s new Artistic Director, David Hallberg, and international guest artist Jorge Nozal, in this two-act contemporary ballet that wittily interrogated the possibilities of dance, from the most poetic pas de deux to mesmerising, intricate group scenes that featured the entire company of dancers. “Don’t miss it,” wrote *The Sydney Morning Herald*’s Jill Sykes.

Commercial & community hirers

On 25 September, the Opera House hosted Global Citizen Live, the local chapter of a 24-hour concert spread across seven continents and broadcast around the world, with 95 million viewers and US\$1.1 billion committed to climate, famine, and COVID response efforts. Delta Goodrem performed in Sydney in a broadcast that featured appearances from Hugh Jackman, Cathy Freeman and Celeste Barber. (See p91)

Other events presented by commercial and community hirers included the November return of TEDxSydney, a live stream event in the Studio featuring Grace Tame, Julia Baird and Ursula Yovich; the AACTA Awards in December, held in the Joan Sutherland Theatre, taking over the space vacated by the cancellation of the Australian Ballet’s summer season, in addition to a tribute to the late actor David Gulpilil Ridjimiraril Dalaithngu AM on the Bennelong sails; Legs on the Wall’s *Thaw*, presented by the Opera House and Sydney Festival and broadcast on Stream; the Darlinghurst Theatre production of *A Chorus Line*, which attracted more than 13,000 people to the Drama Theatre over the five-week season from February; and the Bankstown Poetry Slam, in the Utzon Room, raised more than \$25,000 for Lebanon in March with 20 Lebanese/Australian poets and musicians appearing as part of World Poetry Day. In February, much to the delight of their fans inside the Opera House, the Sydney Swans conducted their guernsey presentation on the Opera House steps, 40 years after the team was photographed at the same spot after arriving from South Melbourne.

In April, reinforcing the Opera House as a symbol of community, some 3,000 Indian Australians gathered on the Forecourt in honour of His Holiness Pramukh Swami Maharaj as part of the BAPS peace and harmony festival. Then in June, with the city due to host WorldPride in 2023, more than 1,000 volunteers formed a Human Progress Flag on the Monumental Steps on the 44th anniversary of the first Sydney Gay and Lesbian Mardi Gras.



Thaw. Photo by Tracy Askew.



Every Body Dance Now.
Photo by Jacquie Manning.

Precinct Experiences

As well as memorable creative experiences, visitors are drawn to Bennelong Point for the fine food, unique tours and stunning views of Sydney Harbour.

In parallel with a new Artistic Strategy, the Opera House completed its second Visitor Experience & Engagement Strategy to guide our approach over the next two years. Strategy development followed the expansion of the visitor experience team to include marketing and external communications, enabling an end-to-end view of the customer experience. The strategy sets out how we will deliver on our promise to “welcome and wow” while delivering a holistic visitor experience that is consistently excellent and extraordinary. It is framed around four pillars:

- Placing visitors centre-stage with a culture committed to collaboration and continuous improvement.
- Showcasing vibrant and inviting experiences, beyond the stage, for everyone, every day.
- Engaging, welcoming and delivering safe, consistent and frictionless end-to-end journeys, on site and online.
- Collaborating and integrating with the right partners to strengthen and elevate the visitor experience.

Throughout the year, we continued to achieve high customer satisfaction despite the challenges of COVID-19. We conceived and developed a new brand campaign – Find Your Sydney Opera House – to increase awareness, reach and engagement, and launched a series of late-night tours, The House After Dark, to appeal to more Sydneysiders. Other highlights included a new customer service training program, incorporating cultural awareness and accessibility modules in line with our diversity, inclusion and belonging commitments, and the identification of a new offsite ticketing kiosk in Circular Quay, the first step towards broadening our reach and combining ticketing programs with fellow cultural institutions.



All About Women.
Photo by Jess Gleeson.

Setting the stage for love

As far as wedding venues go, this one is hard to beat.

In February, the Opera House transformed into a stage for romance when 28 couples exchanged vows under the sails as part of a special, one-off event on Valentine's Day. The occasion was put together with the help of the NSW Registry of Births, Deaths and Marriages, which each year presents a series of intimate ceremonies – otherwise known as “micro-weddings” – at one of the state's most picturesque locations. Held at the Opera House for the first time, each ceremony lasted 30 minutes, with lucky couples offered the opportunity to celebrate afterwards in the Opera House's function spaces, including the Utzon Room, Northern Foyers and Opera Bar. An optional extra was also available for those who wanted to enhance the moment even further: a private, one-hour tour of Australia's most recognisable performing arts centre, complete with personal guides and stops for photos. All-inclusive wedding packages included styling and a pair of certificates, one standard and one commemorative. More than 600 people visited the Opera House for this special event, with seven post-ceremony celebrations hosted on site.

Of course, it wouldn't be a wedding, let alone a series of weddings, without the occasional obstacle. When one couple stepped forward to tie the knot, they found themselves without the number of witnesses required by law. What to do? Step forward Elizabeth Collins and Jane Brown, two enthusiastic members of our Welcome Team, as last-minute participants, and the wedding went ahead without a hitch.



Tours

Tours of the Opera House focused on the local market, ahead of the gradual return of international visitors from March 2022. International visitors started returning in the final quarter of the year, and with increased demand we resumed a seven-day-a-week operation in April. Attendances improved on FY21 but by the end of the year were still a fraction of pre-COVID-19 levels.

The NSW Government's Culture Up Late initiative in May and June (see p42) allowed us to run subsidised tickets for experiences such as The House After Dark, a behind-the-scenes tour, and a new sunset tour that finished with drinks and canapés overlooking the harbour.

We also reopened Junior Adventure Tours, with guides entertaining children on one-hour, fun-packed tours around the house. As a result, June was our busiest month since the pandemic began.

A new free experience, Draw the House, presented in collaboration with the Creative Learning team, gave locals the opportunity to learn and practice artistic techniques on tour under the guidance of an artist, chaperoned by a member of the tours team. The opportunity was popular, with registrations reaching capacity each month. In readiness for anticipated increases in international arrivals to Sydney, the tourism sales team continues to work closely with its in-market sales representatives in China and UK/Europe as well as with Tourism Australia, Destination NSW, and the education and cruise sectors to leverage opportunities for international exposure and to amplify Opera House experiences.



Sunset Tours.
Photo by Jaimi Joy.

Food & beverage

The Opera House's food and beverage precinct includes a diverse mix of bars and restaurants, as well as function and event spaces. The venues deliver quality and wide-ranging options for visitors from award-winning fine dining to casual meals and bar snacks. FY22 highlights included:

- After the success of the Bennelong Ensembles in FY21, a live performance series in collaboration with Sydney Opera House Presents, Bennelong offered live music in the form of Sunday jazz, a weekly rotation of musicians accompanied by Bennelong's à la carte menu.
- Opera Bar continued to serve as one of the country's most iconic bars, celebrating all things Sydney through a commitment to locally sourced produce in their all-day food, cocktail and wine offerings coupled with daily live entertainment showcasing local artists. In April, the Opera Bar held its annual Sydney Cocktail Festival with pop-ups from 10 of Sydney's top cocktail bars.
- Opera Kitchen continued to be the go-to location for pre-performance dining, families and visiting tourists. Its market food hall concept offers convenience and a diverse range for all tastes from the Italian bakery, pasta bar and pan-Asian kitchen.
- Environmental sustainability is a key focus in our food and beverage strategy. Bar and functions operator Trippas White Group has been an important collaborator in this project, which included the distribution of reusable drinkware throughout Vivid LIVE, saving more than 9500 single-use cups from entering the waste stream. Trippas White Group also replaced single-use plastic packaging with compostable alternatives in our theatre bars and catering outlets.

- In response to COVID-19, and to ensure the safety and comfort of visitors to our theatre bar service, Trippas White Group implemented additional service points throughout the foyers and ramped up its pre-order offerings for contactless pick-up. These measures reduced queues at the bars and improved the visitor experience.
- Our function and event spaces hosted more than 12,000 guests at community functions, business events, social celebrations and weddings over the past year. On Valentine's Day, in collaboration with NSW Births, Deaths and Marriages, the Sydney Opera House held 28 micro-weddings with more than 600 guests in attendance (see p60).



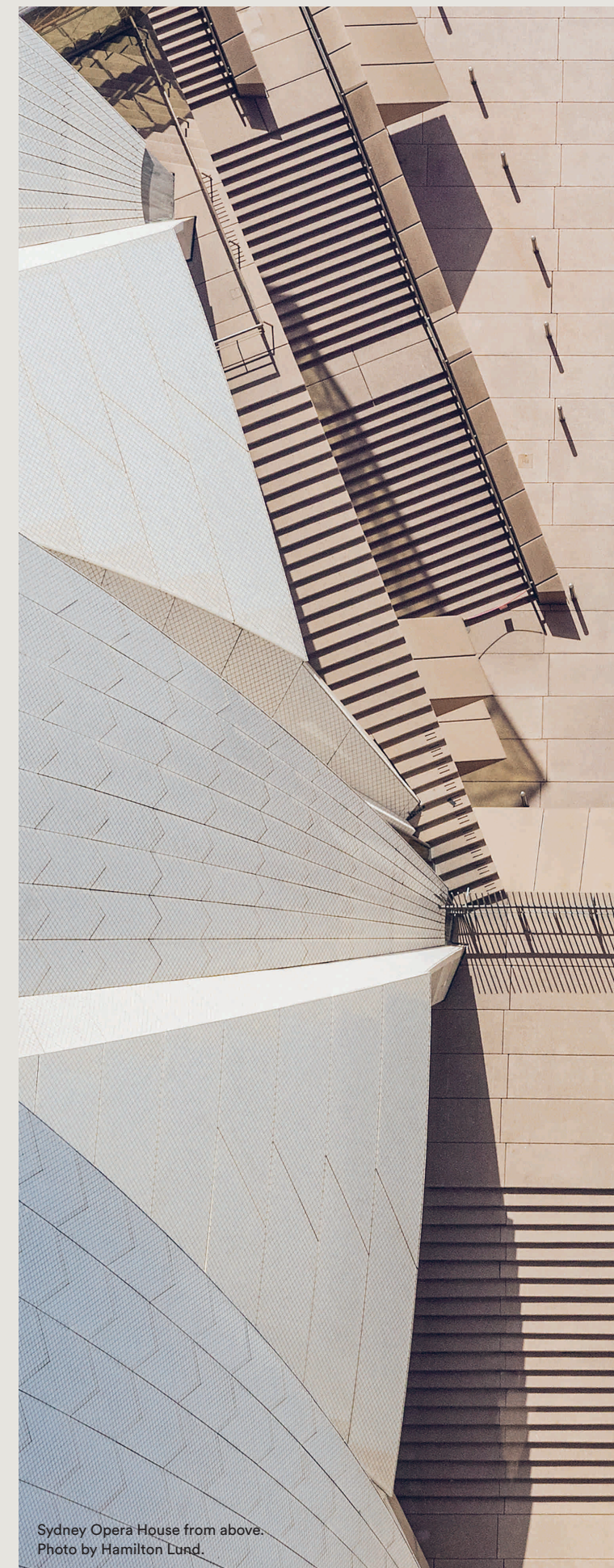
Lunch with a harbour view.
Photo by Yasmin Mund.

Retail & licensing

The refurbished Box Office foyer retail shop opened in November. Meanwhile the online retail shop achieved its highest visitation since its launch in 2017, with 33,700 users visiting the site, a 20% increase on the previous year.

In March, we launched the third edition of Uncovered, a program that supports Australian makers, creatives and artists, with three successful applicants to be announced in August. The retail team supported several events in FY22, with licensed merchandise and books sold alongside events such as All About Women and the Coburn tapestry hanging. We also created offers to support Sustainability Week in June, on site and online. The result was the highest monthly sales to date of sustainable items.

In May, we launched the first official Opera House guidebook, researched and co-authored by Peter Gibson and Sam Doust. The book provides a deeper connection to the story of Bennelong Point and the Opera House, from its history as a place of importance to First Nations communities to the modern day. It details the story of the Opera House's inception, the controversy over Jørn Utzon's departure, and how Australian architect Peter Hall successfully completed the project. It also explores the Decade of Renewal program and the future of the Opera House.



Sydney Opera House from above.
Photo by Hamilton Lund.

Visitor Engagement

Customer feedback

The Opera House leveraged its Voice of the Customer program to monitor customer sentiment as operations resumed in FY22. Throughout the year, the Customer Advocacy Manager connected with the public and worked across the organisation to ensure feedback trends and insights were available to guide and inform decision-making. Feedback sources included unsolicited compliments and complaints, post-visit surveys and end-of-shift reports from Ticketing Services, the Welcome Team and Front of House. The compliment-to-complaint ratio for unsolicited feedback was 1:2:2, consistent with FY21. (See p199)

About 6000 visitors completed our post-visit survey. Despite the impact of COVID-19, the results remained broadly stable compared to the previous year, including:

- Net promoter score: +78 (+8 to target and +1 on FY21).
- Experience enjoyment: 97% (+17 to target and same as FY21).
- Staff satisfaction: 95% (+5 to target and same as FY21).
- Staff knowledgeable: 87% (+7 to target and same as FY21).



Brand highlights

In FY22, the Opera House launched a new brand campaign to reach fresh audiences and drive awareness of the full range of events and experiences on offer.

The campaign invited people to reimagine their Opera House. It played with the Opera House name to create unexpected headlines that broadened the narrative around what happens at the Opera House. The tagline – Find Your Sydney Opera House – evoked a sense of belonging and let people know there is an Opera House experience for everyone. From January to June, the campaign ran continuously across digital media, targeting audiences with little or no prior engagement with the Opera House. It extended across radio, cinema and outdoor. The campaign drove 189,000 visitors to the website, with 90% being new users. Of these new visitors, 30% came from Western Sydney and 12% came from regional NSW or interstate.

Key results of our digital reach and engagement include:

- Awareness for events and experiences increased by 25% across all digital, social and advertising networks.
- Our social following grew by 4% year-on-year to 2.64 million total followers.
- Our annual number of unique website visitors increased by 11% to three million, with longer amounts of time spent on individual pages leading to higher conversion rates.

The Opera House transformed its marketing technology program this year in accordance with a roadmap conducted the previous year. A tender process was successfully completed for new technology applications that included the website, hosting, middleware and a marketing digital asset management system. To support the program and associated objectives, we formed a dedicated marketing technology team. Working alongside internal stakeholders, this team conducted an internal audit of system processes and information architecture, and is working to revitalise the underlying data that powers the marketing technology space.



People



Building Operations Service Centre Operator Nitasha Prasad. Photo by Ken Leanfore.

Team & Capability

Employee overview

The financial year began during the second extended period of COVID-19 lockdown, and with the Opera House site still closed – a familiar challenge, but one that continued to have a real impact on our people. We supported staff with mental health and wellbeing initiatives, learning and development programs that prioritised leadership skills, and more opportunities to stay connected across the broader organisation, particularly for those who worked remotely or not at all during this time.

As the Opera House reopened, the organisation faced resourcing challenges as event activity ramped up and the Concert Hall refurbishment came to an end. As with the broader industry during the pandemic, the Opera House faced increased rates of worker sickness and extended recruitment timelines as the world adjusted to the new normal.

Despite the many challenges, significant achievements were made. These included the Opera House's first Diversity, Inclusion & Belonging Strategy, launched in September 2021 after an extensive development process with staff. The strategy sets out our vision that who we are – and everything we do – reflects and respects the diversity of the community (see p92).

Throughout FY22, our people approached their work with creativity and passion, striving for excellence even in the most challenging conditions.

Workforce management

The Opera House faced significant resourcing and recruitment challenges, particularly in technical production areas, as activity increased due to the COVID-19 recovery and the reopening of the Concert Hall, our largest internal venue. Contributing factors include workers moving out of the industry to sectors less affected by the pandemic, other performing arts venues ramping up at the same time, and skills and labour shortages nationwide. We remained focused on maintaining employment for ongoing employees, providing greater security for staff by transitioning more temporary and casual employees to ongoing employment status, and re-engaging our casual workforce.

In line with our Diversity, Inclusion & Belonging Strategy (see p92), we are committed to building greater diversity into our workforce through succession, recruitment and retention strategies, including new external talent search strategies.

The Opera House also progressed planning and implementation of a major upgrade to its human resources systems to transform recruitment, on-boarding, learning management and rostering systems. The project will improve the employee experience, and centralise, digitise and automate key people information, processes and reporting. The project will be substantially delivered in FY23.

Employee numbers

Five-year comparison of staff as at 30 June 2022	FY22	FY21	FY20	FY19	FY18
Total permanent staff	492	315	294	287	262
Equivalent full-time permanent staff	398.7	282.2	263	250.8	234
Total non-permanent staff (includes casuals)	495	503	555	650	642
Equivalent full-time non-permanent staff (includes casuals)	156.5	217.6	200.8	335	330.7
Total full-time equivalent (includes casuals)	555.2	499.8	463.9	585.8	564.6

**Includes flexible time ongoing staff
Data is calculated over the final pay period of each financial year.
Total staff numbers include current casual staff who did not work in the final pay period of the financial year.*

Learning & development

The Opera House’s Learning & Development strategy is aligned with the organisation’s objectives and priorities, encouraging personal growth and career development by ensuring employees have the knowledge and skills to carry out their roles safely and effectively.

More than 31% of training hours were dedicated to safety and more than 13% to leadership and management.

COVID-19 reinforced the need for digital learning to accommodate remote working and social distancing requirements. We delivered 328 face-to-face and online training programs in FY22, equating to 12,918 training hours. Online and face-to-face learning programs were delivered across these key areas:

- Leadership and management
- Induction, compliance and policy
- Safety and risk management
- Technical and production
- Security risk management
- Mental health and wellbeing
- Diversity, inclusion and belonging
- Visitor experience
- Creativity and innovation
- History, heritage and environmental sustainability
- Business skills and digital capability

Leadership

The Opera House’s leadership development program, which started in FY21 and was delivered across FY22, aims to provide the training and tools to lead teams, deliver on strategy and drive a high-performance culture. Seventy-eight senior leaders and people managers participated in the organisation-wide program, including a 360-degree feedback process supported by a coaching program. Partnering with the Australian School of Applied Management, the following learning modules aligned with our leadership priorities and the competencies we aim to build in our leaders:

- Communication, presence and influence
- Facilitating growth in others
- Vision, strategy and execution
- Leading innovation and change



Town Hall, July 2022. Photo by Cassandra Hannagan.

Staff engagement & collaboration

As the pandemic continued to challenge our personal and professional lives, the Opera House workforce demonstrated its resilience and the organisation maintained its focus on employee engagement through regular and open communication, accessible wellbeing programs and support and guidance on new ways of working.

The annual employee engagement survey provided valuable insight into the experiences of our workforce. The Opera House's overall engagement score for 2021 was 80%, up from 77% in 2020. The categories with the highest increases included:

- Staff feel they get the support they need and have the time to do their job well.
- Managers listen to their staff and good team spirit is apparent in work groups.
- Staff can keep their work stress at an acceptable level.

- The highest scores, 91% and above, related to managing risk, role clarity and support, pride, employee voice, and inclusion and diversity, including:
- Staff feel comfortable reporting risks at work.
 - Staff understand what is expected of them to do well in their job.
 - Staff feel proud to tell others they work at the Opera House.
 - Managers listen to their staff and people in their work group treat each other with respect.

Throughout the year, internal communications and engagement initiatives galvanised staff around key milestones. A regular rhythm of communication through Town Hall meetings, Senior Leadership Team briefings, staff events, intranet stories and internal social campaigns drove awareness and connected staff with performances and events. Together we celebrated the first Vivid LIVE in two years, a test hanging of the Coburn tapestries and the reopening of the Concert Hall, and made preparations for the Opera House's 50th anniversary.

As the Opera House resumed operations, we also created formal and informal opportunities for staff to connect with each other. A series of online Lunch & Learn events focused on important topics (including climate change, featuring the producers of *Thaw*, see p94), while staff-led forums included a Global Goals-inspired book club and new Diversity, Inclusion & Belonging Hubs. See next page.

Year-round storytelling and internal content brought staff voices to the fore, connecting their work to the broader mission and strategy of the Opera House. Barking Mad Productions and Fremantle also produced a three-part documentary for the ABC about the inner workings of the Opera House to air in late 2022. The series, *Inside the Sydney Opera House*, featured a range of staff members revealing what it takes to bring this iconic building to life. The footage and interviews spanned a dramatic year of activity, from lockdowns and micro-weddings to the triumphant reopening of the Concert Hall.



Some of the Opera House staff who participated in the documentary, *Inside the Sydney Opera House*. From left, Anthony Carthew, Phillippa Martin-Reiter, Alan Croker, Ben Marshall, Louise Herron, Grace White and John Lomax. Photo by Ben Symons.



Some of the Opera House's social and environmental sustainability change makers. Photo by Nicola Rhind.

DI&B Hub

Building on the robust conversations that contributed to the Sydney Opera House's new Diversity, Inclusion & Belonging (DI&B) Strategy 2021-23, as well as the work of our passionate Global Goals staff groups, this year we launched a new forum for staff to discuss ideas, experiences and challenges related to diversity and inclusion.

Fittingly, the first event was held on March 21 – the United Nations International Day for the Elimination of Racial Discrimination, or Harmony Day.

Once a month, Opera House employees are invited to the DI&B Hub to discuss some of today's most pressing issues in a safe, welcoming environment. There is no set agenda, and no question is too large or small. The only requirement is that everyone comes with an open mind and curious attitude, as we work to foster a safe, inclusive workspace that values diversity of thought and experience. Wherever the conversations take us, we use the sessions as a way to empower us all to drive change.





Front of House attendant Judy Ashenden helping patron cloak items.
Photo by Ken Leanfore.

Safety, Health & Wellbeing

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

The Opera House continued to implement a range of COVID-19 safety measures through FY22, including a COVID-19 safety plan, vaccination policy and contact tracing team, as well as detailed protocols for managing suspected and confirmed cases.

COVID-19 controls were implemented and reviewed regularly to minimise on-site transmission. Controls included physical distancing and hygiene requirements such as signage, hygiene stations, a cleaning program, increased fresh air intake and upgraded air-conditioning filters, Perspex screens, reconfiguration of common spaces and reduced capacity in meeting rooms and lifts.

Work, health and safety was a critical priority as part of the Concert Hall renewal project, with assurance activities focused on the review of principal and sub-contractor safety systems, regular safety meetings and site inspections. There were no serious injuries on the project.

Concert Hall renewal works have improved health and safety in the venue, including:

- Reduced manual handling with automated seating wagons and stage risers.
- Improved access for workers and performers with extended stage wings, new catwalks and ladders.
- Safer load and weight handling systems with upgraded theatre machinery.
- Improved accessibility for visitors and patrons with new lifts and tunnel providing access to the Northern Foyers.

Prior to the Concert Hall reopening, risk assessments, safe work procedures and training were implemented to cover changes to the workplace such as new plant, equipment and machinery.

Across FY22, the Opera House achieved or exceeded almost all its safety targets, including more than 3,800 WHS training hours, 200 workplace inspections and 120 safe work procedures and procedure reviews, as well as 78 executive safety interactions.

New modules were developed and implemented for the Opera House's online safety management system database, SAFER, including hazard, incident, investigation, action management, workplace inspection and dashboard reporting, resulting in improvements to the safety management system. Additional modules will be implemented in FY23 including risk management, risk assessments and risk registers.

This year's staff Safety Week focused on mental health and wellbeing initiatives, including cancer prevention, mood and food, mindfulness and COVID-19. More than 300 people attended a series of online presentations and workshops, with a very positive response from staff.

Technology systems

Over the past year, the technology team ensured Opera House employees could work securely from home, as required, and that customers could engage seamlessly with our expanding digital content. As NSW emerged from lockdown, the emphasis shifted to hybrid working models, enabling employees to interact with colleagues and systems wherever they happened to be.

The team also improved operational and commercial processes, including starting to roll out Microsoft 365 and replacing the records management system. This required the rationalisation and optimisation of 15 years of legacy data and infrastructure.

We also sharpened focus on key projects, including: replacement of our end-to-end marketing technology stack, a collection of systems that includes a new website; and a new human resources information system with features such as employee records, recruitment, on-boarding and learning modules. These foundational projects are currently in design stages.

Continuing the focus on operational excellence, the technology team is migrating systems to the cloud to improve resilience and security. The team also completed or set in motion critical upgrades and enhancements to various cyber-security systems including automated patching, endpoint protection and anti-phishing services.

From a technology infrastructure perspective, we continued to upgrade the underlying network, as well as storage and computer systems, for improved performance and higher resilience. This includes the deployment of next-generation network infrastructure to cater to the needs of modern media delivery and live performance system requirements.



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

Policies

In FY22, the Opera House developed or updated the following policies, aligned with our strategic goals and core values.

Business Resilience Policy

Issued in August 2021, this policy sets out the principles, capabilities and processes required to ensure the ongoing efficacy of the Opera House's operations in the event of a major business disruption, emergency or crisis.

Smoke-Free Environment Policy

Issued in November 2021, this policy seeks to promote the health and wellbeing of workers and the Opera House's community by reducing the health risks associated with smoking and second-hand smoke, and aims to protect the environment from the negative impact of smoking.

Procurement Policy

Reviewed in December 2021, this policy covers expenditure for the procurement of goods and services and contains a commitment to sustainable procurement.

COVID-19 Vaccination Policy

In December, following extensive consultation, this policy was issued to reduce the risk of COVID-19 transmission, resulting serious health consequences and to keep workers and visitors safe. It was reviewed and reissued in March and June.

Staff Ticket Use Policy

Issued in June, this policy sets out when and how workers can buy or access tickets to events at the Opera House.

Minor policy reviews

As part of the Opera House's commitment to maintaining a strong policy governance environment, we completed minor reviews of the following policies to ensure they met compliance requirements, and that staff were supported and empowered to make decisions.

- Risk Management Policy
- Public Interest Disclosures Policy
- Information Security Management System Policy
- Asset Management Policy
- Information and Technology Use and Surveillance Policy

Future policy priorities

Work was undertaken on the development and review of the following policies, to be issued in FY23: Child Protection Policy; Fraud and Corruption Policy; and Alcohol and Other Drugs Policy.

Building



The renewed Concert Hall. Photo by Daniel Boud.

Building Overview

FY22 was our busiest year yet, culminating in the successful completion of the Decade of Renewal with the Concert Hall reopening in July 2022.

After seven years of planning and delivery, the Concert Hall represented the largest project of the renewal program. The venue was closed for a little under two and a half years, during which time the entire Opera House was also forced to close twice due to the COVID-19 pandemic lockdowns. The project faced a series of unprecedented challenges from global events, including COVID-19, supply-chain disruptions, the closure of the Suez Canal and the inability of international experts to travel to the site.

Despite these hurdles, lead contractor Taylor Construction and the rest of the project team rose to the challenge. There was universal acclaim for the high quality of the design and construction in the completed venue. The acoustic solution, developed by acousticians Müller BBM with ARM Architecture, received particular praise from Sydney Symphony chief conductor Simone Young, musicians, audiences and critics.

The refurbished Concert Hall provides independent, stair-free access to the venue including to the previously inaccessible northern foyers, and a selection of Disability Discrimination Act-compliant seating around the venue. This was complemented by additional access upgrades enabled by the NSW Government's Arts Maintenance and Upgrade (AMU) program.



Reinstalling the Concert Hall seating ahead of reopening. Photo by Anna Kucera.



Concert Hall stage during construction.
Photo by Chris Bennett.

The new Centre for Creativity, designed by architects Tonkin Zulaikha Greer, was completed in mid-2021, but with the Delta variant in full swing, the opening was deferred until early 2022. This project converted office space into a new learning area with inspiring vistas to the harbour, a learning space for people of all ages.

The Opera House closure allowed project management teams to implement a wide-ranging upgrade of existing security systems that had reached the end of their lifecycles. These systems keep people at the Opera House safe and secure.

Generous support from the AMU program was used for additional works across the House, from the refurbishment of dressing room facilities and implementation of new air quality monitoring to energy efficient lighting and other major projects.

The Western Forecourt waterproofing and paving project, developed and tendered during closure, commenced in late FY22. This project will address long-standing issues with waterproofing above the Lower Concourse. The project also provides the opportunity to replace rough “split” cobblestones with new smooth sawn cobblestones to provide better visitor amenity and address accessibility needs on the western side of the Forecourt. The works will be staged to mitigate the impacts on major events and will be completed in late 2023.

Several other access upgrades were delivered or commenced during the Concert Hall refurbishment that are important milestones in our commitment to barrier-free access to the arts, including:

- A high-quality corridor converted from back-of-house space linking the Box Office to the Southern Foyer of the Concert Hall.
- A new Changing Places facility, located from near the Box Office, for visitors with high support needs who are unable to use standard accessible toilets independently. This facility, of which there are only a few in the Sydney CBD, enables visitors with disabilities and their carers the additional space, assistance and specialised equipment needed to use the bathroom safely and comfortably.
- New accessible back-of-house facilities, including toilets and dressing rooms to support performers and other workers with access needs.

“On stage, the sound now has a beautiful bloom, and we can finally hear each section of the Orchestra clearly.”

– Emma Sholl, Associate Principal Flute,
Sydney Symphony Orchestra



Momentum builds

In the weeks leading up to the reopening of the Concert Hall, select groups of visitors were invited to experience the changes in person, including government representatives, foreign dignitaries, donors, trustees, heritage consultants, architects, acousticians, engineers, colleagues from fellow cultural organisations and other members of the extended Opera House family. As word spread, the Opera House also engaged with the community about the project through social media and email campaigns that achieved strong results.

The enthusiastic media coverage reflected the historic nature of the achievement. In-depth stories in *The Sydney Morning Herald* (SMH), Channel 9 News and the ABC built excitement for the return of audiences and artists after two years of renewal. On 14 July 2022, we hosted a media call with NSW Minister for the Arts Ben Franklin, members of the project building team and musicians from the Sydney Symphony Orchestra to lift the curtain on the venue’s completed transformation. More than 500 stories in top-tier national and international news outlets captured the warm response from industry, highlighted the significant acoustic improvements and underscored the investment in future-proofing the Concert Hall as a multi-purpose venue for generations to come. A front-page article in *The Sydney Morning Herald* noted the “respect for heritage with cutting-edge technological innovations”, extensive radio interviews spoke to the enhanced accessibility with a new passageway and lift, and a five-star review by the SMH’s Peter McCallum described the new sound as “immaculately clear, subtly astringent with fine layering, keen edge and polished textural detail”. The members of the orchestra were equally pleased.



Building Operations & Maintenance

The building operations and maintenance department is responsible for conserving the Opera House in line with our commitment to treasure and renew the building for future generations of artists, audiences and visitors.

Ongoing maintenance is supported by an annual grant from the NSW Government. Building assets require consistent and ongoing attention to remain in excellent condition and to ensure performances and other precinct operations are fully supported and building systems, equipment and assets are well maintained.

A total of 33,825 maintenance works orders were completed in FY22, including more than 24,287 planned preventive maintenance tasks. This was a reduction on previous years, reflecting the fact that the Concert Hall, our largest venue, was closed for renewal, as well as intermittent closures relating to the pandemic.

The building operations team continued to support the effective management of the pandemic, with increased cleaning and disinfection and continual monitoring and review of our ventilation systems. Maintenance contractor Equans helped kick off a project to reduce transmission risk with the installation of ultraviolet disinfection lighting in return air ducts for our venues.

We completed minor works and upgrades before the reopening of public-facing activities in October 2022. Notable works included:

- The makeover of male, female and accessible toilets on the Lower Concourse.
- A new access ladder in the Concert Hall organ loft.
- Replacement of the Joan Sutherland Theatre pit net.
- New carpet in Concert Hall dressing rooms and waterproofing in the Concert Hall Northern Foyer bar.
- Refurbishment of all outdoor seating.

Asset management

The Opera House has developed an asset management framework that complies and aligns with NSW Treasury’s Asset Management Policy. The framework ensures current and future assets and associated information systems are managed and aligned to achieve corporate goals.

We were successful in a joint bid with Deakin and Monash Universities for an Australian Research Council grant, part of the Green Chemistry in Manufacturing Training Centre scheme. The three and a half year project started in July and aims to provide the Opera House with a cost-effective solution for full refurbishment of the epoxy grouting installed throughout the tiled roof structure (411 lineal kilometres). The objective is to deliver a timely lowest-lifecycle cost and environmentally sustainable solution to minimise the ongoing deterioration of the sails tile lid elements.

In March 2022, the Opera House entered into a three-year structural health monitoring research agreement with the University of Sydney. This project will measure and evaluate any movement of the sails over time, offering insights into their behaviour under different environmental conditions such as high wind. The research will also consider the value of establishing a longer real-time monitoring regime for future maintenance and conservation.

The construction of a sails model, the last of the major 3D architectural models to be created for the building, was completed in late 2021. It was developed from legacy drawings and other surveys, and mapped against the recently completed shell surface tiling model. This model will provide us with more accurate information, with the ability to integrate 3D geometry and associated data to support capital works programs as well as the conservation and condition monitoring tracking of the structure.

As part of our technical documentation digitisation program, we scanned an additional 14,000 architectural/ engineering plans and 400 technical maintenance manuals for online access.



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

Celebrating Our Heritage

As the Opera House approaches its 50th anniversary in 2023, we are committed to ensuring its heritage significance – the building and its functions as a performing arts centre and community gathering place – is conserved and celebrated for current and future generations.

FY22 highlights included:

- We developed and launched the Opera House's inaugural Heritage Action Plan 2022-2025. The plan sets out our priorities and ambitions for heritage management over the next four years to meet business needs, manage heritage-related risks and implement the conservation management plan. The plan was launched in May with a stakeholder event and panel discussion on the intersection of art and architecture. The discussion was hosted by comedian and architecture enthusiast Tim Ross, with panellists Abbie Galvin (NSW Government Architect and member of the Opera House Conservation Council and Design Advisory Panel) and artist Angela Goh.
- We carried out essential conservation works and investigations on John Coburn's *Curtain of the Sun* and *Curtain of the Moon* tapestries. Commissioned by architect Peter Hall for the 1973 opening of the Opera House, and created by Australian artist John Coburn AM, the tapestries are among Australia's most significant large-scale artworks and occupy an important place in the Opera House's history. Hung in their original settings in the Joan Sutherland Theatre and Drama Theatre in May, several investigations were undertaken by an Opera House team with conservators and scientists from International Conservation Services, Artlab Australia and Sydney Analytical. The work will inform opportunities for further displays including exhibition for the 50th anniversary.



Tim Ross, Angela Goh and Abbie Galvin at the launch of the Heritage Action Plan. Photo by Cassandra Hannagan.

- We commissioned a digital artwork by Angela Goh to interpret the history of the Concert Hall's former acoustic reflectors, enabled by Tonkin Zulaikha Greer as part of New Work Now. The artwork, which fulfils a commitment of the Opera House's Renewal Interpretation Strategy, will be launched in late 2022. A separate commission, enabled by ARM Architecture, is also in progress. Additional New Work Now commissions have been enabled by Opera House contractors including Comvision, Quayclean and Taylor Construction.
- We commissioned 19 transcripts of more than 20,000 words and 15 hours of content from the Opera House's Oral Histories program. The program has gathered invaluable insights, stories and knowledge from past custodians about the Opera House's history, operations, building and artworks. One such custodian was Ahmet Mustafa, a carpenter who in 1969 worked at the Opera House with Angus and Coote, and who built and installed more than 380 acoustic doors throughout the building.
- We continued work on an on-site recognition of Peter Hall, the architect who completed Stage Three of the Opera House, including the interiors and glass walls. This included workshops about location, design and content of the recognition with a working group of representatives of Hall's family and colleagues, as well as members of the Opera House's Conservation Council and Design Advisory Panel. The project is due to be completed during the 50th anniversary year.

Upskilling, regular training and awareness raising are important parts of building heritage capabilities. We hosted our fourth Heritage Week in May with on-site and online activities. The program, framed around the theme of "curiosity", provided opportunities for staff to learn more about the Opera House's heritage and past, focusing on the 20th anniversary of the Utzon Design Principles, Opera House performance history, First Nations heritage and the Coburn tapestries. Highlights included: a keynote talk by Dr Terri Janke about her work empowering First Nations people to protect their art and culture through Indigenous cultural intellectual property protocols; mindfulness and architecture sessions in the Utzon Room led by Steve Pozel (Curious Collective); and Concert Hall renewal and Coburn tapestry tours. Throughout the year, the Heritage team also delivered conservation management plan briefings, internally and externally, an introduction to the Opera House's history and heritage as part of the staff orientation and induction program, and a short-form heritage training module.

Art collections & management

New artworks acquired or deaccessioned by the Opera House are archived using the Argus collections management database that records condition, location and value. A conservation review of the collection has been delayed due to COVID-19 restrictions and will be undertaken in 2023. In the meantime, we plan to lend more works currently in storage for exhibitions and educational purposes.

When most of the work had been completed in the Concert Hall Northern Foyer, we took the opportunity to clean John Olsen's mural, *Salute to Five Bells*, to remove any dust. We also repurposed the old acrylic "donuts" that were replaced with new adjustable reflectors as part of the Concert Hall refurbishment. The Opera House and Museum of Applied Arts and Sciences accessioned several donuts into their collections, and planning is under way for oral histories about their design and development.



Sydney Opera House. Photo by Hamilton Lund.

Security & Emergency Planning

The Opera House works closely with government agencies, law enforcement and other key stakeholders to enhance our security posture and operational preparedness.

Consulting and collaborating with key stakeholders, we maintain a high level of awareness to ensure a safe and secure venue and precinct for staff, artists, audiences and visitors.

Upgrades to security systems, supported by the NSW Government, are in the final stages of completion and many new capabilities are now functional. This has enhanced the Opera House's ability to operate in a modern environment, improving the capability of identifying any threats, and also to better facilitate everyday activities and major outdoor events.



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

Inspiring Positive Change



The Opera House sails lit for Global Citizen Live 2021.
Photo by Pat Stevenson for Global Citizen

Global Goals

Art and culture can drive positive change. The Opera House's mission includes to inspire and strengthen the community through everything we do.

We have an important role to play when it comes to building a better, more sustainable future for all. This is why, in 2019, we committed to the United Nations Sustainable Development Goals (the Global Goals) to address some of the world's most pressing issues: taking climate action, ending inequalities, enabling social justice and providing quality accessible education.

In FY22, with our partners, donors, and collaborators, we made steady progress in the areas of accessibility, education, environmental sustainability, diversity, inclusion and belonging and reconciliation. Some of the ways we embedded the Global Goals in our operations included:

- Expanding our family of Global Goals Partners from our initial partner Honeywell, with Dettol joining us to support many creative learning experiences in the new Centre for Creativity. Through this partnership, Dettol is also supporting us to extend the positive impact we can have to include and improve hygiene education for kids.
- Hosting the Australian chapter of Global Citizen Live for Global Goals Week 2021, featuring an acknowledgement of country by Cathy Freeman, a special performance by Delta Goodrem and call to climate action by Celeste Barber. The collective result was more than 60 million COVID-19 vaccines purchased, 157 million trees planted and US\$1.1 billion committed to climate, famine and COVID response efforts.

- Adding "Inspiring Positive Change" as a goal in employee performance and development agreements, aligning new strategies and plans so we can understand our impact holistically, and providing more than 1,000 hours of sustainability-related training to staff to demonstrate how our social and environmental sustainability work contributes to our mission.

- Establishing a new Global Goals planning and engagement function to elevate our sustainability commitments as we enter the Opera House's 50th anniversary year.

In acknowledgement of this work, the Opera House won the NSW Sustainability Award for Large Business Transformation. Audiences and visitors are also noticing the results, with 71% of respondents in a 2022 survey agreeing that the Opera House is committed to enabling positive social and environmental change.

Private Funding

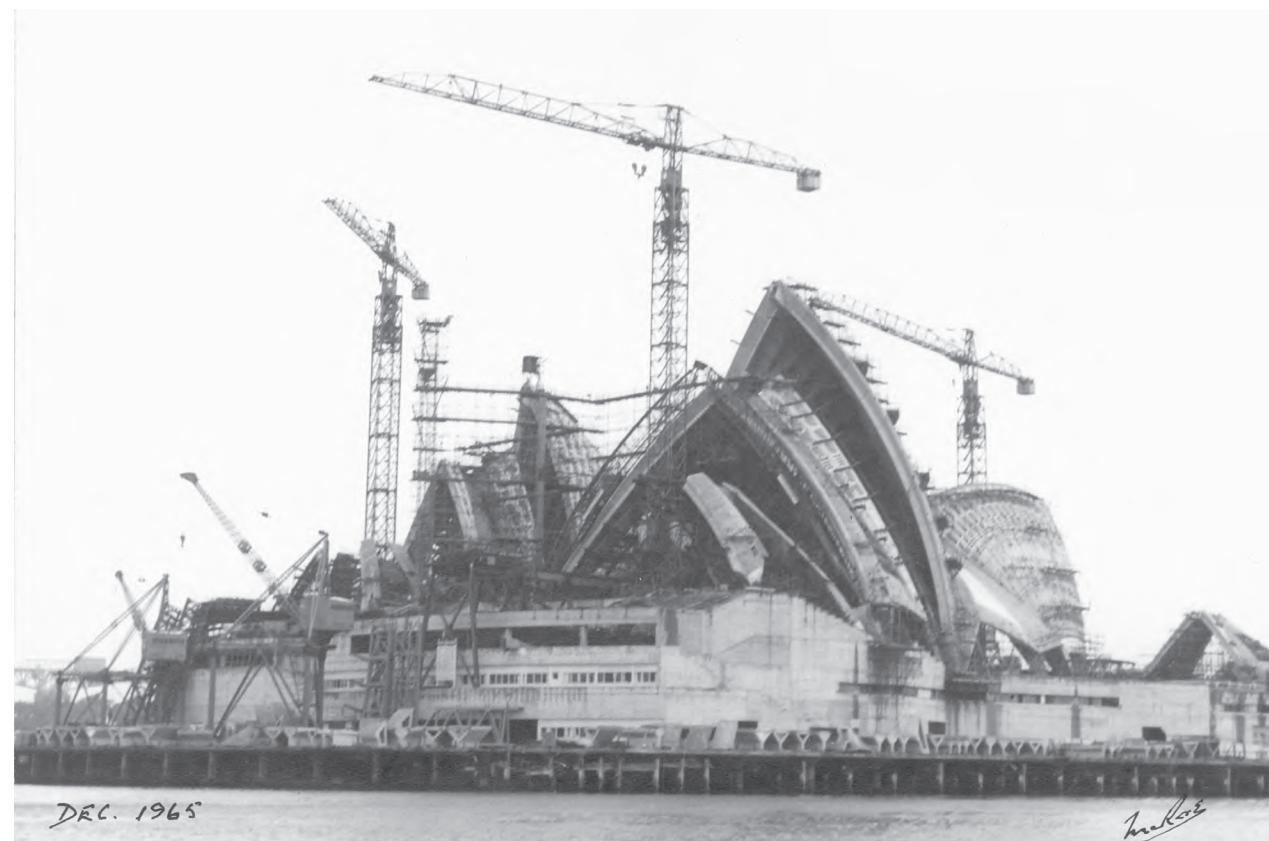
Private support has been at the heart of the Opera House since its inception.

The Opera House Appeal Fund was established in 1956, some 17 years before the building opened. The first philanthropy event secured more than half a million in today's dollars for the building's construction costs. Philanthropy has been integral to the Opera House's development ever since.

In 1957, the first Sydney Opera House Lottery went on sale. The final lottery was drawn in 1986, with more than \$100m raised over its 30-year history. The Opera House worked again with NSW Lotteries in 2013 in a one-off recognition of the 40th anniversary.

The first corporate partners joined the Opera House in the 1990s. For more than 25 years, Australian and global brands have made an invaluable contribution to the Opera House's economic and brand value.

Today, the Opera House's family of corporate partners and donors, along with the support of the community through regular appeals, makes a substantial contribution to our artistic programming, community engagement and the preservation and interpretation of our World-Heritage listed building through funding programs and projects that could not otherwise happen, elevating everything that the Opera House does. The 50th anniversary year is an opportunity to deepen that relationship even further.



Sydney Opera House under construction in December 1965.
Photo by Bill McRae.

Philanthropy

Our donors play a vital role in treasuring and renewing the Opera House for now, forever and for everyone. Their vision and generosity ensure the Opera House continues to uplift and inspire our community.

The Opera House embodies creativity in its building and the art it presents. Our Centre for Creativity donors help to share creative experiences in our new dedicated venue and online hub (see p35). Thank you to our founding donor the Yarranabbe Foundation and major donors Ove Arup Foundation, Turnbull Foundation, Boyarsky family and the Greatorex Fund.

Our New Work Now donors help us commission, create and present new works by Australian artists for diverse audiences (p37). Thank you to founding donor Professor Ross Steele AM, our New Work Now commissioning donors, partners and contractors, and our Idealist major donor group.

Everyone should be able to experience the Sydney Opera House, regardless of their circumstances. Our Access Program donors help make the site, building and the experiences we offer accessible to everyone in our community (p100). Thank you to our family of major donors and annual donors.

As part of the Concert Hall transformation (p32), the Peter Weiss Rehearsal Rooms are providing dedicated rehearsal spaces for artists. These enhancements were enabled by the late Peter Weiss AO, a major donor over many years. We also pay tribute to the late Neil Balnaves AO, a great friend of the Opera House. The Balnaves Foundation made it possible for more than 16,600 people living with disability or experiencing social and financial disadvantage to have an experience they may otherwise never have had.

Join us in thanking our donors on p 222.



Centre For Creativity.
Photo by Cassandra Hannagan.

Partnerships

The Sydney Opera House’s partners and sponsors share our passion for culture and innovation, and we are grateful for their contributions as we prepare to celebrate our 50th anniversary.

The Opera House also continues to seek partners to join efforts to inspire positive change in line with the UN Global Goals.

We acknowledge all our partners, particularly major partner Mastercard, which marked 10 years of Opera House support by renewing their commitment for a further three years.

FY22 highlights include:

- Dettol joined Honeywell as our second Global Goals partner. The two-year partnership aims to instill long-lasting hygiene habits in the next generation of Australians, with handwashing considered one of the most effective ways to reduce the spread of pathogens and prevent infections (Global Goal 6). The partnership supports experiences in the Centre for Creativity, supporting free creative play activities and bringing together art and wellbeing.
- The Honeywell Global Goals Partnership, now in its second year, is helping us develop a path to being climate positive by 2030 (Global Goal 13). We collaborated on online content to share our sustainability story and discuss how engineers can contribute to positive social and environmental change. We are also creating a new role in our finance team for First Nations graduates.

- JCDecaux renewed its commitment for three years, enabling us to promote and extend the reach of our programming across Sydney, in particular throughout the 50th anniversary year.
- We continued to collaborate with champagne partner G.H. Mumm as our opening night partner and to enhance on-site experiences through a bespoke bar to be rolled out across the year.
- LEGO Australia ornamented the Forecourt in December with four giant Christmas baubles made entirely of LEGO® bricks. This event generated almost 300,000 impressions via our social channels alone. LEGO Australia also renewed its partnership for another 12 months.
- In early 2022, we worked with Red Bull on a unique piece of content featuring parkour athlete Dom di Tommaso, a four-minute clip in which he performed a back flip at the highest point of the Opera House sails. Released in May, the clip amassed 5.43 million impressions within 24 hours and earned widespread media attention. The project aimed to engage Red Bull’s target audience of 18-35 year olds, encouraging them to perceive the Opera House as a contemporary hive of culture and activity.

Global Citizen Live

In spring 2021, with much of Sydney locked down, the Opera House hosted the Australian chapter of a unique worldwide event.

Global Citizen Live, a 24-hour broadcast featuring the likes of Billie Eilish, Elton John, Paul Simon, Jennifer Lopez and Ed Sheeran, was a once-in-a-generation day of unity calling on world leaders, philanthropists and corporations to defend the planet and defeat poverty. Taking place on September 25-26, the marathon broadcast was part of Global Citizen’s year-long campaign to kickstart global recovery from the COVID-19 pandemic. Alongside participants in New York, Paris, Lagos, Rio de Janeiro, Los Angeles, London and Mumbai, Delta Goodrem represented Australia from the steps of the Opera House. Her performance, featuring special appearances by Hugh Jackman, Cathy Freeman and Celeste Barber, was framed against a sails lighting montage on both the eastern and western sides of the Opera House. The live stream was watched by more than 95 million people worldwide. And the impact was clear: commitments of more than US\$1.1 billion, 157 million trees and 60 million COVID-19 vaccines were announced during the event as a result of partnerships between government, philanthropy, non-governmental organisations and the private sector.

This multinational collaboration aligned perfectly with the values of the Opera House, where our commitment to the United Nations Sustainable Development Goals is embedded in everything we do.



“It’s no secret that Aussies love to explore the world, but there’s no place like home. We want to make sure the wonders of our home are protected and available for future generations.”

– Hugh Jackman

Diversity, Inclusion & Belonging

Our vision for diversity, inclusion & belonging is that the Opera House – who we are and everything we do – reflects and respects the diversity of the community.

We launched our first DI&B Strategy 2021-23 in September, the result of 15 months of collaboration and discussion, setting out the positive change we want to drive over the next two years as we approach the 50th anniversary in 2023 and beyond. The strategy encompasses diversity and inclusion in all forms and sets out a plan for fostering a safe and inclusive workplace, broadening and deepening our engagement with the community, and making the building more accessible and inclusive.

We took the following steps in FY22 towards embedding this strategy across all we do:

- Established two ongoing roles to guide our commitment to DI&B:
 - Head of Inclusion to lead the organisation's direction, hold us accountable individually and collectively, and provide subject matter expertise to build our organisational capabilities.
 - Community Engagement Manager in our programming team to build meaningful and reciprocal relationships at a grassroots level with underrepresented artists, and reduce barriers to participation for artists, audiences and participants.
- Hosted formal and informal learning opportunities to build staff understanding of the lived experience of diversity, and inclusive capabilities. This included almost 240 staff completing DI&B training with D&I expert Gail Symons (starting with our front-line teams, including front of house and security, in recognition of the significant and positive impact they can have on patrons and visitors, this training will be completed by all staff in early FY23), and Lunch & Learn events throughout the year, including a panel on intersectionality at work, and talks on living with invisible disability, and autism and neurodiversity inclusion in the workplace. Our diversity and inclusion related training hours increased to 1000 from 650 hours in FY21.
- Established a monthly DI&B Hub, as a safe space where DI&B ideas, experiences and challenges are openly shared by staff. (see p71)
- Delivered staff training on key policies (Respectful Workplace Behaviour; and Resolving Workplace Grievances).
- Made significant progress in evolving our recruitment and onboarding, including refreshing processes and forms, and commencing a major upgrade of human resources systems. We also commenced development of a holistic DI&B career program to provide career paths across the organisation and launched a social media campaign that shares the stories of our staff, our workplace culture and the variety of roles available at the Opera House.
- Shared our DI&B journey with industry colleagues through presentations and representation on panels, including at Opera is Coming Out at WorldPride21 and the Australian Museums & Galleries Association National Conference 2022.
- Included DI&B as a guiding principle in our new Artistic and Visitor Experience & Engagement strategies, as we embed DI&B into operations, content, products and services.
- Continued to deepen our engagement with the community by providing a stage for diverse artists and voices that spark conversations about the issues that matter, including All About Women, True Grit, Global Citizen Live and *Yarrkalpa - Hunting Ground 2021*.
- Established a new mentorship program for First Nations and culturally and linguistically diverse writers with Western Sydney-based literacy movement Sweatshop, with our talks & ideas festivals, Antidote and All About Women.
- As part of our Decade of Renewal, completed major accessibility upgrades including new lifts, passageways and seating, and opened the new Centre for Creativity so that more people can access the Opera House.
- Through this work and more, we increased the inclusion and diversity score in our employee engagement survey from 77% in 2020 to 83% in 2021.



Amani Haydar, *Girls Are Coming Out Of The Woods*, All About Women 2022. Photo by Jess Gleeson



Thaw

Suspended high above Sydney Harbour, a woman scrambles to protect a 2.7 tonne piece of ice from the elements as it slowly melts into the water below.

Over three days in January, crowds lined the Western Broadwalk to witness the world premiere of *Thaw*, an ambitious, urgent work by Legs on the Wall, co-presented by the Sydney Opera House and the Sydney Festival.

Also broadcast live on the Opera House's Stream online platform, this stunning performance spanned eight hours each day as the ice disappeared in the summer heat. To accompany the installation, we presented *Enough Talk*, a set of climate change-focused soapbox mini-speeches. *Thaw* combined beauty with environmental alarm, encouraging visitors to reflect on their role in the unfolding climate emergency. At the Opera House, we believe art and culture can drive positive change, which is why we will provide the stage for artists to explore the issues that matter. As *Time Out* put it: "Part art installation, part performance art, and part slow-drip suspense thriller, *Thaw* delivers a climate change message you won't soon forget."



Sydney WorldPride - Human Progress Pride Flag.
Photo by Daniel Boud.

Environmental Sustainability

The ambitious targets set out in our Environmental Action Plan (EAP) 2020-23 ensure the Opera House continues to be recognised as a leader in environmental sustainability.

During FY22 several significant goals were met, including:

- Eliminating single-use plastic takeaway packaging from all venues and restaurants;
- Achieving a 90% recycling rate for operational waste, 5% better than the EAP target;
- Maintaining a 90% recycling rate for Renewal and construction waste, 10% better than EAP target;
- Reducing electricity consumption by 25%, five per cent better than target;
- Reducing office paper consumption by more than 50%; and
- Reducing our annual carbon footprint by 20%.

We also completed the green star performance project, targeting a 6-star green star rating, and submitted it to the Green Building Council Australia for assessment. We look forward to the final assessment in FY23.

Sustainable event management

This year we launched a project to achieve compliance with the international standard for sustainable event management. Focusing initially on outdoor events, including Vivid LIVE, the project aims to embed environmental and social sustainability into the planning and delivery of Opera House events. For the first time, Vivid LIVE included a voluntary carbon offset option in the ticket purchase path, supporting the festival's carbon-neutral commitment. More than 1000 legally protected native trees were planted to revegetate land in northern NSW and provide habitat for koala populations.

Building staff coordinated a food drive throughout the festival to collect non-perishable food. Six boxes of food were donated to OzHarvest to support vulnerable members of the community in the inner-city. For the first time, we set a waste recycle target of 90% for the festival. Quayclean Waste Warriors led the project, supported by the introduction of reusable drinkware and elimination of single-use plastic cups. The festival achieved a recycling rate of 96%, the highest rate to date for an Opera House event.

Environmentally aware staff culture

The Opera House's Sustainable Environment Action Leaders (SEALs) hosted several thought-leadership discussions in FY22. To celebrate Earth Hour, we heard from Legs on the Wall's Joshua Thomson and Cecily Hardy about the need for an artistic response to the climate emergency. On World Environment Day, Jimmy Stanton-Cooke, co-founder of the charity HalfCut, spoke to staff about the importance of regenerating the Daintree in partnership with the Eastern Kuku Yalanji people. Opera House staff celebrated other important environmental dates throughout the year, including National Recycling Week in November and Plastic Free July. We also launched a new environmental management training program for contract managers and supervisors, focusing on environmental risk management and compliance.

The environmental sustainability team represented the Opera House as guest speakers at events hosted by the Biennale of Sydney, Green Music Australia, NSW Department Planning and Environment, the Venue Management Association and City of Sydney's Sustainable Destination Partnership.

Resource efficiency and risk management

The July reopening of the Concert Hall marked the end of the Decade of Renewal capital works program. The Concert Hall refurbishment project maintained a recycle rate of more than 90%, exceeding the EAP target. The spirit of this achievement was reflected in William Barton's decision to make 60 pairs of clapsticks from pieces of the old stage. Those clapsticks were used for the world premiere of his new composition, *Of the Earth*, the first notes to be heard inside the renewed Concert Hall.

In FY22, we recycled 90% of operational waste from offices, restaurants, venues and events. A review and update of the environmental risk register and associated environment management plans was undertaken in collaboration with building operations and resident contractors. This work was undertaken in conjunction with a review of site-wide chemical storage and the subsequent development of new chemical management guidelines.

We also developed a new sustainable procurement framework in collaboration with the Opera House finance team. This was used to procure a contractor for the Western Waterproofing and Paving Project. Successful tender Seymour Whyte's bid included an innovative proposal to reuse, rather than recycle, the granite cobblestones from the Forecourt. The early stages of the project achieved a 99% diversion from landfill for construction waste.

More data on resource efficiency can be found in the Appendix on p 202.



Quayclean Waste Warriors.
Photo by Daniel Boud.

Reconciliation Action Plan

The Opera House's vision for reconciliation under its Reconciliation Action Plan (RAP) is to foster a shared sense of belonging for all Australians.

Over the past two years, we have reaffirmed and strengthened our commitments to diversity, inclusion and equity. The RAP is central to these objectives. We have extended the current RAP to 2023 to align our new reconciliation, environment, accessibility and DI&B action plans as the organisation sets its strategic direction in the 50th anniversary year.

FY22 highlights include:

- The Opera House delivered formal and informal learning and engagement opportunities to build cultural awareness and competency among staff, such as:
 - More than 560 training hours with BlackCard, Arrilla and cultural awareness e-learning in our new staff induction.
 - Tours of the Australian Museum's ground-breaking *Unsettled* exhibition; a Tribal Warrior cultural cruise for National Reconciliation Week; plus talks with Gamilaroi woman Kylie Captain about her first book, *Dream Big and Imagine What If*, and Worimi man Joshua Brown on the topic of healing country with the Royal Botanic Gardens for NAIDOC Week.

- We celebrated Australia's oldest culture on site and online across a variety of genres, including:
 - *Yarrkalpa – Hunting Ground, 2021*: two years in the making, the Vivid LIVE lighting of the sails by the Martumili Artists and Sydney-based creative technologists Curious brought to life the Parngurr community and its surrounding landscapes on the Opera House sails, with an accompanying soundtrack by Electric Fields featuring the vocals of Martu Artists.
 - The 10th year of All About Women was co-curated for the first time, by Head of Talks & Ideas Chip Rolley and Larissa Behrendt AO. Alongside talks by First Nations leaders, illustrations for the festival were created by Warumungu/Wombaya artist Jessica Johnson of Nungala Creative.
- Yinarr Maramali, a collection by Gomeroi yinarr (women's) business based in Gomeroi country (Tamworth) was presented as part of the Uncovered program, which showcases Australian products in our on-site and online retail shop.
- The Opera House engaged Terri Janke and Company to support the development of the First Nations heritage project and develop tools and processes to build staff capabilities for collaborating with local First Nations communities through meaningful, ongoing relationships.



William Barton in the Concert Hall.
Photo by Daniel Boud.

Accessibility

The Opera House is providing greater access to more of the community than ever. The Concert Hall refurbishment allowed us to provide additional accessible seats, a new passageway and elevators. We also opened a new Changing Places facility, located near the Box Office, for visitors with high support needs who are unable to use standard accessible toilets independently.

In FY22, we scheduled 74 accessible performances, including 29 Auslan-interpreted; 10 audio-described; 25 captioned, open and closed; nine sensory (relaxed); one integrated (BSL/captioned). In total, 90 accessible tickets were booked. Not all performances required patrons to book a dedicated price type, so the uptake of these services cannot be strictly quantified. This affords patrons privacy and provides equality within the booking process.

In December 2021, we released a video highlighting the True Grit program, a collaboration between The Australian Ballet and Lifestart targeted specifically to young adults with disability. True Grit uses dance to foster employment skills, participants' self-confidence and general wellbeing. Due to lockdown restrictions, the program moved online while maintaining a high level of participant engagement and satisfaction. Nineteen participants participated in six digital workshops.

Lunch & Learn talks gave staff the chance to hear from industry colleagues living with disability, including: Heath Wilder, an autistic person, ticketing specialist and current co-chair of the Neurodiversity & Mental Wellness Tessitura Community Group; and the Opera House's Chief Customer Officer, Jade McKellar, reflecting on her 25-year journey with multiple sclerosis.

Other highlights include:

- Accessibility Awareness training for more than 200 staff across seven sessions.
- Sammy Pinto joined the recording and broadcast team for Vivid LIVE in June for Creatability, a partnership between Create NSW and Accessible Arts.
- Hearing Matters Australia consulted on the usability of hearing loops and FM systems across all available venues, ensuring that people with a lived experience are placed front and centre in our feedback process.
- An \$80,000 grant for a workplace capacity building project to create employment opportunities for young people living with intellectual disability.
- The Opera House became a Silver Member of the Australian Network of Disability.
- Our first Auslan-interpreted Vivid LIVE concert and stand-up comedy show in June.



New lift in construction for Concert Hall Northern Foyer.
Photo by Chris Bennett.

Organisational Chart

Minister for the Arts The Hon. <u>Ben Franklin MLC</u>			
Sydney Opera House Trust Chair <u>Lucy Turnbull AO</u>	Department of Enterprise, Investment and Trade Secretary <u>Amy Brown¹</u>		
Sydney Opera House Trust Staff Agency CEO <u>Louise Herron AM</u>	Executive Director, Corporate Services & CFO <u>Jon Blackburn</u>	Executive Director, People & Government <u>Kya Blondin</u>	Executive Director, Building, Safety & Security <u>Ian Cashen</u>
Director, Strategic Engagement <u>Jessica Gooch</u>	General Counsel & Director, Risk <u>Jemille King</u>	Director, Office of the CEO <u>Hugh Lamberton</u>	Director, Production & Events <u>Hannah Mason</u>
Chief Customer Officer <u>Jade McKellar</u>	Director, Programming <u>Fiona Winning</u>		

¹ Prior to 1 April 2022, the Sydney Opera House was within the Department of Premier and Cabinet: Department of Premier and Cabinet Secretary Tim Reardon until 6 October 2021; Michael Coutts-Trotter 7 October 2021-31 March 2022; Department of Enterprise, Investment and Trade Secretary Amy Brown from 1 April 2022.

Executive Team



Louise Herron AM
CEO
Qualifications: BA, LLB (Sydney University), LLM (London University), GAICD

Louise Herron has been CEO of the Sydney Opera House for 10 years, after careers as a lawyer and corporate adviser. Louise has delivered a far-reaching decade of renewal that came to fruition this year despite an unprecedented period of pandemic disruption. Her focus on opening up the Opera House to more of the community has led to a broader, more diverse range of programming and other experiences to welcome more visitors in person and online. Renewal has also included the largest and most transformative series of building works since the Opera House opened almost 50 years ago. The upgrades, totalling more than \$300 million, have touched all corners of the building and opened new spaces to the public – from the removal of vehicles on the Forecourt to the new Centre for Creativity and Yallamundi Rooms function centre, as well as significant improvements for visitors with limited mobility. The final renewal project was a two and a half year refurbishment of the Concert Hall, which reopened in July to great critical acclaim. Ahead of its 50th anniversary in 2023, the Opera House is preparing to invite the whole community to a program of special performances and activities to celebrate the past, present and future of Australia’s favourite building.



Jon Blackburn
Executive Director Corporate Services & CFO
Qualifications: BBus (Kuringgai CAE), Member Institute Chartered Accountants

Jon joined the Opera House in 2017. He is responsible for the finance, technology and private funding teams at the Opera House. Jon has more than 30 years’ global experience in the financial, property and professional services sectors. After starting his career at Price Waterhouse, he moved into financial services with senior roles at Macquarie Bank and was later CFO for Lloyds Bank businesses in Asia. Most recently, he was the global CFO at a family-owned global design and build services business.



Kya Blondin
Executive Director, People & Government

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

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

Kya started her career in the media and screen sectors and has about 20 years' experience in arts-based public sector entities, including in governance and policy, stakeholder management, government relations, and screen-based production, audience and industry development.



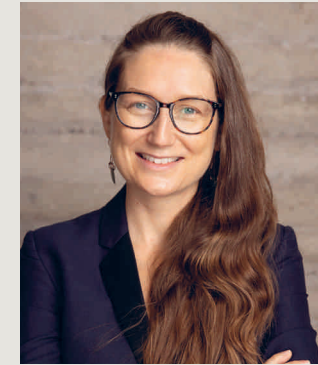
Ian Cashen
Executive Director, Building, Safety & Security

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

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

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

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



Jessica Gooch
Director, Strategic Engagement

Qualifications: BA (University of Newcastle-Upon-Tyne),
 DELF (École Suisse International Paris)

After joining the Opera House in 2015, Jess worked in several senior communications roles before being appointed Acting Director, Engagement in June 2020, overseeing the marketing, communications and strategic events teams during a time of significant challenge as a result of the COVID-19 pandemic. In a newly created role, Jess leads strategic engagement activities as the Opera House approaches the end of its Decade of Renewal and milestone 50th anniversary year. This includes championing the Opera House's commitment to the UN Global Goals and to inspiring positive change in areas including: environmental sustainability; diversity, inclusion and belonging; accessibility; reconciliation; and education.

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



Gemille King
General Counsel and Director, Risk

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

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

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



Hugh Lamberton
Director, Office of the CEO

Qualifications: BA Hons (University of Queensland)

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



Hannah Mason

Director Production & Events

Qualifications: BA Hons (University of Cardiff)

Hannah joined the Sydney Opera House in 2021 as the Project Lead for the Opera House's 50th anniversary, and in 2022 was appointed Director, Production & Events. Her portfolio includes Venue & Event Sales, Production Services, Event Operations & Planning and Recording & Broadcast.

Hannah has more than 30 years' experience across the arts, talent management, digital marketing, and production and stage management fields. From 2015 to 2021 Hannah was General Manager at Sydney Philharmonia Choirs (a Sydney Opera House resident company) and her earlier roles have included Group General Manager at talent management company, Artist & Entertainment Group, General Manager at web and digital marketing agency, The Web Showroom. Prior to emigrating to Australia, Hannah spent 10 years working in stage and technical production management roles in the UK, including London's West End.

Hannah was a non-executive member of Sydney Philharmonia Choirs from 2011 to 2015, and is a current board member of Ensemble Offspring.



Jade McKellar

Chief Customer Officer

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

Jade was appointed Chief Customer Officer in January 2022 to drive exceptional end-to-end customer experience and strategy spanning all customer touchpoints.

As Chief Customer Officer, Jade is responsible for extensive tour operations, ticketing, visitor services, access, retail, and the Opera House's award-winning bars and restaurants. She also leads marketing and communications for Australia's most valuable brand.

Jade first joined the Opera House in 2013 and has held several senior positions including General Manager, Tours and Retail, and Director, Visitor Experience.

Before Sydney Opera House, Jade's 20-year career in tourism, attraction management and customer experience has included roles as the General Manager, Sydney Aquarium and General Manager, Sydney Tower, before being appointed Head of Sydney Attractions for Merlin Entertainments Group where her responsibility broadened to include the management of six attractions drawing more than 2.5 million paid visitors annually.

Since 2014, Jade has served as a councillor on the Tourism Industry Councillor, is a founding member of the Sydney Visitor Collective, and a member of the 24 Hour Economy Advisory Group (Creative Industries).

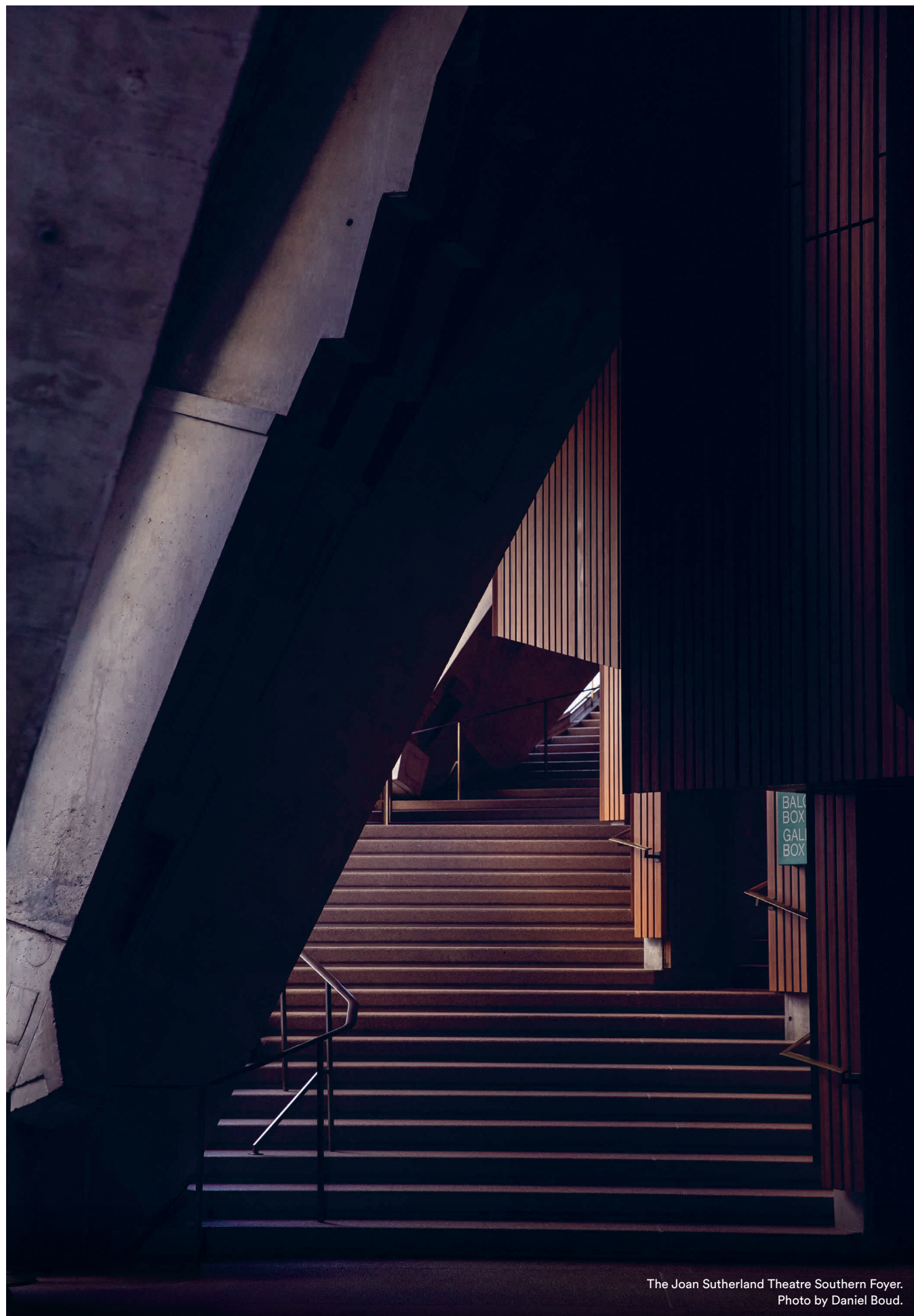


Fiona Winning

Director, Programming

Qualifications: BA (University of Queensland)

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



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

Corporate Governance

The Trust

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

Objectives and role

The Trust's objectives are to:

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

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

The Trust's role includes:

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

Committees, memberships, attendances

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

This year, David Campbell OAM was appointed as a Trustee (1 January 2022 to 31 December 2024) and Kevin McCann AO was renewed for a second Trustee term (1 January 2022 to 31 December 2023). Anne Dunn resigned effective 31 December 2021 to take up the role of Executive Director & Co-Chief Executive Officer of the Sydney Theatre Company.

Agenda items for the five Board meetings held in the period included: COVID-19 impacts and response; capital works and contracts, including the Concert Hall and Centre for Creativity projects; security systems upgrade; FY22 and FY23 budgets; asset maintenance; emergency management and evacuation planning; power supply; Sydney Opera House Presents (SOHP) programming; 50th anniversary program; digital engagement; resident company contracts; delegations; financial performance and statements; visitor experience; food and beverage; tours; Statement of Business Intent; Trustee code of conduct review; board committees review; and Chief Executive Officer performance.

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

Audit and Risk Committee

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

Five meetings were held this year, with key agenda items including: COVID-19 impacts and response; enterprise risk management; FY22 and FY23 budgets; financial performance; sustainable operating model; SOHP programming; 50th anniversary program; quality assurance and improvement and reports (internal audit); delegations; internal controls; financial statements; meetings with the Audit Office of NSW; work health and safety performance; Statement of Business Intent; asset maintenance; customer feedback; cyber security; emergency management and evacuation; industrial relations; food and beverage; tours, retail; climate risks and action; records management; financial management processes; workforce planning; trade mark protection; and capital works, including the Concert Hall project.

Building and Heritage Committee

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

Four meetings were held, with key agenda items including: COVID-19 impacts and planning; capital works and contracts, including the Concert Hall and Centre for Creativity; FY21-FY23 asset maintenance program; security projects; financial status and progress of building projects; maintenance contracts; climate risks and actions; Strategic Building Plan update; power supply; and the Design Advisory Panel (DAP) and Conservation Council.

Conservation Council

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

Four meetings were held, with key agenda items including building renewal, covering the Concert Hall works, Centre for Creativity and Box Office Foyer entry; precinct activities and events and associated infrastructure; DAP; Conservation Management Plan implementation; Heritage Action Plan 2022-25 approval; interpretation strategies, including heritage principles for the recognition of people and events, including architect Peter Hall and other significant people; building conservation and maintenance; archaeological management; heritage awareness and training; planning and heritage approvals; strategic building plan update; climate risks and actions; and the Opera House’s 50th anniversary program. In addition, Conservation Council members continued to work closely with the DAP and met outside of formal meetings to review various matters.

Design Advisory Panel (DAP)

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

Agenda items for the four meetings and three workshops held this year included: capital works projects, including the Concert Hall, Centre for Creativity, Box Office Foyer entry and western waterproofing and paving; strategic building plan update; heritage principles for the recognition of people and events, including architect Peter Hall and other significant people; precinct events and activities and associated infrastructure; and 50th anniversary program.

Visitor Experience Committee

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

Two meetings were held, with key agenda items including: Visitor Experience Strategy 2021-24; 50th anniversary program; engagement activities; customer feedback, insights and trends; accessibility; food and beverage; tours, including new experiences and collaborations; retail; benchmarking; and key performance indicators.

Trust and Committee Attendance

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

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

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

Trustees

Trust Members as at 30 June 2022



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

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

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



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

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

**David Campbell OAM**

Joined the Trust on 1 January 2022. He is serving his first term to 31 December 2024.

David is a highly accomplished singer, stage performer and television/radio host. He was a founding member of the Hayes Theatre Co and has served as Artistic Director of the Adelaide Cabaret Festival. He has won four Helpmann awards, as well as ARIA and Sydney Theatre awards. David co-hosts the Nine Network's national Today Extra show, as well as the annual Carols by Candlelight broadcast. In 2019, he was awarded the Medal of the Order of Australia in recognition of his service to entertainment and the arts.

**Michael Ebeid AM**

Joined the Trust 1 January 2018 and is serving his second term to 31 December 2023. He is Chair of the Visitor Experience Committee.

Qualifications: BBus (Charles Sturt University)

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

He was previously Group Executive, Telstra Enterprise (2018-20). In this role, he was responsible for revenues in excess of \$8 billion and 7,000 employees across 22 countries. Prior to Telstra, Michael was CEO and Managing Director of SBS (2011-18), where he significantly evolved the public broadcaster's portfolio with four distinctive TV channels, an extensive in-language radio offering and new market-leading digital services like SBS On Demand.

**Kathryn Greiner AO**

Joined the Trust 1 January 2018 and is serving her second term to 31 December 2023. She is a Member of the Visitor Experience Committee.

Qualifications: BSocWk (University of NSW), LittD hc (University of NSW)

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

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

**Deborah Mailman AM**

Joined the Trust 18 February 2015 and is serving her third term to 31 December 2023. She is a Member of the Visitor Experience Committee.

Qualifications: BA (Queensland University of Technology)

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

**Kevin McCann AO**

Joined the Trust 1 January 2019 and is serving his second term to 31 December 2023. He is a Member of the Audit & Risk Committee.

Qualifications: BA, LLB (Hons) (Sydney University), LLM (Harvard University), FAICD

Kevin is Chair of Telix Pharmaceuticals, China Matters and Blueprint Institute. He is a Presiding Pro Chancellor of the University of Sydney as well as a Member of Champions of Change, the Council of Barker College and the Tennis Australia Nomination Committee. Kevin is a Director of the Origin Foundation Pty Limited, Sydney Harbour Conservancy Limited and the Australian Haydn Ensemble. He is a former Chairman of Macquarie Group Limited and Macquarie Bank Limited, Origin Energy Limited, Healthscope Limited and the Sydney Harbour Federation Trust. Kevin was a Partner of solicitors Allens Arthur Robinson (now Allens) and Chairman from 1995 to 2004. He was awarded a Member of the Order of Australia for services to the law, business and the community in 2005.

**Kylie Rampa**

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

Kylie was appointed as Chief Executive Officer at QIC in April 2022. QIC is one of the largest institutional investment managers in Australia, with \$96 billion in funds under management. QIC is a long-term specialist manager in alternative assets, offering infrastructure, real estate, private capital, liquid solutions and multi-asset investments.

Kylie has more than 25 years' experience in investment management, particularly in real assets. Her expertise spans private markets, particularly real estate, and private and public capital markets, real estate development, asset management, mergers and acquisitions, business strategy, and operations. Prior to joining QIC, Kylie was Group Head of Investments at Lendlease, and a member of the global leadership team and global investment committee, with responsibility for driving the group's global strategy to grow Lendlease's funds under management and strategic capital partnerships. Kylie also spent 13 years at Macquarie, across Australia and the USA, and at various stages in her career worked at Gandel Group, AMP and Schroders.

**Jillian Segal AO**

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

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

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

Jillian is currently a Director of Rabobank Australia Limited and Chair of the Independent Parliamentary Expenses Authority (IPEA). She has also served as a member of the Council of the Order of Australia (July 2020-22), Federal Government's Remuneration Tribunal (2010-14), President of the Administrative Review Council (2005-09), and a member of the Major Performing Arts Board of the Australia Council (2002-08).

Jillian received the Centenary Medal in 2003, Member of the Order of Australia in 2005, UNSW Alumni Award in 2005 and Officer of the Order of Australia in 2019. She was awarded an honorary Doctor of Laws degree by the University of NSW in May 2022.

**Phillip Wolanski AM**

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

Phillip is the Managing Director of Denwol Group, a property development and investment company. He was a Director of the National Institute of Dramatic Art (2001-07) and served on the Sydney Opera House Trust Library Committee for a number of years before becoming its Chairman (1992-97). Phillip was a Board Member and the Vice-President of Hakoah Club (1997-2006), Director of Football Federation Australia Limited (2003-15) and Head of Delegation for the Socceroos (2004-14). Phillip is Co-Chair of the Hakoah Club Building and Development Committee overseeing the redevelopment of the White City complex in Sydney's eastern suburbs into hub for sports and communal facilities.

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

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

Financials & Reporting



Financial Overview

Financial Results

General operations	2022 \$'000	2021 \$'000
Revenues		
NSW Government annual endowment	15,361	15,014
Performance	25,893	16,810
Precinct	8,474	4,902
Private funding	4,886	3,962
COVID-19 support	25,977	50,424
Other	2	599
Total revenue – general operations	80,593	91,711
Expenses		
Performance	(35,307)	(26,247)
Precinct	(5,098)	(5,130)
Private funding	(1,704)	(1,851)
Corporate costs	(51,933)	(48,797)
Total expenses – general operations	(94,042)	(82,025)
Surplus / (deficit) from general operations	(13,448)	9,686

Building Activities	2022 \$'000	2021 \$'000
Revenues		
Building maintenance – government grant	28,896	29,079
Building Renewal – government grant and other funding	38,802	109,740
Other	549	250
Total revenue – building activities	68,247	139,069
Expenses		
Depreciation and amortisation	(13,413)	(11,786)
Other expenses	(33,390)	(26,492)
Total expenses – building activities	(46,802)	(38,278)
Surplus / (deficit) from building activities	21,444	100,791
Net result for the year as per the audited report statement of comprehensive income	7,996	110,476

Financial Overview

The table above shows that the Opera House’s income comprises self-generated revenue from multiple sources, as well as grants from the NSW Government.

The group result for the year was a surplus of \$8.0m, comprising:

- A loss of (\$13.4m) from general operations. This was slightly worse than budget and \$23.1m worse than FY21, mainly due to the receipt from the NSW Government in FY21 of \$18m for anticipated FY22 COVID-19 impacts and the timing of insurance proceeds.
- A surplus of \$21.4m from building activities, including the final capital grants for the Stage 1 Renewal program and our ongoing strategic asset management grants. Note that as capital works are capitalised as fixed assets, the Opera House generates higher surpluses at times of higher construction activity, with renewal grants in FY22 of \$38.8m far lower than \$109.7m in FY21, as activity on the Renewal Works drew to a close.

General operations

FY22 total revenue totalled \$80.6m. Of this, \$41.4m (51%) was received from the NSW Government for general operations being:

- \$15.4m annual operating endowment.
- \$26m of insurance payments from Treasury Managed Fun (TMF). In line with Government requirements, TMF payments are recognised in the financial year in which they are received. Payments for claims made before (but received after) 30 June 2022 will be included in the FY23 operating result.

The remaining \$39.3m (49%) was self-generated (compared to 90% being self-generated pre-COVID-19). This reduction in self-generated revenue was largely due to the precinct being closed between July and September 2021, but was largely supported by insurance claims received for lost commercial revenues through TMF.

Key drivers of self-generated revenues in FY22, mainly in the second half when the precinct was fully open, included:

Performance activities \$25.9m, up 54% on FY21 (when theatres reopened from November 2021)

- Gross box office revenue from the Opera House’s own programming of \$13.2m.
- Theatre services revenue of \$5.9m.
- Ticketing revenue of \$1.6m.
- Venue hire revenue of \$2.5m.

Precinct activities \$8.5m, up 73% on FY21 (when the precinct reopened from October 2021)

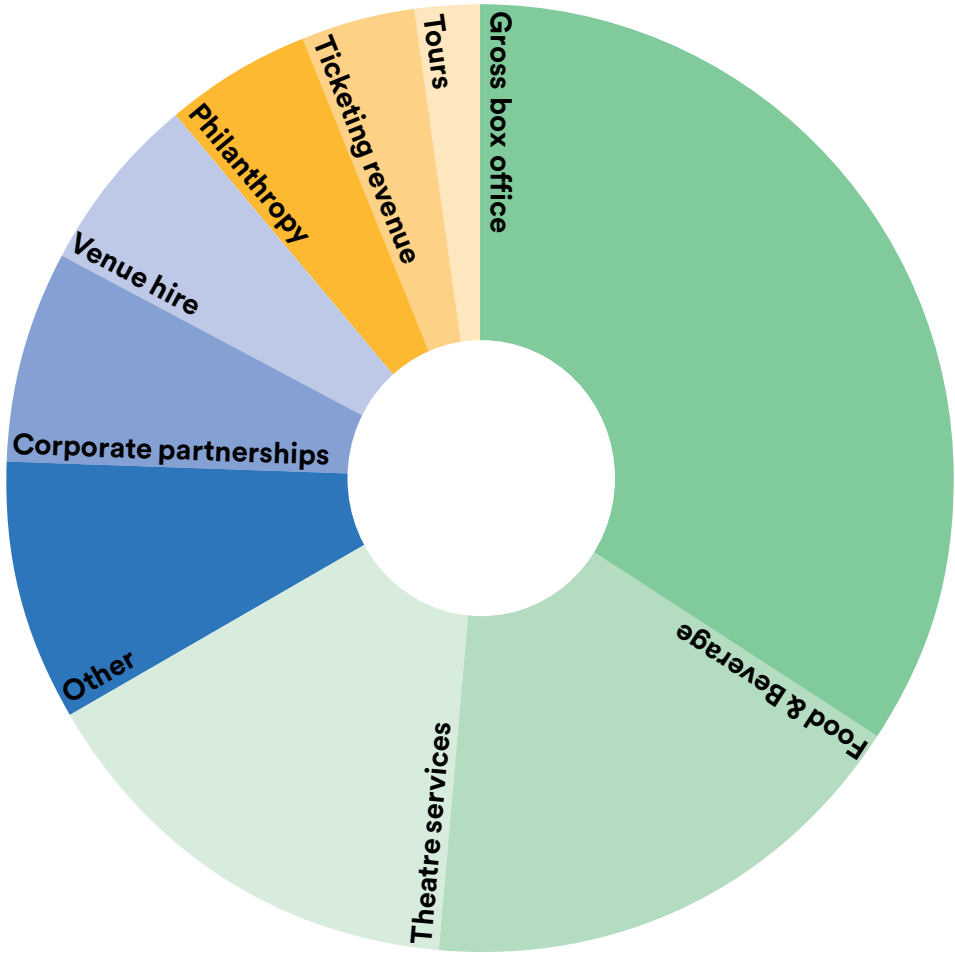
- Food and beverage revenue of \$6.7m, affected by ongoing capacity restrictions under public orders once reopened.
- Local tours revenue of \$0.8m, in the absence of international tourists due to travel bans until the end of February 2022 and various state border closures during FY22.

Private funding activities \$4.8m, up 20% on FY21

- Philanthropic donations of \$2.3m, mainly supporting programs for the new Centre for Creativity, which opened in January 2022.
- Corporate partnerships revenue of \$2.9m, affected by the loss of both cash and contra revenue due to the non-renewal or continued absence of some previous partners due to COVID-19.

The FY22 result operating loss was \$13.4m, including costs related to performance, precinct and private funding expenses, and the corporate costs of running the Opera House.

Self-generated revenue FY22



	\$'000	%
Food & Beverage	6,729	17%
Venue hire	2,470	6%
Tours	792	2%
Ticketing revenue	1,646	4%
Gross box office	13,154	34%
Corporate partnerships	2,893	7%
Philanthropy	1,993	5%
Theatre services	5,850	15%
Other	3,729	9%
Total	39,255	100%

Building activities

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

The surplus of \$21.4m from building activities in FY22, compared with a surplus of \$100.8m in FY21, was driven by a large decrease in building capital funding for the Concert Hall Renewal works. In FY22, the Opera House received \$38.8m towards Stage 1 Renewal projects, compared with \$82.5m in FY21, as the projects neared completion.

In addition, the Opera House received \$28.9m as its annual building maintenance grant, which represents 1.2% of the Opera House building’s value and 1.0% of the Opera House total fixed assets.

Future maintenance needs

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

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

Renewal building works are also addressing some maintenance issues not adequately covered by the annual maintenance grant. In addition, the Opera House has identified a number of major maintenance and capital replacement projects that will require capital funding in the foreseeable future. At this stage, these works have been estimated to have an approximate cost of up to \$250.0m in FY22 dollars, with backlog maintenance for urgent projects starting to increase as maintenance funding reduces in real terms with the spike in building inflation in 2022.



Sydney Opera House. Photo by Valeriia Miller.

Sydney Opera House Financial Statements

For the year ended 30 June 2022

Index

Statement in accordance with Section 7.6(4)	127
Financial Statements Management Certificate	129
Independent auditor's report	130
Statement of comprehensive income	132
Statement of financial position	134
Statement of changes in equity	136
Statement of cash flows	138

Notes to and forming part of the Financial Statements

01. Summary of significant accounting policies	140
02. Revenue	145
03. Expenses	149
04. Cash and cash equivalents	153
05. Trade and other receivables and repayments	154
06. Property, plant and equipment	156
07. Intangible assets	164
08. Trade and other payables	165
09. Provisions	167
10. Employee defined benefits	169
11. Financial instruments	178
12. Fundraising and bequests	189
13. Commitments	191
14. Contingent liabilities and assets	191
15. Related party disclosures	192
16. Events after reporting date	193

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

Sydney Opera House Trust

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

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



Lucy Turnbull AO
Chair, Sydney Opera House Trust



Louise Herron AM
Chief Executive Officer



Jillian Segal AO
Chair, Audit and Risk Committee/Trustee



Jon Blackburn
Executive Director, Corporate Services
and Chief Financial Officer

Sydney
29 September 2022



FY22 Financial Statements Management Certificate

Sydney Opera House Trust

This Certificate is given to the Trustees of the Sydney Opera House Trust to provide the necessary management assurances that the annual GSF financial statements are fairly stated. This is to assist the Trustees sign the statements in accordance with Section 7.6(4) of the *Government Sector Finance Act 2018* that forms part of the FY21 financial statements:

Pursuant to Section 7.6(4) of the *Government Sector Finance Act 2018*, we being representatives of Management of Sydney Opera House Trust state that the annual GSF financial statements:

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

We have completed the CFO certification on the effectiveness of internal controls and the related management representation letter based on our knowledge and beliefs; and after having made enquiries of and obtaining appropriate certificates from relevant officers. Further, we are not aware of any circumstances that would render any particulars included in the financial statements to be misleading or inaccurate.

All relevant business and financial matters arising during the course of the year ended 30 June 2022 and the period to 29 September 2022 have been brought to the attention of the Sydney Opera House Trust.

Louise Herron AM
Chief Executive Officer

Jon Blackburn
Executive Director, Corporate Services
and Chief Financial Officer

Sydney
29 September 2022



INDEPENDENT AUDITOR'S REPORT

Sydney Opera House Trust

To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the Statement by the Accountable Authority, the Statement of Comprehensive Income for the year ended 30 June 2022, the Statement of Financial Position as at 30 June 2022, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Statement of Significant Accounting Policies and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

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

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

Basis for Opinion

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

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

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

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

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

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

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

Trustee's Responsibilities for the Financial Statements

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

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

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

Reasonable assurance is a high level of assurance, but does not guarantee an audit conducted in accordance with Australian Auditing Standards will always detect material misstatements. Misstatements can arise from fraud or error. Misstatements are considered material if, individually or in aggregate, they could reasonably be expected to influence the economic decisions users take based on the financial statements.

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

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

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

Chris Harper
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

4 October 2022
SYDNEY

Sydney Opera House

Statement of Comprehensive Income

For the year ended 30 June 2022

		Consolidated		Parent	
	Note	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Revenue					
Sale of goods and services	2(b)	57,854	42,685	57,854	42,685
Investment revenue	2(c)	73	65	73	65
Sponsorship revenue	2(d)	2,893	2,439	2,893	2,439
Donation revenue		2,307	1,843	2,307	1,843
Grants and contributions	2(e)	85,713	183,748	85,713	183,748
Total revenue		148,840	230,780	148,840	230,780
Expenses					
Employee-related expenses	3(a)	(55,564)	(51,362)	-	-
Personnel services expenses	3(b)	-	-	(55,543)	(51,312)
Other expenses	3(c)	(38,743)	(31,603)	(38,743)	(31,603)
Maintenance expense	3(d)	(33,060)	(25,468)	(33,060)	(25,468)
Depreciation, amortisation and make good	3(e)	(13,471)	(11,834)	(13,471)	(11,834)
Finance costs		(64)	(84)	(64)	(84)
Total expenses		(140,902)	(120,351)	(140,881)	(120,301)
Other gains / (losses)	3(f)	58	48	58	48
Other gains / (losses)		58	48	58	48
Net result		7,996	110,477	8,017	110,527

The accompanying notes form part of these financial statements.

		Consolidated		Parent	
	Note	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Net result					
Other comprehensive income					
Items that will not be reclassified to net result					
Net increase / (decrease) in property, plant and equipment revaluation surplus		7,300	(3,313)	7,300	(3,313)
Defined benefit plan re-measurements	10(w)	21	50	-	-
		7,321	(3,263)	7,300	(3,313)
Items that may be reclassified to net result					
Unrealised (losses) / gains on forward exchange contracts	11(b)	(4)	6	(4)	6
Transferred to accum funds on disposal		-	71	-	71
Other comprehensive income		7,317	(3,186)	7,296	(3,236)
Total comprehensive income		15,313	107,291	15,313	107,291

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Financial Position

For the year ended 30 June 2022

		Consolidated		Parent	
		2022	2021	2022	2021
Assets	Note	\$'000	\$'000	\$'000	\$'000
Current assets					
Cash and cash equivalents	4(a)	30,657	62,052	30,657	62,052
Trade and other receivables	5(b)	7,186	7,613	7,186	7,613
Prepayments	5(c)	2,031	2,285	1,974	2,137
Derivative financial instruments	11(b)	148	482	148	482
Inventory		175	177	175	177
Total current assets		40,197	72,609	40,140	72,461
Non-current assets					
Property, plant and equipment	6(b)	3,013,679	2,965,413	3,013,679	2,965,413
Right-of-use assets	6(f)	-	3,001	-	3,001
Intangible assets	7(b)	202	343	202	343
Total non-current assets		3,013,881	2,968,757	3,013,881	2,968,757
Total assets		3,054,078	3,041,366	3,054,021	3,041,218

		Consolidated		Parent	
		2022	2021	2022	2021
Liabilities	Note	\$'000	\$'000	\$'000	\$'000
Current liabilities					
Trade and other payables	8(b)	28,678	29,528	26,816	28,353
Other liabilities	8(c)	8,075	5,666	8,075	5,666
Personnel services payable	8(d)	-	-	15,478	14,991
Provisions	9(c)	13,773	14,063	99	99
Borrowings	8(e)	-	910	-	910
Derivative financial instruments	11(b)	150	480	150	480
Total current liabilities		50,676	50,647	50,618	50,499
Non-current liabilities					
Personnel services payable	8(d)	-	-	2,056	2,400
Provisions	9(c)	2,253	2,598	198	198
Borrowings	8(e)	-	2,285	-	2,285
Total non-current liabilities		2,253	4,883	2,254	4,883
Total liabilities		52,929	55,530	52,872	55,382
Net assets		3,001,149	2,985,836	3,001,149	2,985,836
Equity					
Accumulated funds		632,380	624,363	632,380	624,363
Reserves		2,368,769	2,361,473	2,368,769	2,361,473
Total equity		3,001,149	2,985,836	3,001,149	2,985,836

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Changes in Equity

For the year ended 30 June 2022

		Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
<u>Consolidated</u>	Note	\$'000	\$'000	\$'000	\$'000
Balance at 1 July 2021		624,363	2,361,471	2	2,985,836
Net result		7,996	-	-	7,996
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	-	7,300	-	7,300
Defined benefit plan re-measurements	10(w)	21	-	-	21
Unrealised gain / (loss) on forward exchange	11(b)	-	-	(4)	(4)
Total other comprehensive income / (expense)		21	7,300	(4)	7,317
Total comprehensive income / (expense) for the year		8,017	7,300	(4)	15,313
Balance as at 30 June 2022		632,380	2,368,771	(2)	3,001,149
Balance at 1 July 2020		513,765	2,364,784	(4)	2,878,545
Net result		110,477	-	-	110,477
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	71	(3,313)	-	(3,242)
Defined benefit plan re-measurements		50	-	-	50
Unrealised gain / (loss) on forward exchange	11(b)	-	-	6	6
Total other comprehensive income / (expense)		121	(3,313)	6	(3,186)
Total comprehensive income / (expense) for the year		110,598	(3,313)	6	107,291
Balance as at 30 June 2021		624,363	2,361,471	2	2,985,836

The accompanying notes form part of these financial statements.

		Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
<u>Parent</u>	Note	\$'000	\$'000	\$'000	\$'000
Balance at 1 July 2021		624,363	2,361,471	2	2,985,836
Net result		8,017	-	-	8,017
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	-	7,300	-	7,300
Unrealised gain / (loss) on forward exchange	11(b)	-	-	(4)	(4)
Total other comprehensive income / (expense)		-	7,300	(4)	7,296
Total comprehensive income / (expense) for the year		8,017	7,300	(4)	15,313
Balance as at 30 June 2022		632,380	2,368,771	(2)	3,001,149
Balance at 1 July 2020		513,765	2,364,784	(4)	2,878,545
Net result		110,527	-	-	110,527
Other comprehensive income					
Net increase/(decrease) in property, plant and equipment	6(b)	71	(3,313)	-	(3,242)
Unrealised gain / (loss) on forward exchange	11(b)	-	-	6	6
Total other comprehensive income / (expense)		71	(3,313)	6	(3,236)
Total comprehensive income / (expense) for the year		110,598	(3,313)	6	107,291
Balance as at 30 June 2021		624,363	2,361,471	2	2,985,836

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Cash Flows

For the year ended 30 June 2022

		Consolidated		Parent	
Cash flows from operating activities	Note	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Receipts					
Receipts from operations		76,280	68,817	76,280	68,817
Interest received		73	67	73	67
Cash sponsorship and donations received		3,857	3,317	3,857	3,317
Cash received from Government		85,713	183,748	85,713	183,748
Total receipts		165,923	255,949	165,923	255,949
Payments					
Payments to suppliers, employees and personnel service providers		(142,793)	(122,595)	(142,793)	(122,595)
Finance costs		(64)	(84)	(64)	(84)
Total payments		(142,857)	(122,679)	(142,857)	(122,679)
Net cash flows from operating activities	4(c)	23,066	133,270	23,066	133,270
Cash flows from financing activities					
Payments of principal portion of finance lease liabilities		(845)	(793)	(845)	(793)
Net cash flows from financing activities		(845)	(793)	(845)	(793)

The accompanying notes form part of these financial statements.

		Consolidated		Parent	
Cash flows from investing activities	Note	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Purchases of property, plant and equipment		(53,616)	(98,960)	(53,616)	(98,960)
Proceeds from sale of property, plant and equipment		-	-	-	-
Net cash flows from investing activities		(53,616)	(98,960)	(53,616)	(98,960)
Net increase / (decrease) in cash		(31,395)	33,517	(31,395)	33,517
Opening cash and cash equivalents		62,052	28,535	62,052	28,535
Closing cash and cash equivalents	4(b)	30,657	62,052	30,657	62,052

The accompanying notes form part of these financial statements.

Sydney Opera House

Notes to and forming part of the Financial Statements

For the year ended 30 June 2022

1. Summary of Significant Accounting Policies

(a) Reporting entity

The consolidated financial statements for the year ended 30 June 2022 comprise of Sydney Opera House Trust (the Parent) and its controlled entity, Sydney Opera House Trust Staff Agency (the Agency), together referred to as the “Consolidated Entity”, or “Sydney Opera House”, or “the Opera House”.

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

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

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

These financial statements for the year ended 30 June 2022 have been authorised for issue by the Trust on 29th September 2022.

(b) Basis of preparation

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

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

- the requirements of the Government Sector Finance Act 2018 (GSF Act); and

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

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

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

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

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

(c) Statement of compliance

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

(d) Basis of consolidation

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

(e) Insurance

The Consolidated Entity’s insurance activities are primarily conducted through the NSW Treasury Managed Fund Scheme of self-insurance for Government agencies. The expense (premium) is determined by the fund manager based on past claim experience.

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

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

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

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

(g) Fair value hierarchy

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

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

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

(h) Equity

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

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

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

(i) Comparative information

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

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

(i) Effective for the first time in 2021-22

The accounting policies applied in 2021-22 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2021-22:

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

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

- *AASB 2020-7 Amendments to Australian Accounting Standards – Covid19 Related Rent Concessions: Tiers 2 Disclosures*

This standard adds new disclosure requirements to AASB 1060 that require entities reporting under the Tier 2-Simplified Disclosure framework that have applied the practical expedient for COVID-19 related rent concessions in AASB 16 to make the same disclosure as required under AASB 16 paragraph 60A; exempt these entities from having to comply directly with AASB 16 paragraph 60A and provide relief for the entities from complying with AASB 1060 paragraph 106(b), being the equivalent paragraph to AASB 108 Accounting

1. Summary of Significant Accounting Policies (cont.)

(i) Effective for the first time in 2021-22 (cont.)

Policies, Changes in Accounting Estimates and Errors. This standard applies to reporting periods beginning on or after 1 July 2021. The Consolidated Entity has assessed the impact of AASB 2020-7 and determined that they are not relevant to the consolidated entity.

- ***AASB 2020-9 Amendments to Australian Accounting Standards – Tier 2 Disclosures: Interest Rate Benchmark Reform (Phase 2) and Other Amendments***

This amends AASB 1060 General Purpose Financial Statements - Simplified Disclosures for For-Profit and Not-for-Profit Tier 2 Entities (March 2020) to relieve entities from disclosing the financial effects of their initial application of the amendments in AASB 2020-8 Amendments to Australian Accounting Standards - Interest Rate Benchmark Reform - Phase 2, and for various editorial corrections. This standard applies to reporting periods beginning on or after 1 July 2021. The Consolidated Entity has assessed the impact of AASB 2020-9 and determined that they are not relevant to the consolidated entity.

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

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

- ***AASB 2021-1 Amendments to Australian Accounting Standards – Transition to Tier 2: Simplified Disclosures for Not-for-Profit Entities***

This Standard amends AASB 1060 to provide not-for-profit entities with the optional from presenting comparative information in the notes to the financial statements where the entity did not disclose the comparable information in its most recent previous general purpose financial statements. This relief is available for not-for-profit entities transitioning from either Tier 1: Australian Accounting Standards or Tier 2: Australian Accounting Standards - Reduced Disclosure Requirements to Tier 2: Australian Accounting Standards - Simplified Disclosures for a reporting period prior to the entity's mandatory application of AASB 1060. This standard applies to reporting periods beginning on or after 1 July 2021. The Consolidated Entity has assessed the impact of AASB 2021-1 and determined that they are not relevant to the consolidated entity.

- ***AASB 2021-3 Amendments to Australian Accounting Standards – COVID-19 – Related Rent Concessions beyond 30 June 2021***

This Standard amends AASB 16 to extend by one year the application period of the practical expedient added to AASB 16 by AASB 2020-4 Amendments to Australian Accounting Standards - Covid -19-Related Rent Concessions. The practical expedient permits lessees not to assess whether rent concessions that occur as a direct consequence of the Covid-19 pandemic and meet specified conditions are lease modifications and, instead, to account for those rent concessions as if they were not lease modifications. This standard applies to reporting periods beginning on or after 1 July 2021. The Consolidated Entity has assessed the impact of AASB 2021-1 and determined that they are not relevant to the consolidated entity.

(ii) Issued but not yet effective

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

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

- ***AASB 17 Insurance Contracts***

This standard establishes principles for the recognition, measurement, presentation and disclosure of insurance contracts issued. It also requires similar principles to be applied to reinsurance contracts held and investment contracts with discretionary feature issued. The objective is to ensure that entities provide relevant information in a way that faithfully represents these contracts. This standard applies to reporting periods beginning on or after 1 January 2023. The Consolidated Entity has assessed the impact of AASB 17 and determined that they are not relevant to the consolidated entity.

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

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

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

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

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

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

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

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

- ***AASB 2021-2 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and definition of Accounting Estimates***

This standard amends AASB standards to improve accounting policy disclosures and clarify the distinction between accounting policies and accounting estimates. Specifically AASB 2021-2 amends: AASB 7 to clarify that information about measurement bases for financial instruments is expected to be material to an entity's financial statements; AASB 101 to require entities to disclose their material accounting policy information rather than their significant accounting policies; AASB 108 to clarify how entities should distinguish changes in accounting policies and changes in accounting estimates; AASB 134 to identify material accounting policy information as a component of a complete set of financial statements; and AASB Practise Statement 2 to provide guidance on how to apply the concept of materiality to accounting policy

1. Summary of Significant Accounting Policies (cont.)

(ii) Issued but not yet effective (cont.)

disclosures. This standard applies to reporting periods beginning on or after 1 January 2023. The Consolidated Entity has assessed the impact of AASB 2021-2 and determined that they will not have a material impact on the consolidated entity.

- *AASB 2021- 5 Amendments to Australian Accounting Standards – Deferred Tax related to Assets and liabilities arising from a Single Transaction*

This standard amends AASB 112 to clarify the accounting for deferred tax on transactions that, is the time of the transaction, give rise to equal taxable and deductible temporary differences. In specific circumstances, entities are exempt from recognising deferred tax when they recognise assets or liabilities for the first time. The amendments clarify that the exemption does not apply to transactions for which entities recognise both an asset and a liability and that give rise to equal taxable and deductible temporary differences. This may be the case for transactions such as leases and decommissioning, restoration and similar obligations. Entities are required to recognise deferred tax on such transactions. This standard applies to reporting periods beginning on or after 1 January 2023. The Consolidated Entity has assessed the impact of AASB 2021-5 and determined that they are not applicable to the consolidated entity.

- *AASB 2021- 6 Amendments to Australian Accounting Standards – Disclosure of Accounting Policies: Tier 2 and Other Australian Accounting Standards*

This standard helps entities to provide accounting policy disclosures that are more useful to the users of their financial statements. AASB 2021-6 makes amendments to certain Australian Accounting standards specifically; AASB 1049 Whole of Government and General Government Sector Financial reporting to require to disclose their material accounting policy information rather than their significant accounting policies; AASB 1054 Australian Additional Disclosures to reflect the updated accounting policy terminology used in AASB 101 Presentation of Financial Statements ; and AASB 1060 General Purpose Financial Statements - Simplified Disclosures

for For-Profit and Non-for-Profit Tier 2 entities, to require entities to disclose their material accounting policy information rather than their significant accounting policies and to clarify that information about measurement bases for financial instruments is expected to be material to an entity's financial statements. This standard applies to reporting periods beginning on or after 1 January 2023. The Consolidated Entity has assessed the impact of AASB 2021-6 and determined that they will not have a material impact to the consolidated entity.

- *AASB 2021- 7a, 7b and 7c Amendments to Australian Accounting Standards – Effective Date of Amendments to AASB 10 and AASB 128 and Editorial Corrections*

This standard defers the mandatory effective date (application date) of amendments to AASB 10 and AASB 128 that were originally made and AASB 2014-10 Amendments to Australian Accounting Standards - Sale or Contribution of Assets between Investor and its Associate or Joint Venture so that the amendments are required to be applied for annual reporting periods beginning on or after 1 January 2025 instead of 1 January 2022. This standard applies to reporting periods beginning on or after 1 January 2022. The Consolidated Entity has assessed the impact of AASB 2021-7a, 7b and 7c and determined that they are not applicable to the consolidated entity.

(k) Impact of COVID-19 on Financial Reporting for 2021-22

COVID-19 public health orders have affected Opera House operations throughout the reporting period. These impacts have been reflected in the financial statements as a significant reduction in sale of goods and services, and increased insurance proceeds as compensation for business disruption from March 2020. As the low level of international tourists continue to impact the organisation, the Trustees have assessed whether the going-concern basis is appropriate for the financial statement preparation. The Trustees have determined that the financial statements can be prepared on a going-concern basis, based on the letter of support provided by the Minister for the Arts and advice from NSW Treasury about the funding mechanisms and processes available to the Opera House. Opera House had received \$18 million of support in FY20-21 for the 2021-22 year.

SOH reviewed the Concert Hall construction costs and have identified any impacts directly related to COVID-19. SOH has reviewed these additional costs against: AASB 116 Property, Plant and Equipment. Treasury Publication 24th November 2021: Accounting Impacts of 2021 Covid-19 restrictions on Construction Projects, TPP 06-6 Guidelines for the Capitalisation of Expenditure for Property, Plant and Equipment and TPP 21-09 valuation of Physical Non-Current Assets at Fair Value. Costs that do not add to the future economic benefits have been identified and expensed as at 30 June 2022.

SOH continues to submit regular requests for reimbursements to Treasury Managed Fund due to COVID-19 impacts on our operating business across performances, tours and food and beverage. For statutory reporting, SOH recognises revenue on a cash receipts basis, as per Treasury advice.

2. Revenue

(a) Recognition and measurement

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

(i) Sale of goods

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

(ii) Rendering of services

Revenue from rendering of services is recognised when the Consolidated Entity satisfies the performance obligation by transferring the promised services. The entity typically satisfies its performance obligations on output/input method used and the significant judgments applied, for

performance obligations that the entity satisfy over time when the service is consumed by the customer or benefit provided to the customer.

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

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

(iii) Investment, rental and royalty income

Interest income is calculated by applying the effective interest rate to the gross carrying amount of a financial asset except for financial assets that subsequently become credit-impaired. For financial assets that become credit impaired, the effective interest rate is applied to the amortised cost of the financial asset (i.e. after deducting the loss allowance for expected credit losses).

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

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

(iv) Grants and contributions

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

Revenue from grants with sufficiently specific performance obligations is recognised when the entity satisfies a performance obligation by transferring the promised goods. Revenue from these grants is recognised based on the grant amount specified in the funding agreement/ funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of

2. Revenue (cont.)

(iv) Grants and contributions (cont.)

financing is deemed present as funding payments are usually received in advance or shortly after the relevant obligation is satisfied.

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

The consolidated entity has received its funding under appropriations from the grant funding received from Department of Premier and Cabinet which received appropriations from the Consolidated Fund for the period ending 31 March 2022. Under recent Machinery of Government (MOG) changes, the consolidated entity has moved to Department of Enterprise, Investment and Trade (DEIT) cluster from 1 April 2022. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for the year. There is no significant impact on funding except that funding will now be received from new cluster head.

(v) Sponsorship revenue

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

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

(vi) Donations, fundraising and bequests

Income from donations without sufficiently specific performance obligations is recognised when the entity obtains control over the granted assets (e.g. cash). Bequests are recorded as

income in the current financial year and applied to expenditure in the current year or in future years.

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

(vii) Insurance claim proceeds

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

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

These conditions are generally satisfied on approval from the insurer. As per NSW Treasury Guidelines, the reimbursement is recognised as revenue on a cash receipts basis.

Consolidated

Parent

2022
\$'000

2021
\$'000

2022
\$'000

2021
\$'000

(b) Sale of goods and services

	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Gross box office	13,154	9,404	13,154	9,404
Theatre and venue hire services	8,320	5,118	8,320	5,118
Tours	792	295	792	295
Food and beverage	6,729	3,799	6,729	3,799
Booking fees and charges	1,646	1,279	1,646	1,279
Retail and licensing	379	113	379	113
Insurance claim proceeds	25,817	22,523	25,817	22,523
Other	1,017	154	1,017	154
	57,854	42,685	57,854	42,685

(c) Investment revenue

	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Interest revenue from financial assets not at fair value through profit or loss	73	65	73	65
	73	65	73	65

(d) Sponsorship revenue

	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Contra and cash sponsorship	2,893	2,439	2,893	2,439
	2,893	2,439	2,893	2,439

2. Revenue (cont.)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(e) Grants and contributions				
NSW Government – recurrent				
Annual endowment	15,361	15,014	15,361	15,014
	15,361	15,014	15,361	15,014
NSW Government – capital and maintenance				
Capital – Renewal framework	38,802	84,540	38,802	84,540
Strategic asset maintenance	28,896	29,079	28,896	29,079
	67,698	113,619	67,698	113,619
Other				
NSW Treasury COVID-19 funding support*	160	27,900	160	27,900
NSW Arts maintenance upgrade	-	25,200	-	25,200
Other grants and contributions	2,494	2,015	2,494	2,051
	2,654	55,115	2,654	55,115
	85,713	183,748	85,713	183,748

* NSW Treasury has provided \$27.9m of COVID-19 funding support for business impacts with \$9.9m relating to 2020-21 and \$18.0m for 2021-22, all of which was received and recognised in 2020-21.

3. Expenses

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(a) Employee-related expenses				
Salary, wages and allowances (including employee leave)	(53,990)	(49,953)	-	-
Superannuation – defined contribution plans	(4,729)	(4,125)	-	-
Superannuation – defined benefit plans	(121)	(146)	-	-
Long service leave	622	(542)	-	-
Payroll tax and fringe benefits tax	(2,839)	(2,482)	-	-
Workers compensation insurance	(678)	(788)	-	-
Other expenses	(35)	(26)	-	-
Employee-related expenses	(61,770)	(58,062)	-	-
Less: charged to maintenance	6,206	6,700	-	-
	(55,564)	(51,362)	-	-
(b) Personnel services expenses				
Personnel service expenses	-	-	(58,658)	(56,074)
Temporary assistance	-	-	(3,091)	(1,938)
Personnel services expenses	-	-	(61,749)	(58,012)
Less: charged to maintenance	-	-	6,206	6,700
	-	-	(55,543)	(51,312)

Personnel service expenses and employee-related expenses do not include those employee-related costs that have been capitalised as an asset and classified as Work in Progress of \$2,263k (2021: \$1,602k).

3. Expenses (cont.)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(c) Other expenses				
Artist fees and presentation expenses	(9,986)	(6,166)	(9,986)	(6,166)
Publicity and advertising	(4,464)	(2,889)	(4,464)	(2,889)
Utilities and cleaning	(6,688)	(6,497)	(6,688)	(6,497)
Administration expenses	(3,153)	(2,733)	(3,153)	(2,733)
Consumables and minor equipment	(6,342)	(5,361)	(6,342)	(5,361)
Consultants	(201)	(195)	(201)	(195)
Other fees for services	(4,906)	(5,033)	(4,906)	(5,033)
Building and general insurance	(1,950)	(1,638)	(1,950)	(1,638)
Bank and credit card charges	(283)	(238)	(283)	(238)
Rent payments on operating leases				
– minimum lease payments	(438)	(295)	(438)	(295)
– outgoing payments	(77)	(45)	(77)	(45)
Bad and doubtful debt recovery/(expense)	35	(188)	35	(188)
Audit fee – external	(120)	(122)	(120)	(122)
Audit fee – internal	(119)	(138)	(119)	(138)
Other expenses	(51)	(65)	(51)	(65)
	(38,743)	(31,603)	(38,743)	(31,603)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(d) Maintenance				
System and network maintenance	(382)	(455)	(382)	(455)
Building and equipment repairs and maintenance	(26,472)	(18,313)	(26,472)	(18,313)
	(26,854)	(18,768)	(26,854)	(18,768)
Plus: personnel services and employee-related maintenance charge	(6,206)	(6,700)	(6,206)	(6,700)
	(33,060)	(25,468)	(33,060)	(25,468)
(e) Depreciation, amortisation and make good				
Depreciation				
Plant and equipment	(12,397)	(10,685)	(12,397)	(10,685)
Right-of-use asset	(858)	(858)	(858)	(858)
Amortisation				
Intangible assets	(216)	(291)	(216)	(291)
Amortisation of leasehold improvements	-	-	-	-
	(216)	(291)	(216)	(291)
Provision				
Lease make good expense	-	-	-	-
	(13,471)	(11,834)	(13,471)	(11,834)

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

3. Expenses (cont.)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(f) Other gains/(losses)				
Derecognition of right-of-use assets and lease liabilities with Property NSW*	207	-	207	-
Other Gains/(losses)	(149)	48	(149)	48
	58	48	58	48

* The net gains/(losses) are recognised from the derecognition of the right-of-use asset and lease liability with Property NSW (PNSW) as at 30 June 2022. Please refer to note 6(f) for further details on the derecognition. The net gain/(loss) from the derecognition of right-of-use asset and lease liability as at 30 June 2022 is reconciled as below:

Right-of-use asset	2022 \$'000
Gross carrying value	(4,716)
Less: accumulated depreciation and accumulated impairment provision	2,573
Net book value	(2,143)
Lease liability	2,350
Net Gains/(Losses)	207

4. Cash and cash equivalents

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(a) Cash and cash equivalents				
Cash at bank and on hand	30,657	62,052	30,657	62,052
	30,657	62,052	30,657	62,052

(b) Reconciliation of cash and cash equivalents to statement of cash flows

Cash and cash equivalents (per Statement of Financial Position)	30,657	62,052	30,657	62,052
Closing cash and cash equivalents (per Statement of Cash Flows)	30,657	62,052	30,657	62,052

(c) Reconciliation of the net result to net cash flows from operating activities

Net result	7,996	110,477	8,017	110,527
Adjustments for revenue and expenses recognised in equity	29	(42)	29	(42)
Defined benefit plan re-measurements	21	50	-	-
Bad and doubtful debt expense	(35)	188	(35)	188
Depreciation, amortisation and make good	13,471	11,834	13,471	11,834
Net (profit) / loss on derecognition of assets/liabilities	(58)	(48)	(58)	(48)
Increase / (decrease) in payables	1,027	12,784	1,027	12,784
Increase / (decrease) in personnel services and employee-related provisions	151	66	151	66
(Increase) / decrease in receivables	462	(2,023)	462	(2,023)
(Increase) / decrease in inventories	2	(16)	2	(16)
Net cash flow from operating activities	23,066	133,270	23,066	133,270

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

5. Trade and other receivables and prepayments

(a) Recognition and measurement

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

The entity recognises an allowance for expected credit losses (ECLs) for all debt financial assets not

held at fair value through profit and loss. ECLs are based on the difference between the contractual cash flows and the cash flows that the entity expects to receive, discounted at the original effective interest rate.

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

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

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(b) Trade and other receivables				
Trade receivables	3,105	2,527	3,105	2,527
Allowance for expected credit losses	(133)	(375)	(133)	(375)
Accrued income	1,948	2,582	1,948	2,582
GST receivable	2,095	2,852	2,095	2,852
Other receivables	171	27	171	27
	7,186	7,613	7,186	7,613

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

(c) Prepayments

Prepaid superannuation – defined benefit schemes	58	148	-	-
Prepaid expenses	1,973	2,137	1,974	2,137
	2,031	2,285	1,974	2,137

(d) Prepaid superannuation

The funding position at 30 June 2022 of the three defined benefit schemes related to personnel services received has been advised by Mercer (Consulting) Australia Pty Ltd. These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities NonContributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
Defined benefit asset						
SSS	39,954	49,253	(39,897)	(49,107)	57	146
SANCS	467	639	(466)	(637)	1	2
	40,421	49,892	(40,363)	(49,744)	58	148
Defined benefit liability						
SASS	4,530	5,396	(4,530)	(5,396)	-	-
	4,530	5,396	(4,530)	(5,396)	-	-
Total	44,951	55,288	(44,893)	(55,140)	58	148

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

6. Property, plant and equipment

(a) Recognition and measurement

(i) Initial Recognition

Property, plant and equipment assets acquired are initially recognised at cost. Cost is the amount of cash or cash equivalents paid or the fair value of the other consideration given to acquire the asset at the time of its acquisition or construction. Assets acquired at no cost, or for nominal consideration, are initially recognised at their fair value at the date of acquisition.

Fair value is the price that would be received to sell an asset in an orderly transaction between market participants at the measurement date.

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

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

(ii) Revaluation of property, plant and equipment

Physical non-current assets are valued in accordance with the 'Valuation of Physical Non-Current Assets at Fair Value' Policy and Guidelines Paper (TPP21-09) and Treasurer's Direction Valuation of Physical Non-Current Assets at Fair Value' (TD21-05). TD21-05 and TPP21-09 adopt fair value in accordance with AASB 13, AASB 116 and AASB 140 Investment Property.

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

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

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

A summary of asset category revaluations is as follows:

Asset category	Independent valuer	Minimum valuation frequency	Last valuation date
Land	Property NSW	3 years	31 March 2022
Building and building services	Rider Levett Bucknall	3 years	31 March 2020
Plant and equipment	Aon Risk Services Australia Limited	5 years	31 March 2021
Art collection	Sue Hewitt	5 years	31 March 2020

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Management is of the opinion that the carrying values of land, building and building services, plant and equipment and the art collection do not differ significantly from their fair value on 30 June 2022.

The value of work in progress represents capital works not completed on 30 June 2022. It is measured at historical cost as any difference between its fair value and historical cost is unlikely to be material.

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

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

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

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

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

Where an asset that has previously been revalued is disposed of, any balance remaining in the revaluation surplus in respect of that asset is transferred to accumulated funds. The residual values, useful lives and methods of depreciation of property, plant and equipment are reviewed at each financial year end.

(iii) Impairment of property, plant and equipment

As a not-for-profit entity with no cash-generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. AASB 136 modifies the recoverable amount test to the higher of fair value less costs to sell. This means that, for an asset already measured at fair value, impairment can only arise if selling costs are material. Selling costs are deemed immaterial.

Building and building services are measured at fair value as at 30 June 2022. Management has assessed the building for impairment at balance date and determined that it is not impaired. However, all buildings require a long-term maintenance plan.

(iv) Depreciation and amortisation

Depreciation is provided on certain property, plant and equipment. Land is not a depreciable asset. Depreciation is calculated on a straight-line basis to write off the depreciable amount of each asset over its expected useful life to its estimated residual value. Leasehold improvements are depreciated over the period of the lease or estimated useful life, whichever is the shorter, using the straight-line method. The estimated useful lives, residual values and depreciation method are reviewed at the end of each annual reporting period. All material identifiable components of assets are depreciated separately over their useful lives. The depreciation expense has been included in expenses note 3(e).

The implementation guidance for not-for-profit public sector entities that accompanies AASB 116 Property, Plant and Equipment states the nature of many heritage and cultural assets may not have limited useful lives and therefore may not be subject to depreciation. This is the case for the Opera House building and art collection. The decision not to recognise depreciation for these assets is reviewed annually. In 2021-22, management is of the opinion that depreciation should not be recognised on these assets.

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

6. Property, plant and equipment (cont.)

Depreciation and amortisation rates on other assets are:

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

(v) Maintenance

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

(vi) Capitalisation threshold

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

Consolidated		Parent	
2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000

(b) Carrying amount of property, plant and equipment

Land				
At fair value	155,000	147,700	155,000	147,700
Building and building services				
Gross carrying amount	2,516,610	2,511,822	2,516,610	2,511,822
Land and buildings – at fair value	2,671,610	2,659,522	2,671,610	2,659,522
Plant and equipment				
Gross carrying amount	297,955	299,557	297,955	299,557
Less: accumulated depreciation and amortisation	(174,843)	(165,353)	(174,843)	(165,353)
Plant and equipment – at fair value	123,112	134,204	123,112	134,204
Art collection – at fair value	9,968	9,983	9,968	9,983
Work in progress – at fair value	208,989	161,704	208,989	161,704
Property, plant and equipment – at fair value	3,013,679	2,965,413	3,013,679	2,965,413

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

	Land and building	Plant and equipment	Work in progress	Art collection	Total
Consolidated and Parent 2022	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	2,659,522	134,204	161,704	9,983	2,965,413
Additions	-	149	53,368	-	53,517
Disposals and write-offs	-	(139)	-	(15)	(154)
Reclassification	4,788	1,295	(6,083)	-	-
Revaluation	7,300	-	-	-	7,300
Lease make good expense	-	-	-	-	-
Depreciation and amortisation	-	(12,397)	-	-	(12,397)
Fair value at end of year	2,671,610	123,112	208,989	9,968	3,013,679

The comparative reconciliation for the year ended 30 June 2021 is set out below.

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

6. Property, plant and equipment (cont.)

(c) Fair value hierarchy

	Level 1	Level 2	Level 3	Total fair value
2022	\$'000	\$'000	\$'000	\$'000
Property, plant and equipment, excluding WIP				
Land	-	-	155,000	155,000
Buildings	-	-	2,516,610	2,516,610
Plant and equipment	-	9,756	109,925	119,681
Art collection	-	9,968	-	9,968
	-	19,724	2,781,535	2,801,259
2021				
Property, plant and equipment, excluding WIP				
Land	-	-	147,700	147,700
Buildings	-	-	2,511,822	2,511,822
Plant and equipment	-	9,880	120,337	130,217
Art collection	-	9,983	-	9,983
	-	19,863	2,779,859	2,799,722

(d) Valuation techniques, inputs and processes

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

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

6. Property, plant and equipment (cont.)

(e) Reconciliation of recurring level 3 fair value measurements

	Buildings	Land	Plant and equipment
2022	\$'000	\$'000	\$'000
Fair value as at 1 July 2021	2,511,822	147,700	120,337
Additions / reclassifications	4,788	-	1,175
Revaluation increments / (decrements) recognised in other comprehensive income	-	7,300	-
Disposals	-	-	(223)
Depreciation and amortisation	-	-	(11,364)
Fair value as at 30 June 2022	2,516,610	155,000	109,925
2021			
Fair value as at 1 July 2020	2,504,781	147,700	139,293
Fair value as at 1 July 2020 reclassified to Level 2	-	-	(11,253)
Additions / reclassifications	7,041	-	3,905
Revaluation increments / (decrements) recognised in other comprehensive income	-	-	(1,959)
Disposals	-	-	(172)
Depreciation and amortisation	-	-	(9,477)
Fair value as at 30 June 2021	2,511,822	147,700	120,337

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000

(f) Right-of-use assets

Gross carrying amount	-	4,716	-	4,716
Less: accumulated depreciation and amortisation	-	(1,715)	-	(1,715)
Fair value as at 30 June 2022	-	3,001	-	3,001

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

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

- Land and buildings 5 to 10 years

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

During financial year ended 30 June 2022, the entity has accepted the changes in the office accommodation arrangements with Property NSW (PNSW). The main change is the introduction of the "substitution right" clause for PNSW to relocate the entity during the term of the agreement. The clause provides PNSW with a substantive substitution right. Therefore, these agreements are no longer accounted for as a lease within the scope of AASB 16. The corresponding right of use assets and lease liabilities have been derecognised on 30 June 2022, the effective date of the new clause. The net impact of the derecognition is recognised in Other Gains/ (Losses) (refer to Note 3(f)). From 1 July 2022, the accommodation charges will be recognised as expenses when incurred over the agreement duration. The entity continues to carry the responsibility to make good, and to control the fit-out during the

remaining occupancy period as the entity receives the economic benefits via using the fit-out or expected compensation from PNSW upon relocation. Therefore, the entity's accounting treatment for make-good provision and fit-out costs in relation to the relevant accommodation remains unchanged.

The movement in right-of-use assets and lease liabilities related to the office accommodation agreement with PNSW is shown below:

Right-of-use asset	2022 \$'000
Balance on 1 July 2021	3,001
Additions	-
Depreciation expense	(858)
Derecognition of right-of-use asset	(2,143)
Balance at 30 June 2022	-

Lease Liabilities	
Balance on 1 July 2021	(3,195)
Additions	-
Interest expense	(64)
Payments	909
Derecognition of lease liabilities	2,350
Balance at 30 June 2022	-

Below is a breakdown of items recognised in the statement of comprehensive income in respect of leases where the entity is the lessee related to the year of the change in the office accommodation agreements with PNSW:

Depreciation expense of right-of-use assets	(858)
Interest expense on lease liabilities	(64)
Gains or losses arising from derecognising the right-of-use assets and lease liabilities with Property NSW (note 3(f))	207

Total amount recognised in the statement of comprehensive income (715)

7. Intangible assets

(a) Intangible assets

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

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

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

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

All intangible assets were assessed for impairment as at 30 June 2022. No intangible assets were found to be impaired.

Consolidated		Parent	
2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000

(b) Carrying amount of intangible assets

Software				
At cost	4,900	4,900	4,900	4,900
Less: accumulated amortisation and impairment	(4,698)	(4,557)	(4,698)	(4,557)
Net carrying amount	202	343	202	343

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

Intangibles – fair value at start of year	343	625	343	625
Additions/Reclassifications	102	164	102	164
Change in accounting treatment*	-	(155)	-	(155)
Disposals and write-offs	(27)	-	(27)	-
Amortisation	(216)	(291)	(216)	(291)
Intangibles - fair value at end of year	202	343	202	343

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

8. Trade and other payables

(a) Recognition and measurement

These amounts represent liabilities for goods and services provided to the Consolidated Entity and other amounts, including interest, advance ticket sales and other income in advance. Payables are recognised initially at fair value, usually based on

the transaction cost or face value. Subsequent measurement is at amortised cost using the effective interest method. Short-term payables with no stated interest rate are measured at the original invoice amount where the effect of discounting is immaterial.

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(b) Trade and other payables				
Trade payables	2,335	527	2,335	527
Accrued expenses	9,359	15,641	7,695	14,273
Advance external ticket sales	14,426	11,422	14,426	11,422
Other payables	2,558	1,938	2,360	2,131
Defined benefit liability (note 10(g))	-	-	-	-
	28,678	29,528	26,816	28,353

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

(c) Other Liabilities

Advance ticket sales	5,711	2,591	5,711	2,591
Hirer deposits	1,602	710	1,602	710
Income in advance	762	2,365	762	2,365
	8,075	5,666	8,075	5,666

(d) Personnel services payable

Current				
Personnel services payable	-	-	15,478	14,991
	-	-	15,478	14,991
Non-Current				
Personnel services payable	-	-	2,056	2,400
	-	-	2,056	2,400
	-	-	17,534	17,391

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

8. Trade and other payables (cont.)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(e) Borrowings				
Current				
Lease liability*	-	910	-	910
Non-Current				
Lease liability*	-	2,285	-	2,285

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

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

Variable lease payments that do not depend on an index or a rate are recognised as expenses (unless they are incurred to produce inventories) in the period in which the event or condition that triggers the payment occurs. The lease payments are discounted using the interest rate implicit in the lease. If that rate cannot be readily determined, which is generally the case for the entity's leases, the lessee's incremental borrowing rate is used, being the rate that the entity would have to pay to

borrow the funds necessary to obtain an asset of similar value to the right-of-use asset in a similar economic environment with similar terms, security and conditions.

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

* During financial year ended 30 June 2022, the entity has accepted the changes in the office accommodation arrangements with Property NSW (PNSW). The clause provides PNSW with a substantive substitution right. Therefore, these agreements are no longer accounted for as a lease within the scope of AASB 16. The corresponding right of use assets and lease liabilities have been derecognised on 30 June 2022, the effective date of the new clause. Note 6(f) provides further details on lease liabilities derecognised as a result of changes in the office accommodation arrangements with PNSW.

9. Provisions

(a) Employee benefits

(i) Recognition and measurement

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

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

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

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

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

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

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

(iii) Long service leave

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

The bond rate used at the reporting date was a 10-year government bond rate of 3.62% (2021: 1.43%).

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

(iv) Defined contribution superannuation plans

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

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

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

(v) Termination benefits

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

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

(b) Other provisions

Other provisions are recognised when; the Consolidated Entity has a present legal or constructive obligation as a result of past events, it is probable that an outflow of resources will be required to settle the obligation and the amount can be reliably estimated. If the effect of the time value of money is material, provisions are discounted at the rate that reflects the current market assessments of the time value of money and the risk specific to the liability.

9. Provisions (cont.)

	Consolidated		Parent	
	2022 \$'000	2021 \$'000	2022 \$'000	2021 \$'000
(c) Current and non-current provisions				
Current				
Lease make good provision	99	99	99	99
Employee benefits	13,639	13,938	-	-
Fringe benefits	35	26	-	-
Total current provisions	13,773	14,063	99	99
Non-current				
Lease make good provision	198	198	198	198
Employee benefits	2,055	2,400	-	-
Total non-current provisions	2,253	2,598	198	198
Total provisions	16,026	16,661	297	297

The current employee benefits provision includes annual recreation leave, of which \$4,017k is expected to be taken within the next 12 months, with the remaining \$1,721k after 12 months.

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

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

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

10. Employee defined benefits

(a) Defined benefit superannuation plans

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

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

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

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

When the benefits of a plan are changed or when a plan is curtailed, the resulting change in benefit that relates to past service or the gain or loss on curtailment is recognised immediately in profit or loss. The Consolidated Entity recognises gains and losses on the settlement of a defined benefit

plan when the settlement occurs. The liability is disclosed as non-current as this best reflects when the liability is likely to be settled.

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

(b) Nature of the benefits provided by the Fund

The SAS Trustee Corporation (STC) Pooled Fund (the Fund) holds in trust the investments of the closed NSW public sector superannuation schemes:

- State Authorities Superannuation Scheme (SASS)
- State Superannuation Scheme (SSS)
- Police Superannuation Scheme (PSS)
- State Authorities Non-contributory Superannuation Scheme (SANCS)

These schemes are all defined benefit schemes - at least a component of the final benefit is derived from a multiple of member salary and years of membership. Members receive lump sum or pension benefits on retirement, death, disablement and withdrawal.

All the schemes are closed to new members.

(c) Description of the regulatory framework

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

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

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

10. Employee defined benefits (cont.)

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

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

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

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

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

(e) Description of risks

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

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

- Legislative risk – The risk that legislative changes could be made which increase the cost of providing the defined benefits.

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

(f) Description of significant events

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

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
(g) Reconciliation of the net defined benefit liability / (asset)				
Net defined benefit liability / (asset) at start of year	-	(2)	(146)	(148)
Current service cost	37	21	55	113
Net interest on the net defined benefit liability / (asset)	-	-	(2)	(2)
Actual return on fund assets less interest income	117	20	1,998	2,135
Actuarial (gains) / losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains) / losses arising from changes in financial assumptions	(225)	(35)	(7,059)	(7,319)
Actuarial (gains) / losses arising from liability experience	(59)	(14)	(360)	(433)
Adjustment for effect of asset ceiling	130	8	5,458	5,596
Employer contributions	-	-	-	-
Net defined benefit liability / (asset) at end of year	-	(2)	(56)	(58)

(h) Reconciliation of the fair value of Fund assets

Fair value of the Fund assets at beginning of the year	5,442	993	81,918	88,353
Interest income	77	14	1,209	1,300
Actual return on fund assets less interest income	(117)	(20)	(1,998)	(2,135)
Employer contributions	-	-	-	-
Contributions by participants	54	-	7	61
Benefits paid	(750)	(153)	(2,824)	(3,727)
Taxes, premiums and expenses paid	1	1	253	255
Fair value of the Fund assets at end of the year	4,707	835	78,565	84,107

10. Employee defined benefits (cont.)

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
(i) Reconciliation of the defined benefit obligation				
Present value of defined benefit obligations at beginning of the year	5,396	636	49,107	55,139
Current service cost	37	21	55	113
Interest cost	77	9	717	803
Contributions by participants	54	-	7	61
Actuarial (gains) / losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains) / losses arising from changes in financial assumptions	(225)	(34)	(7,059)	(7,318)
Actuarial (gains) / losses arising from liability experience	(59)	(14)	(360)	(433)
Benefits paid	(750)	(153)	(2,824)	(3,727)
Taxes, premiums and expenses paid	1	1	253	255
Present value of defined benefit obligations at end of the year	4,531	466	39,896	44,893

(j) Reconciliation of the effect of the asset ceiling

Adjustment for effect of asset ceiling at beginning of the year	46	355	32,665	33,066
Interest on the effect of asset ceiling	1	5	490	496
Change in the effect of asset ceiling	130	8	5,458	5,596
Adjustment for effect of asset ceiling at end of the year	177	368	38,613	39,158

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

(k) Fair value of the fund assets

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

	Total \$'000	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000
As at 30 June 2022				
Asset category				
Short-term securities	5,041,192	1,854,969	3,186,223	-
Australian fixed interest	244,972	-	244,972	-
International fixed interest	1,439,643	4,287	1,415,027	20,329
Australian equities	6,518,777	5,893,947	622,584	2,246
International equities	12,174,407	12,002,063	169,289	3,055
Property	2,362,344	-	-	2,362,344
Alternatives	9,095,720	(637)	2,160,192	6,936,165
Total	36,877,055	19,754,629	7,798,287	9,324,139

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

Short-term securities	13.70%
Australian fixed interest	0.70%
International fixed interest	3.90%
Australian equities	17.70%
International equities	33.00%
Property	6.40%
Alternatives	24.60%
Total	100%

10. Employee defined benefits (cont.)

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

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

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

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

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

The disclosures below relate to total assets of the Fund.

Of the direct properties owned by the Fund:

- SAS Trustee Corporation occupies part of a property 100% owned by the Fund with a fair value of \$362 million (30 June 2021: \$328 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$540 million (30 June 2021 \$443 million).

(m) Significant actuarial assumptions at 30 June 2022

Assumptions	
Discount rate	3.69% pa
Salary increase rate (excluding promotional increases)	3.15% for 22/23, 3.62% for 23/24, 2.87% for 24/25, 2.74% for 25/26, 3.2% pa thereafter
Rate of CPI increase	4.00% for 21/22; 5.50% for 22/23; 3.00% for 23/24 and 24/25; 2.75% for 25/26 and 26/27; 2.50% pa thereafter
Pensioner mortality	The pensioner mortality assumptions are those used for the 2021 Actuarial Investigation of the Pooled Fund. These assumptions are disclosed in the actuarial investigation report on the trustee's website. The report shows the pension mortality rates for each age.

(n) Sensitivity analysis

The entity's total defined benefit obligation as at 30 June 2022 under several scenarios is presented below. The total defined benefit obligation disclosed is inclusive of the contribution tax provision that is calculated based on the asset level at 30 June 2022.

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

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Discount rate	as above	as above -0.5% pa	as above +0.5% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	44,893	46,989	42,960

	Base case	Scenario C +0.5% rate of CPI increase	Scenario D -0.5% rate of CPI increase
Discount rate	as above	as above	as above
Rate of CPI increase	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	44,893	46,995	42,940

	Base case	Scenario E +0.5% salary increase rate	Scenario F -0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	44,893	44,940	44,847

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	44,893	45,299	44,516

*Assumes the short-term pensioner mortality improvement factors for years 2022-2026 also apply for years after 2026.

**Assumes the long-term pensioner mortality improvement factors for year's post 2026 also apply for the years 2022 to 2026.

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

10. Employee defined benefits (cont.)

(o) Asset-liability matching strategies

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

(p) Funding arrangements

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

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,200	427	29,074	33,701
Net market value of Fund assets	(4,707)	(836)	(78,566)	(84,109)
Net (surplus) / deficit	(507)	(409)	(49,492)	(50,408)

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

(r) Contribution recommendations

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

SASS multiple of member contributions	SANCS % member salary	SSS multiple of member contributions
-	-	-

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

(q) Surplus / deficit

The following is a summary of the 30 June 2022 financial position of the Fund calculated in accordance with AASB 1056 Superannuation Entities:

(s) Economic assumptions

The economic assumptions adopted for the 30 June 2022 Standard AASB 1056 Superannuation Entities are:

<i>Weighted average assumptions</i>	
Expected rate of return on Fund assets backing current pension liabilities	7.00% pa
Expected rate of return on Fund assets backing other liabilities	6.20% pa
Expected salary increase rate (excluding promotional salary increases)	3.15% for 22/23, 3.62% for 23/24, 2.87% for 24/25, 2.74% for 25/26 and 3.20% pa thereafter
Expected rate of CPI increase	4.80% for 21/22 and 2.50% pa thereafter

Sensitivity Analysis – AASB 1056

Scenarios A and B relate to the sensitivity of the Accrued Benefits under AASB 1056 to changes in the expected return on Fund assets.

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Expected rates of return on fund assets	7.00%/6.20%	6.50%/5.70%	7.50%/6.70%
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Accrued benefits (\$'000)	33,701	34,934	32,550

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
--	-----------------------	-----------------------	----------------------	------------------------

(t) Expected contributions for 2022

Expected employer contributions	-	-	-	-
--	---	---	---	---

(u) Maturity profile of defined benefit obligation

The weighted average duration of the defined benefit obligation is 9.4 years.

(v) Profit and loss impact

Current service cost	37	21	55	113
Net interest	-	-	(2)	(2)
Defined benefit cost	37	21	53	111

(w) Other comprehensive income

Actuarial (gains) / losses on liabilities	(284)	(48)	(7,419)	(7,751)
Actual return on fund assets less interest income	117	20	1,998	2,135
Change in the effect of asset ceiling	130	8	5,458	5,596
Total re-measurement in other comprehensive income	(37)	(20)	37	(20)

11. Financial instruments

(a) Recognition and measurement

(i) Investments

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

The Consolidated Entity’s Treasury Risk Management Policy requires management to report on all investments, including the amount, yield, maturity, counterparty credit rating and total investments with counterparty. Exposure limits per counterparty are set to minimise the Consolidated Entity’s risk.

Non-derivative financial assets with fixed or determinable payments and fixed maturity that the Consolidated Entity has the positive intention and ability to hold to maturity. These investments are initially recognised inclusive of transaction costs, and then measured at amortised cost using the effective interest method. Changes are recognised in the net result for the year when impaired, derecognised or through the amortisation process.

The fair value of investments that are traded at fair value in an active market is determined by reference to quoted current bid prices at the close of business on reporting date.

(ii) Impairment of financial assets

The Consolidated Entity applies the AASB 9 simplified approach to measuring expected credit losses which uses a lifetime expected loss allowance for all trade receivables. To measure the expected credit losses, trade receivables have been grouped based on shared credit risk characteristics and the days past due.

The expected loss rates are based on historical observed loss rates. The historical loss rates are adjusted to reflect current and forward-looking information on macroeconomic factors affecting the ability of the customers to settle the receivables. The entity has identified to be the most relevant factors, and accordingly adjusts the historical loss rates based on expected changes in these factors.

Trade receivables are written off when there is no reasonable expectation of recovery. Indicators that there is no reasonable expectation of recovery include, amongst others a failure to make contractual payments for a period of greater than 180 days past due.

(iii) Derecognition of financial assets and financial liabilities

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

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

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

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

(iv) Derivative financial instruments

The Consolidated Entity holds derivative financial instruments to hedge its foreign currency risk exposures. Derivatives are initially recognised at fair value; attributable transaction costs are recognised in the net result for the year when incurred. This process qualifies as “Other” under AASB 9 business model. Subsequent to initial recognition, derivatives are measured at fair value and changes therein are accounted for as below.

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

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

(b) Derivatives used for hedging

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

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

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

	Asset \$'000		Liability \$'000		Net position \$'000	
	2022	2021	2022	2021	2022	2021
Foreign currency forward contracts						
NZD	17	-	(17)	-	-	-
GBP	71	189	(75)	(185)	(4)	4
USD	60	293	(58)	(295)	2	(2)
Total	148	482	(150)	(480)	(2)	2

Refer note 11(d) for details regarding exposure to currency and liquidity risk to derivative financial instruments.

The Consolidated Entity entered into contracts for the purchase of various currencies that expire within 12 months after reporting date. The Consolidated Entity enters into forward foreign exchange contracts to cover foreign currency payments due on future contracts.

As at reporting date the aggregate amount of unrealised (loss)/gain on forward foreign exchange

contracts relating to anticipated future transactions is \$(2)k (2021: \$2k). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

Reconciliation of unrealised (loss) / gains on forward exchange contracts for the Parent and the Consolidated Entity is as follows:

	2021 \$'000	2020 \$'000
Carrying amount at the start of the year	2	(4)
Unrealised (loss) / gain on forward exchange contracts	(4)	6
Total unrealised (loss) / gain on forward exchange contracts	(2)	2

11. Financial instruments

(c) Financial instrument categories

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

The Consolidated Entity's main risks arising from financial instruments are outlined below, together with objectives, policies and processes for measuring and managing risk. Further quantitative

and qualitative disclosures are included throughout these financial statements.

The Consolidated Entity has overall responsibility for the oversight of risk management, and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the internal auditors on a continuous basis.

			Carrying amount	
	Note	Category	2022 \$'000	2021 \$'000
Financial assets				
Cash and cash equivalents	4	N/A	30,657	62,052
Trade and other receivables*	5(b)	Amortised cost	5,091	4,761
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	148	482
Financial liabilities				
Trade and other payables**	8(b)	Amortised cost	28,678	29,528
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	150	480
Borrowings	8(e)	Fair value through profit and loss (FVPL)	-	3,195

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

** Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

(d) Financial risk management

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

- credit risk
- liquidity risk
- market risk

The Consolidated Entity's principal financial instruments are outlined above. These financial instruments arise directly from the Consolidated Entity's operations or are required to finance the Consolidated Entity's operations. The Consolidated Entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

The Consolidated Entity's main risks arising from financial instruments are outlined below, together with the Consolidated Entity's objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Opera House has established an Audit and Risk Committee, which has overall responsibility for overseeing and monitoring risk management and reviews and agrees policies for managing

these risks. Risk management policies are established to identify and analyse the risks faced by the Consolidated Entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by management and reported to the Audit and Risk Committee on a continuous basis.

(i) Credit risk

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

Exposure to credit risk

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

	Note	2022 \$'000	2021 \$'000
Cash and cash equivalents	4	30,657	62,052
Trade and other receivables*	5(b)	5,091	4,761
		35,748	66,813

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

Cash and cash equivalents

Cash comprises cash on hand and bank balances with Westpac and ANZ. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year end was 0.85% for Westpac operating accounts (2021: 0.10%) and 0.10% for the ANZ operating account (2021: 0.10%).

11. Financial instruments (cont.)

Trade receivables

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

	Carrying amount	
	2022 \$'000	2021 \$'000
Sponsorship	159	686
Tours	14	24
Venue hire and related services	632	178
Precinct businesses	1,867	565
Sydney Opera House performances	38	442
Other	400	633
	3,110	2,528

Impairment losses

The ageing of the Parent and the Consolidated Entity's trade receivables at reporting date was:

	Total	Not impaired	Considered impaired
2022	\$'000	\$'000	\$'000
Not past due	1,201	1,201	-
< 3 months past due	1,500	1,500	-
3-6 months past due	262	262	-
> 6 months past due	147	280	(133)
	3,110	3,243	(133)
2021			
Not past due	1,356	1,356	-
< 3 months past due	726	726	-
3-6 months past due	238	445	(207)
> 6 months past due	208	376	(168)
	2,528	2,903	(375)

The movement in the allowance for expected credit loss (ECL) in respect of trade receivables during the year was as follows:

	2022 \$'000	2021 \$'000
Opening balance as at 30 June 2021	375	175
Less: amounts written off during the year	-	-
Less: provision released	(35)	(7)
Increase/(decrease) in allowance recognised in net result	(207)	207
Balance at end of year	133	375

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

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

Other financial assets

Credit risk associated with the Consolidated Entity's financial assets, other than receivables, is managed through setting investment limits and limiting investments to counterparties that have investment grade credit ratings from major credit rating agencies. The Consolidated Entity has also placed funds on deposit with major banks, having regard to the rating provided by Standard & Poor's,

Fitch or Moody's. Bank deposits are for fixed terms, and the interest rate payable is negotiated and is fixed for the term of the deposit. The interest rate payable on at-call deposits vary. The term deposits have varying maturity dates. None of these assets are past due or impaired.

(ii) Liquidity risk

Liquidity risk is the risk that the Consolidated Entity will be unable to meet its payment obligations when they fall due. The Consolidated Entity continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility with cash advances held as short-term investments or at call.

The Consolidated Entity has exposure to debt in the form of corporate credit cards, but has otherwise not incurred any bank overdrafts within both the current and prior period. On 16 October 2019, the Consolidated Entity established a global borrowing limit of \$21 million through NSW Treasury Corporation (TCorp). This borrowing facility is to manage the capital or operational needs or impacts related to the Concert Hall renewal project and closure of the venue. This facility has not been utilised as at 30 June 2022.

During the current and prior year, there were no defaults of loans payable. No assets have been pledged as collateral. The Consolidated Entity's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

11. Financial instruments (cont.)

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW TC 11-12 Payment of Accounts. If trade terms are not specified, payment is made no later than 30 days from receipt of a correctly rendered invoice. NSW TC 11-12 Payment of Accounts allows the Minister to award interest for late payment.

The following are contractual maturities of financial liabilities for the Parent and the Consolidated Entity:

	Total Amount	6 months or less	6 to 12 months	Between 1 and 2 years
2022	\$'000	\$'000	\$'000	\$'000
Non-derivative financial liabilities				
Trade and other payables	(28,678)	(28,678)	-	-
Borrowings	-	-	-	-
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(150)	(150)	-	-
Inflow	148	148	-	-
	(2)	(2)	-	-
2021				
Non-derivative financial liabilities				
Trade and other payables	(29,528)	(29,528)	-	-
Borrowings	(3,195)	(447)	(463)	(2,285)
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(480)	(480)	-	-
Inflow	482	482	-	-
	2	2	-	-

The following table indicates the years in which the cash flows associated with derivatives that are cash-flow hedges are expected to occur, and the effect on profit or loss for the Parent and the Consolidated Entity:

	Total Amount	6 months or less	6 to 12 months	Between 1 and 2 years
2022	\$'000	\$'000	\$'000	\$'000
Foreign exchange contracts:				
Assets	148	148	-	-
Liabilities	(150)	(150)	-	-
	(2)	(2)	-	-
2021				
Foreign exchange contracts:				
Assets	482	482	-	-
Liabilities	(480)	(480)	-	-
	2	2	-	-

(iii) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices, such as foreign exchange rates, interest rates and equity prices. The objective of market risk management is to manage and control market risk exposures within acceptable parameters, while optimising the returns. The Consolidated Entity's exposure to market risk is primarily through currency risk on purchases that are denominated in a currency

other than Australian Dollars. The interest rate risk is not expected to significantly affect the operating results and financial position. The Consolidated Entity does not enter into commodity contracts.

The Parent and the Consolidated Entity's exposure to interest rate risk is limited to cash at bank. The impact to the Parent and the Consolidated Entity of a 0.25% change in interest rate for cash at bank is set out below:

	Change in interest rate	Impact on profit/loss	
		2022 \$'000	2021 \$'000
Cash at bank	+/- 0.25%	77	155

11. Financial instruments (cont.)

(iv) Currency risk

The Consolidated Entity is exposed to currency risk on purchases made in currencies other than Australian Dollars. The currencies in which these transactions are primarily denominated are EURO, GBP and USD. The Consolidated Entity's policy is to hedge any substantial future foreign currency

purchases when contracted. The Consolidated Entity uses forward exchange contracts to hedge its currency risk, with maturity dates aligned to the contracted payment dates.

Exposure to currency risk

The Parent and the Consolidated Entity's exposure to foreign currency risk at reporting date was as follows, based on notional amounts:

	NZD	GBP	USD
	\$'000	\$'000	\$'000
2022			
Forward exchange contracts*	17	75	58
Net exposure	17	75	58
2021			
Forward exchange contracts*	-	185	295
Net exposure	-	185	295

* The forward exchange contracts relate to future forecast payments.

Sensitivity analysis

A 2.5% strengthening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss of the Parent and the Consolidated Entity by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2021.

	2022		2021	
	Equity	Profit or loss	Equity	Profit or loss
	\$'000	\$'000	\$'000	\$'000
NZD	-	-	-	-
GBP	2	-	5	-
USD	1	-	7	-
Total	3	-	12	-

A 2.5% weakening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2021.

NZD	-	-	-	-
GBP	(2)	-	(5)	-
USD	(1)	-	(7)	-
Total	(3)	-	(12)	-

(v) Other price risk

The Consolidated Entity has no direct equity investments.

(e) Fair value

(i) Fair value versus carrying amount

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

	2022		2021	
	Carrying amount	Fair value	Carrying amount	Fair value
	\$'000	\$'000	\$'000	\$'000
Trade and other receivables*	5,091	5,091	4,761	4,761
Cash and cash equivalents	30,657	30,657	62,052	62,052
Forward exchange contracts used for hedging;				
– Hedge assets	148	148	482	482
– Hedge liabilities	(150)	(150)	(480)	(480)
Trade and other payables **	(28,678)	(28,678)	(29,528)	(29,528)
Borrowings	-	-	(3,195)	(3,195)
	7,068	7,068	34,092	34,092

* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

** Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

11. Financial instruments (cont.)

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

	Level 1	Level 2	Level 3	Total
2022	\$'000	\$'000	\$'000	\$'000
Financial assets at fair value				
- Derivatives receivable	148	-	-	148
Financial liabilities at fair value				
- Derivatives payable	(150)	-	-	(150)
	(2)	-	-	(2)

There were no transfers between level 1 and 2 during the year ended 30 June 2021.

2021				
Financial assets at fair value				
- Derivatives receivable	482	-	-	482
Financial liabilities at fair value				
- Derivatives payable	(480)	-	-	(480)
	2	-	-	2

There were no transfers between level 1 and 2 during the year ended 30 June 2021.

12. Fundraising and bequests

(a) Fundraising

The Opera House launched its Annual Giving Fund in March 2007, which is a perpetual fund.

The Sydney Opera House Annual Giving Program has been established to raise funds for the following activities (general purpose donations):

- Create, present and produce world-class work across all art forms;
- Develop our education and community programs;
- Offer free public programs and activities;
- Extend our First Nations programming and initiatives;
- Support the Renewal of the Sydney Opera House.

Special purpose donations are accepted outside these activities in certain circumstances, generally when the donation is substantial and is given to fund a new initiative. These funds are restricted to specific objectives.

	2022 \$'000	2021 \$'000
Balance 1 July	2,054	1,825
Gross proceeds from fundraising appeals	2,118	1,844
Interest received on proceeds	2	3
Costs of fundraising	(190)	(297)
Net surplus from fundraising	3,984	3,375
Application of funds to activities	(1,515)	(1,321)
Balance to accumulated funds	2,469	2,054
Balance end of year	2,469	2,054

The net surplus from general purpose fundraising in 2022 of \$144k (2021: \$168k) was assigned to operating expenses in line with the Annual Giving Program objectives, and supported the New Work Now initiative. Special purpose net surplus remained in the special purpose fundraising account.

12. Fundraising and bequests (cont.)

(b) Foster Bequest

The Trust Deed relating to the bequest of the late Colin Foster (Foster Bequest) provides that income derived from investment of the funds may be applied to an award for study in fields relating to the training for, and performance of, the art of opera.

The transactions relating to the Foster Bequest included within the Consolidated Entity's financial statement were:

	2022 \$'000	2021 \$'000
Balance 1 July	125	125
Interest income	-	-
Recoupment / (Distribution)	-	-
Surplus	125	125
Balance end of year	125	125

(c) Lindsay Bequest

The bequest of the late Joy Lindsay (Lindsay Bequest) provides that income derived from investment of the funds may be awarded annually to one or more financially deserving students of opera, the determination to be left to the discretion of the Opera House.

The transactions relating to the Lindsay Bequest included within the Consolidated Entity's financial statement were:

Balance 1 July	757	755
Interest income	1	2
Recoupment / (Distribution)	-	-
Surplus	758	757
Balance end of year	758	757

The accumulated funds at 30 June 2022:

- Annual Giving Program (refer note 12(a)) was \$2,469k (2021: \$2,054k) of which \$2,469k (2021: \$2,054k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$125k (2021: \$125k);
- Lindsay Bequest (refer note 12(c)) was \$758k (2021: \$757k)

13. Commitments

(a) Capital commitments

Capital expenditures of the Parent and the Consolidated Entity contracted for at the reporting date but not recognised as liabilities are as follows:

Payable:		
Not later than one year	45,289	70,214
Later than one year and not later than five years	3,400	285
Total (including GST)	48,689	70,499

Capital commitments contracted for at year-end relate to building development projects. The commitments include GST input tax credits of \$4,426k recoverable from the Australian Taxation Office (2021: \$6,409k).

14. Contingent liabilities and assets

The Consolidated Entity deals with legal claims and litigation in the normal course of operations, including claims that may arise from judicial decisions or changes in law. The quantum of these claims cannot accurately be determined.

15. Related party disclosures

(a) Key Management Personnel (KMP) of the Consolidated Entity

Based on Treasury Circular TC17-12 and AASB 124 Related Party Disclosures, the Consolidated Entity has determined its KMP to consist of; the Minister for the cluster, the Board of Trustees and the Executive Team. These individuals are considered to have the authority and responsibility to plan, direct and control the activities of the Consolidated Entity, either individually or collectively.

(b) KMP Compensation

Key management personnel compensation of the Consolidated Entity is as follows:

	2022 \$'000	2021 \$'000
Short-term employee benefits	3,468	2,985
Long-term employee benefits	83	76
Total remuneration	3,551	3,061

No remuneration was paid to the Trustees during the year (2021: nil). The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustees' duties involve attending Sydney Opera House Trust events, therefore attendance is considered a requirement and not a benefit. The value of tickets provided to Trustees' guests is included in short-term employee benefits above.

In addition to the above, the Parent entity has outstanding payables in relation to the personnel services provided by the Agency (see Note 8(d)).

KMP donated a total of \$209k to the Sydney Opera House in 2021-22 (2021: \$382k).

(c) Related party transactions

The Consolidated Entity is controlled by the State of New South Wales, which is the ultimate parent. Therefore, all NSW Government agencies are considered to be related parties. Over the ordinary course of business, the Consolidated Entity enters into transactions with the following NSW Government Entities:

- Crown Entity
 - Grants and contributions
- Destination NSW
 - Grants and contributions
- Office of State Revenue
 - State taxes and duties
- NSW Self Insurance Corporation
 - Insurance policies
- Sydney Water
 - Water and sewerage services
- Department of Education
- Department of Premier and Cabinet
 - Grants and contribution

Over the financial year, the Consolidated Entity hosted 10 events for or on behalf of other NSW Government entities and schools. Combined revenue received from these events was \$241k which includes \$1K outstanding from Department of Premier & Cabinet as at 30 June 2022. The largest event was the Australia Day 2022 Forecourt Concert, presented by the Department of Premier and Cabinet. The Opera House supported these events with a cumulative discount of approximately \$79k, as they generally delivered a public benefit. These events uphold the objects and functions under the Sydney Opera House Trust Act, which charge the Trust with the management and administration of the Opera House as a performing arts centre and “a meeting place for matters of international, national or local significance”.

16. Events after reporting date

Management is continually monitoring and managing the consolidated entity's operations closely in response to COVID-19 public health orders, as discussed in note 1(k).

Other than the matter described above, since the end of the reporting period, there were no other matters or circumstances that have arisen which have significantly affected, or may significantly affect, the operations of the consolidated entity, or the results of those operations in future financial periods.

END OF FINANCIAL STATEMENTS

Appendix

Contents	
Account payment performance indicators	195
Budget	197
Code of conduct	198
Consultants	198
Customer experience	199
Customer research	201
Cyber security policy attestation	201
Employee numbers	202
Environmental sustainability	202
Equal employment opportunity	206
Governance guidelines reporting	206
Government Information And Public Access (GIPA) Act 2009	206
Insurance	210
Investment performance measure	210
Land title holdings	210
Legal	210
Multicultural policies and services plan (overview)	210
Overseas travel	211
Performance statement	211
Presenter satisfaction measurement surveys	211
Privacy management	211
Public interest disclosures	211
Risk management	212
Senior executive staff	215
Wage and salary movements	215
Workplace health and safety	215

ACCOUNT PAYMENT PERFORMANCE INDICATORS

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

Aged analysis at the end of each quarter

	Current (i.e. within due date)	Less than 30 days overdue	30 to 60 days overdue	60 to 90 days overdue	More than 90 days overdue
Quarter	\$'000	\$'000	\$'000	\$'000	\$'000
All suppliers					
September	577	198	210	273	19
December	249	9	26	3	6
March	2,189	112	0	0	0
June	2,552	155	103	0	0
Small business suppliers					
September	509	0	0	0	0
December	1,113	0	0	0	0
March	731	0	0	0	0
June	1,539	0	0	0	0

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
All suppliers				
Number of accounts due for payment	1,896	2,176	2,452	3,641
Number of accounts paid on time	1,878	2,129	2,444	3,629
Percentage of accounts paid on time (based on number of accounts)	99.0%	97.8%	99.6%	99.6%
Dollar amount of accounts due for payment (\$'000)	\$40,326	\$34,640	\$27,925	\$37,518
Dollar amount of accounts paid on time (\$'000)	\$36,089	\$34,629	\$37,919	\$37,513
Percentage of accounts paid on time (based on \$)	89.4%	99.9%	99.9%	99.9%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), Sydney Opera House Trust is required to pay interest on late payment of accounts from small businesses. There are 1,227 small businesses registered with the Opera House as at 30 June 2022 with \$0 being paid on overdue accounts. Communications continue with suppliers inviting small businesses to register via remittances.

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
Small business suppliers				
Number of accounts due for payment	225	333	329	539
Number of accounts paid on time	225	331	328	533
Percentage of accounts paid on time (based on number of accounts)	100.0%	99.4%	99.7%	98.9%
Dollar amount of accounts due for payment (\$'000)	\$2,504	\$3,011	\$1,908	\$3,569
Dollar amount of accounts paid on time (\$'000)	\$2,504	\$3,004	\$1,908	\$3,569
Percentage of accounts paid on time (based on \$)	100.0%	99.7.0%	100.0%	100.0%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

At reporting date, the Opera House had 1,227 registered small businesses. The total interest paid was \$0 as per above schedule. Any payment delays resulted from difficulties in capturing invoices when purchase orders were not raised in the eProcurement system at the appropriate time. Problem areas are being reviewed and addressed with further process improvements in the financial and eProcurement systems.

BUDGET

	2023 \$'000	2022 \$'000
General operations		
Revenues		
NSW Government annual endowment	24,730	14,690
Performance	66,623	48,468
Precinct	20,533	13,299
Private funding	6,543	4,947
COVID-19 support	8,324	13,808
Other	1,862	1,915
Total revenue – general operations	128,615	97,127
Expenses		
Performance	(56,303)	(51,423)
Precinct	(7,913)	(6,235)
Private funding	(3,086)	(2,583)
Other	(60,735)	(55,159)
Total expenses – general operations	(128,038)	(115,400)
Surplus / (deficit) from general operations		
	578	(18,273)

BUDGET

	2022 \$'000	2021 \$'000
Building Activities		
Revenues		
Building maintenance – government grant	29,668	28,896
Building Renewal – government grant and other funding	5,900	29,471
Other	250	250
Total revenue – building activities	35,818	58,617
Expenses		
Depreciation and amortisation	(21,181)	(12,996)
Other expenses	(36,498)	(39,986)
Total expenses – building activities	(57,679)	(52,981)
Surplus / (deficit) from building activities	(21,861)	5,636
Net result for the year	(21,283)	(12,637)

CODE OF CONDUCT

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of the Opera House and models the Code of Ethics and Conduct for NSW Government Sector Employees. The Code of Conduct is accessible on the Opera House’s intranet, Intouch, and all employees are required to read the Opera House’s Code of Conduct and complete a mandatory e-learning module upon commencement of their employment, as well as part of the Opera House’s annual compliance training.

The Opera House Trustees have a separate Trustee Code of Conduct, which outlines expected standards of behaviour. This encompasses: accountability for public expenditure and decision-making; use of public resources; use of official information; the designation of an official spokesperson for the Trust; gifts and benefits;

disclosure of interests; recognising and managing conflicts of interest; reporting suspected corrupt conduct; and relevant legislation.

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$50k are listed individually. There are nil to disclose in FY22. Those involving payments of \$50k or less are grouped under a total figure.

Four consultancies of \$50k or less cost a total of \$28k for compliance and organisational review.

CUSTOMER EXPERIENCE

Customer service teams

The Sydney Opera House Strategy 2018-2023 states that the visitor experience team should “make it more appealing, onsite and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and deliver a consistently excellent customer experience.” Our visitor services teams play a pivotal role in realising this ambition.

During periods of normal operation, the host team manages Stage Door access between 6.30am and 11.30pm, delivering a vital frontline service in welcoming and assisting internal and external stakeholders as they enter the building. The host team administers our Lost Property service and assists with triaging incoming customer queries by answering queries and directing feedback to the Customer Advocacy Manager for response in liaison with relevant business areas.

Theatre management and front of house teams provide courteous, informed and personalised service to patrons attending performances and functions in the Yallamundi Rooms. They are Opera House ambassadors who, along with a team of Front of House Attendants, ensure a smooth, welcoming and safe experience at our venues for each event and ensure an effective, timely shuttle bus service is in operation.

The welcome team acts as brand ambassadors for all onsite experiences, managing queues and COVID safety practices, delivering promotional offers and information across the precinct between 10am and 10pm, including playing a key role in welcoming and assisting guests with additional access needs.

Ticketing services liaise with visitors across Box Office, Contact Centre, email and web-support operations and support customers seeking

information and purchases for performances, tours, products and services.

The tourism team delivers guided tours to visitors and maintains close relationships with tourism and hospitality operators booking on behalf of tour groups, independent travellers and guests.

The Opera House continued to deliver training initiatives in FY22, including programs covering safety, manual handling, evacuation and warden duties; customer service; conflict resolution and Code of Conduct awareness. New staff are inducted with customised training relevant to each department as well as a broader Opera House induction. A broader cross departmental customer service training initiative commenced development for implementation throughout FY22 and ongoing.

Customer Service Feedback

In line with our Voice of the Customer program (see p64), the Opera House aims to achieve excellence in customer service through driving meaningful change informed by trends in customer responses. The Opera House welcomes and values complaints, compliments and suggestions as positive tools for ongoing improvement.

All unsolicited customer feedback is recorded and managed in a single repository, the Tessitura customer relationship management system. Through our Voice of Customer program, survey responses are stored in various secure systems, which enable reporting and data visualisation. Results are collated, analysed and tracked to identify trends and causation.

Overall Unsolicited Feedback FY17-FY22

381 complaints (69%) and 171 (31%) compliments were recorded in FY22, remaining consistent with the previous year in the ratio of compliments to complaints; FY22 1:2.23 vs FY21 1:2.24.

Type of feedback	FY22	FY21	FY20	FY19	FY18	FY17
Adverse	381	285	549	934	624	853
Favourable	171	127	280	267	244	218

Unsolicited feedback by category for FY22

The table below lists feedback by category. The event/performance category reflects feedback to a range of different performances during the year.

Category	Favourable	Adverse
Audience behaviour	-	13
Front of House	20	7
Marketing	-	13
Wilson Car Park	-	3
Event/performance	18	56
Policies and procedures	19	68
Pricing	-	2
Seating	-	17
Security	5	8
Venues and precinct	-	29
Retail and food and beverage	1	23
Ticketing services	82	47
Tourism	7	3
Website	1	70
Other (including accessibility, service recovery, medical assistance and streaming service)	18	22
Total	171	381

Key FY22 initiatives to improve the customer experience included:

- The Voice of Customer program continued to inform and improve processes and monitor audience sentiment around COVID safety measures.
- The ticket subsidy, enabled by the NSW Government, ran again from March 2022-July 2022 with more than 7,000 tickets sold through this initiative.
- The NSW Government Dine & Discover stimulus program matured on 30 June 2022, with more than 37,000 customers using Discover vouchers across both FY21 and FY22 toward ticket purchases. Dine vouchers were redeemable across the precinct for food and beverage dining experiences.
- The NSW Government launched Parent Vouchers under a similar stimulus initiative which continues through to 9 October 2022.

The Opera House Courtesy Shuttle Bus

The complimentary bus that takes customers between Circular Quay and the Opera House is an essential service for elderly and less mobile patrons. This year, the bus service resumed operations from November 2022 on a limited service, with 187 services ran carrying a total of 2,461 passengers in total across pre-show and post-show services.

Courtesy Shuttle Bus Passengers FY16-FY21

Year	FY22**	FY21*	FY20	FY19	FY18	FY17	FY16
No. of passengers	2,461	1,483	4,866	15,827	13,091	17,692	17,965

**service operated between January 2021 and June 2021*
***service operated between November 2021 and June 2022*

CUSTOMER RESEARCH

No paid customer research was conducted in 2021-22 as an internal research review was conducted into future research requirements in the wake of the pandemic.

In the absence of paid customer research, Sydney Opera House participated in the cross-sector collaborative tracking study the Audience Outlook Monitor, delivered by Patternmakers and Wolfbrown. This study has been pivotal to understand audience shifts in sentiment for better decision-making and strategic planning.

CYBER SECURITY POLICY ATTESTATION

I, Louise Herron, am of the opinion that the Sydney Opera House has managed cyber security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to information and systems of Sydney Opera House have been assessed and are managed effectively.

Governance is in place to manage the cyber security maturity and initiatives of Sydney Opera House and Sydney Opera House maintains full-time cyber security staff as part of its information management team.

There exists a current cyber incident response plan for Sydney Opera House which was reviewed and improved during the reporting period.

Sydney Opera House operates an Information Security Management System (ISMS) based on the ISO/IEC 27000 family of standards. In line with the Sydney Opera House ISMS Policy, the cyber security team manages a statement of applicability outlining the ISO/IEC 27001 controls the Sydney Opera House has adopted in its ISMS. Throughout FY23, the Sydney Opera House will review and adapt its technical controls as part of its process for continuous improvement of the ISMS.

Louise Herron AM
Chief Executive Officer

EMPLOYEE NUMBERS

Five-year comparison of staff as at 30 June 2022	FY22	FY21	FY20	FY19	FY18
Total Permanent Staff*	437	315	294	287	262
Equivalent Full-Time Permanent Staff	398.67	282.22	263.04	250.76	233.95
Total Non-Permanent Staff (includes casuals)	443	503	555	650	642
Equivalent Full-Time Non-Permanent Staff (includes casuals)	156.56	217.55	200.81	335	330.69
Total Full-Time Equivalent (includes casuals)	555.2	499.8	463.9	585.8	564.6

**Includes Flexible Time on-going staff*
Data is calculated over the final pay period of each financial year.
Total staff numbers include current casual staff who did not work in the final pay period of the financial year.

ENVIRONMENTAL SUSTAINABILITY

Efficient and responsible use of resources

Absolute water consumption increased by 9% compared with FY21. After a period of closure from July – November 2021,

the increase in consumption can be attributed to a return to normal operations and performances. FY22 consumption remained 42% lower than FY19 which is more indicative of normal operations.

Water use (ML)	FY22	FY21	FY20	FY19	FY18
Opera House	24**	22	42*	58	88

**Water use impacted by house closure from April 2020 - Jun 2020*
***Water use impacted by house closure from July 2021 – Nov 2021*

Reduced Electricity Consumption

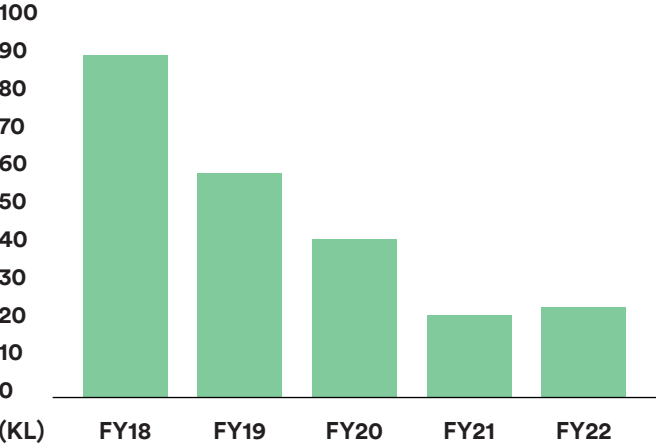
After a period of site closure during July – November 2021, the Opera House’s absolute electricity consumption decreased by 26% compared to the baseline.

FY22 performance was 6% better than SOH’s EAP target of 20% reduction but 8% higher than FY21. This result is expected as the Opera House returned to normal activities on site.

Electricity use* (MWh)	FY22	FY21	FY20	FY19	FY18
Opera House	13,745	12,221	14,068	15,594	15,944
Offsite leases (office and storage)	55	60	80	191	189
Total	13,800	12,281	14,148	15,786	16,033

** Reported electricity use includes all operations on Bennelong Point, including food and beverage tenancies. Offsite leases (office and storage) are included. Closure impact to electricity use is included in the data set.*

Opera House Potable Water Consumption



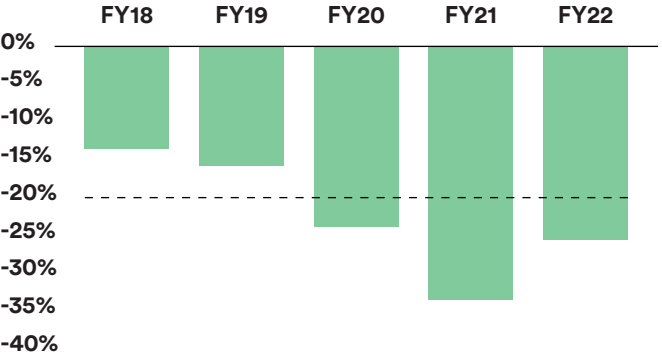
Effective Waste Management

During FY22, total waste generated was consistent with FY21 performance. Absolute waste generation was impacted by reduced activity on site from July to November 2021. Despite the reduced activity, more than 89% of operational waste from restaurants, venues and events was recycled.

Year	FY22		FY21		FY20		FY19		FY18	
Stream	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^
Recycling	332	89%	321	86%	627	84%	738	60%	766	57%
General waste	41	11%	53	14%	123	16%	484	40%	496	43%
Total	373	100%	374	100%	750	100%	1222	100%	1262	100%

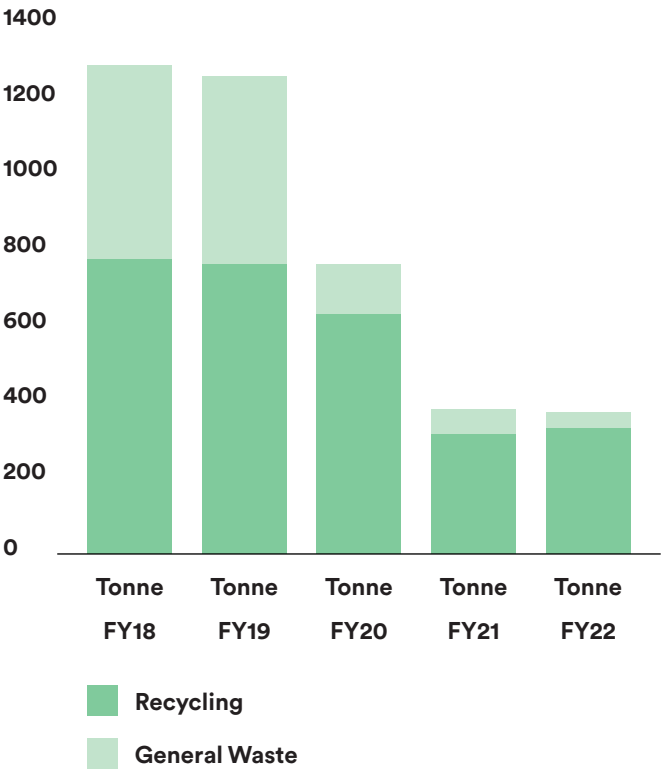
**Note this figure does not include disposal of construction waste or large bulky waste. FY21 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight, organics – actual weight. Cardboard, office paper – estimated industry average density (BBP) x bins. E-waste, lights, toners – industry average density (BBP) x bins, no contamination rate applied. ^Percentage by weight.*

Opera House Electricity Consumption (% reduction from 5 year baseline)



A recycle rate of more than 90% was maintained for construction waste as a result of capital works projects which resulted in both operational and construction performance targets being exceeded.

Sydney Opera House Waste and Recycling

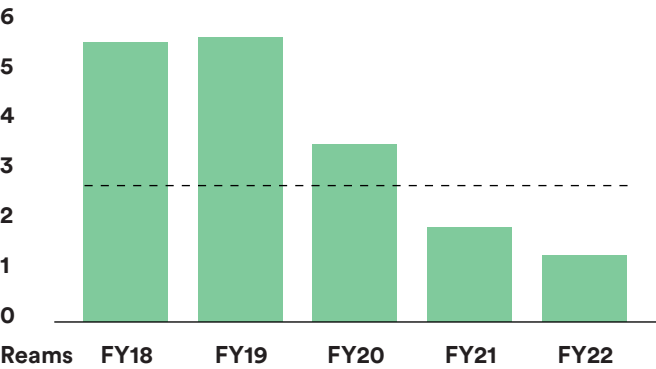


Office Paper Printing and Publications

Office paper consumption decreased by 30% compared to the previous year. The decrease can be attributed to change in work patterns to working from home and the transition to electronic systems and processes. On average, each staff member used 1.2 reams of paper, which is 50% better than the target.

About 100% of the office paper used for printing on site contained recycled content and all external printing used paper stock that was either recycled for FSC certified. The use of recycled stock increased to nearly 70%, which exceeds the target by 10%.

Paper Use per staff member (FTE)



Carbon Footprint

The Opera House produced 12,767 metric tonnes of carbon dioxide equivalent (CO2e) for FY22 resulting in a 3% increase compared with the previous year. All of the Opera House’s carbon emissions were offset using Climate Active Carbon Neutral (CACN) Standard for organisations.

The Opera House’s Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased.

Source	FY22	FY21	FY20	FY19	FY18
Scope 1 – Direct emissions					
Refrigerants	244	244	268	268	268
Transport fuel (post 2004 diesel oil)	3.1	3.6	3.7	3	4.9
Scope 2 – Electricity					
Grid Electricity from buildings (Opera House and offsite leases)	11,135	10,680	11,434	13,064	13,144
Electricity (base building)	86	93	96	119	119

Scope 3 - Indirect Emissions					
Transport fuel (extraction and production)	0.2	0.2	0.2	0.2	0.3
Business flights	17	9	167	250	189
Employee commute	186	123	466	522	497
Working from home*	60	55	-	-	-
Office paper	3	31	10	9	9
Publications paper	.0.3	20	20	42	42
Waste – landfill	53	69	145	597	607
Waste – recycling	-	0	433	147	157
Taxis	3	2	9	25	28
Hire cars		-	12	12	12
Water	49	45	34	37	51
Hotel accommodation	4	2	16	14	14
International hotel accommodation		0	5	5	5
Telecommunications	84	44	74	44	92
Stationery	12	32	20	16	16
Cleaning services	447	580	541	489	441
IT equipment	131	154	167	160	117
Food and catering	22	34	98	33	23
Advertising	222	139	129	54	62
Postage	8	11	98	110	96
Total CO2e tonnes	12,767	12,350	15,151	17,471	17,598

*working for home introduced as a required by Climate Active in FY21

EQUAL EMPLOYMENT OPPORTUNITY

Workforce diversity group	2025 benchmark or target	FY22
Women	50%	50.4%
Aboriginal and Torres Strait Islander people	3.30%	1.5%
People whose first language was not English	23.20%	21.8%
People with a disability	5.60%	1.4%
People with a disability requiring work-related adjustment	n/a	0.4%

GOVERNANCE GUIDELINES REPORTING

The Sydney Opera House recognises its corporate governance obligations, as set out in the NSW Treasury’s *Guidelines for Governing Boards of Government Businesses* (TPP 17-10), and adopts government recommendations where it has the authority to do so.

The members of the Opera House’s governing board, the Sydney Opera House Trust, are appointed by the Governor on the recommendation of the Minister for the Arts. As a result, there are limitations to the Opera House’s responsibilities relating to board members.

GOVERNMENT INFORMATION AND PUBLIC ACCESS (GIPA) ACT 2009

Review of Proactive Release Program – Clause 7(a) of the Government Information (Public Access) Amendment Regulation 2010 (GIPA Regulation) under the GIPA Act

In accordance with section 7 of the *Government Information (Public Access) Act 2009* (the GIPA Act), the Opera House conducted a review of the information it makes publicly available. Details on the Opera House’s disclosure log and government contracts register were also updated. These improvements provide clearer guidance on how to seek information, informally and formally, and streamline the process for seeking information.

The Opera House’s Access to Information Policy outlines how it complies with the GIPA Act. It is published on the Opera House website.

Additionally, the following policies were updated and published on the Opera House website: *Smoke-free Environment Policy, Procurement Policy, COVID-19 Vaccination Policy, Risk Management Policy, Public Interest Disclosures Policy, Information Security Management System Policy, Asset Management Policy and Acceptable Information and Technology Use and Surveillance Policy.*

Number of Access Applications Received – Clause 7(b) of the GIPA Regulation

During the reporting period, the Opera House received two formal access applications under the GIPA Act. One access application was decided in Financial Year 2023 and is not represented in Table A to H.

Number of Refused Applications for Schedule 1 Information – Clause 7(c) of the GIPA Regulation

During the reporting period, the Opera House did not receive any application for information referred to in Schedule 1 of the GIPA Act.

Statistical Information about Access Applications – Clause 7(d) and Schedule 2 of the GIPA Regulation

Table A: Number of applications by type of applicant and outcome*

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private Sector Business	0	0	0	0	0	0	0	0
Not-for-profit organisation or Community Group	0	0	0	0	0	0	0	0
Members of the Public (Application by Legal Rep)	0	1	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.

Table B: Number of applications by type of application and outcome*

Personal information applications	0	0	0	0	0	0	0	0
Access applications (other than personal information)	0	1	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.

Table C: Invalid applications	
Reason for Invalidity	No. of applications
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 110 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Government Information (Public Access) Act 2009	
	No. of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

Table E: Other public interest considerations against disclosure: matters listed in table 14 to the Government Information (Public Access) Act 2009*	
	No. of occasions when application not successful
Responsible and effective government	1
Law enforcement and security	0
Individual rights, judicial processes and natural justice	1
Business interests of agencies and other persons	1
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

**More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.*

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

Table G: Number of applications reviewed under Part 5 of the Government Information (Public Access) Act 2009 (by type of review and outcome)			
	Decision varied	Decision upheld	Total
Internal review	0	0	0
Review by Information Commissioner	0	0	0
Internal Review following recommendation under section 93 of the Act	0	0	0
Review by NSW Civil & Administrative Tribunal	0	0	0

Table H: Applications for review under Part 5 of the Government Information (Public Access) Act 2009 (by type of applicant).

	No. of applications for review
Applications by access applicants	0
Applications by persons to whom information the subject of access application relates (section 54 of the Government Information (Public Access) Act 2009)	0

INSURANCE

The Opera House’s insurance for all major assets and significant risks is mainly provided by the NSW Treasury Managed Fund, a NSW Government self-insurance scheme.

Further insurance has been taken out by the Opera House for certain performers engaged through SOHP who do not have their own public liability insurance. This insurance is provided by SLE Worldwide Australia Pty Limited. Cover through the Treasury Managed Fund is limited to Trust members, directors, officers and Opera House employees.

Area of risk	Claims made FY22
Workers compensation	13
General liability	4
Property	6
Motor vehicle	0
Miscellaneous	44
Total	67

INVESTMENT PERFORMANCE MEASURE

All investments are placed with NSW Treasury Corporation as Tailored Term Deposits.

LAND TITLE HOLDINGS

Summary of Land Holdings

Ownership of the Sydney Opera House and its land is vested in the Minister administering the Sydney Opera House Trust Act 1961 (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Act 1961, is responsible for the operation and maintenance of the Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2022 was valued at \$155.0 million.

LEGAL

No amendment was made to the Sydney Opera House Trust Act 1961.

The Sydney Opera House Trust By-law 2021 came into effect on 1 September 2021. This is a remake of the Sydney Opera House Trust By-law 2015 following an extensive consultation process regarding changes required to align with Sydney Opera House’s current operating environment. The consultation process involved Sydney Opera House staff and key stakeholders, and the wider community.

MULTICULTURAL POLICIES AND SERVICES PLAN (OVERVIEW)

In FY21, the Opera House undertook an extensive review of its diversity, inclusion and belonging (DI&B) commitments, collaborating with staff to understand their experiences, and incorporating feedback from key stakeholders on our achievements and future goals. As a result, a new DI&B strategy was developed, accompanied by detailed actions and measures, encompassing diversity and inclusion in all forms, and setting

out a plan to embed DI&B into the way we make decisions and interact with each other.

This strategy, which is available on the Opera House’s website, replaces the Multicultural Policies and Services Plan (2017-20). In FY22 and FY23 we implemented and will continue to deliver this strategy to:

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

See 92 for detail on our DI&B commitments and related FY22 activities.

OVERSEAS TRAVEL

No overseas travel was undertaken in FY22. In a normal year not impacted by COVID-19, Opera House staff undertake overseas travel for business reasons, including sourcing programming and tourism sales, and representing the Opera House at key industry forums. All overseas travel is approved by the Minister for the Arts.

Name of Officer	Position	Destination/s	Purpose of visit	From	To
-	-	-	-	-	-

PERFORMANCE STATEMENT

Louise Herron AM
Chief Executive Officer, PSSE Band 3

Total remuneration package as at 30 June 2022: \$499,250 per annum.

Ms Herron worked to deliver the FY22 Opera House business plan in line with the budget endorsed by the Sydney Opera House Trust on 12 May 2021, and secured approval for the FY23 business plan and budget on 11 May 2022. Key activities and achievements are outlined in this report.

The Deputy Secretary of the Department of Enterprise, Investment and Trade has expressed satisfaction with Ms Herron’s performance of her responsibilities.

PRESENTER SATISFACTION MEASUREMENT SURVEYS

Due to COVID-19 disruptions, PSMs were not undertaken but will resume in line with Resident Company activity.

PRIVACY MANAGEMENT

The Opera House Privacy Management Policy and Plan outlines how the organisation complies with the principles of the Privacy and Personal Information Protection Act 1998 (the PPIP Act) and the Health Records and Information Privacy Act 2002 (the HRIP Act). It includes:

- descriptions of the main kinds of personal and health information held by the Opera House; how to access and amend personal and health information held by the Opera House;
- procedures for privacy complaints and internal reviews; and
- customer Privacy Statement.

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

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

Privacy Contact Officer

P Sydney Opera House GPO Box 4274, SYDNEY NSW 2001
T (02) 9250 7111
E privacy@sydneyoperahouse.com

The Opera House received no application under section 53 of the PPIP Act during 2020-21.

PUBLIC INTEREST DISCLOSURES

The Opera House Public Interest Disclosures Policy is available on the staff intranet and is also provided on the Opera House website for the information of stakeholders and the wider community. Actions undertaken during the year to ensure that staff were aware of and understood the Public Interest Disclosures Policy and protections under the Public Interest Disclosures Act 1994 included:

- Public interest disclosures requirements are incorporated into the Code of Conduct for staff.

- Code of Conduct and Public Interest Disclosures Policy are included in documentation and induction processes for new employees and form part of our Annual Compliance training.

The new Public Interest Disclosures Act 2022 will come into effect in late 2023. Training for relevant members of the Executive and Nominated Officers will take place prior to this time.

Public Interest Disclosures for the Sydney Opera House 2021-22

Information requested	No.
Number of public officials who have made public interest disclosures to the Opera House	0
Public interest disclosures made by public officials in performing their day-to-day functions	0
Public interest disclosures not covered by above that are made under a statutory or other legal obligation	0
All other public interest disclosures	2
Information requested	No.
Corrupt conduct	2
Maladministration	2
Serious and substantial waste of public money or local government money	0
Government information contraventions	0
Local government pecuniary interest contraventions	0
Number of public interest disclosures received	2
Number of public interest disclosures finalised	2

RISK MANAGEMENT

Risk Management Program

Risk is inherent in the Opera House business. Effective risk management enables resources to be allocated efficiently, provides greater certainty and is central to achieving our objectives. A structured risk management approach is applied when implementing the Opera House’s strategic objectives.

Risk management is a key organisational priority, with KPIs in place for enterprise risk management, security risk management and WHS risk metrics. The Audit and Risk Committee regularly receive and review the enterprise risk profile, work health and safety reports and cyber security reports. The Opera House is compliant with Internal Audit and Risk Management Policy for the NSW public sector (TPP 20-08) published by the Treasury. The annual attestation certification is provided below.

The Opera House uses ISO AS/NZS 31000:2018 Risk Management – Guidelines to improve decision-making and to minimise the impact of events that may affect the safety and security of employees, patrons, visitors, resident companies or contractors; its ability to stage performances and offer inspiring visitor experiences; its financial viability; its reputation; or compliance with regulators.

The Opera House’s risk management policy mandates the application of the Opera House risk management framework to all business areas, employees and contractors. The framework sets out the whole-of-business approach to managing risk and incorporates a risk appetite statement approved by the Board of Trustees to guide strategic decision-making at an executive level.

The risk management framework is regularly reviewed and updated to ensure it remains fit for purpose. In FY21 the risk management policy was updated following a comprehensive review of the enterprise risk matrix, and the Enterprise Risk Profile was reshaped to include contributing risks – providing a more comprehensive view of the drivers of key enterprise risks; and a clearer link between detailed operational and function risk assessments.

In FY22 the Enterprise Risk Profile was updated to embed environmental and climate change-related risks, building on the work undertaken and part of the NSW Climate Risk Ready pilot and reflecting

the increased frequency of climate-related impacts (including extreme weather events, bushfires and energy market instability).

A variety of tools are in place for the assessment and evaluation of risk so that risk is managed as part of decision-making processes. The focus on risk management at all levels reflects the importance the Opera House places on a strong risk management culture.

Internal Auditing (also refer to Governance p206)

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. In FY22 WHS legal expert Ashurst provided advice on compliance with aspects of the WHS Act 2011, based on a review completed by Ashurst Risk Advisory. The remainder of the FY22 audit program was carried out by Deloitte Touche Tohmatsu (Deloitte). Deloitte conducted risk-based audits as directed by the Chief Audit Executive in accordance with a Plan endorsed

by the Sydney Opera House Trust Audit and Risk Committee and approved by the Board.

The following reviews were completed and reported to the Audit and Risk Committee under the FY22 plan:

- Work Health and Safety legislative compliance
- SOH Presents Programming
- Financial Management and Reporting
- Contract Management

Internal Audit and Risk Management Attestation Statement for the 2021-2022 Financial Year for the Sydney Opera House Trust (“the Trust”) and controlled entity Sydney Opera House Trust Staff Agency

We, the Trust, are of the opinion that the Trust has internal audit and risk management processes in operation that are, compliant with the seven (7) Core Requirements set out in the Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Risk Management Framework	
1.1 The Accountable Authority shall accept ultimate responsibility and accountability for risk management in the agency.	Compliant
1.2 The Accountable Authority shall establish and maintain a risk management framework that is appropriate for the agency. The Accountable Authority shall ensure the framework is consistent with AS ISO 31000:2018.	Compliant
Internal Audit Function	
2.1 The Accountable Authority shall establish and maintain an internal audit function that is appropriate for the agency and fit for purpose.	Compliant
2.2 The Accountable Authority shall ensure the internal audit function operates consistent with the International Standards for Professional Practice for Internal Auditing.	Compliant
2.3 The Accountable Authority shall ensure the agency has an Internal Audit Charter that is consistent with the content of the ‘model charter’.	Compliant

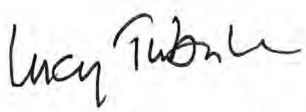
Core requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Audit and Risk Committee	
3.1 The Accountable Authority shall establish and maintain efficient and effective arrangements for independent Audit and Risk Committee oversight to provide advice and guidance to the Accountable Authority on the agency's governance processes, risk management and control frameworks, and its external accountability obligations.	Compliant
3.2 The Accountable Authority shall ensure the Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter'.	Compliant

Membership

The independent chair and members of the Audit and Risk Committee are:

- Independent Chair Jillian Segal AO, 1 March 2018 to present, and independent Member, 18 April 2016 to 28 February 2018, is an accomplished non-executive director with extensive audit and risk committee experience.
- Independent Member Anne Dunn, 1 March 2018 to 31 December 2021, is an experienced arts executive and the long-term CEO of major performing arts organisation Sydney Dance Company.
- Independent Member Michael Ebeid AM, 5 March 2019 to present, is an experienced chief executive officer with extensive expertise in the media, technology and telecommunications sectors.
- Independent Member Kevin McCann AO, 5 March 2019 to present, is an accomplished non-executive director with extensive audit and risk committee experience.
- Trustee observer David Campbell OAM, 2 February 2022 to present, is a highly accomplished singer, stage performer and television/radio presenter with extensive experience in entertainment and the arts sector.

These processes demonstrate that the Sydney Opera House Trust has established and maintained frameworks, including systems, processes and procedures for appropriately managing audit and risk within the Trust and the controlled entity Sydney Opera House Trust Staff Agency.



Lucy Turnbull AO

Chair, Sydney Opera House Trust

22 September 2021

Agency Contact Officer

Jemille King

Director, Risk

E jemille.king@sydneyoperahouse.com

T 02 9250 7733

SENIOR EXECUTIVE STAFF

Band	FY21		FY20	
	Female	Male	Female	Male
4	0	0	0	0
3	1	0	1	0
2	2	2	1	2
1	9	3	10	3
Total	17		17	

Band	Range	Average remuneration	
		FY22 \$	FY21 \$
4	499,251 to 576,770	-	-
3	354,201 to 499,250	499,250	487,050
2	281,551 to 354,200	309,039	305,986
1	197,400 to 281,550	218,700	214,081

In FY22, 6.54% of the Opera House's employee-related expenditure was related to senior executives, compared with 6.9% in FY21.

WAGE AND SALARY MOVEMENTS

A 2.04% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2018 (Crown Award), effective from the first pay period commencing on or after 1 July 2021.

A 1.34% increase was granted to staff covered by the Opera House Enterprise Agreement 2021-2022 (EA), effective from the first pay period commencing on or after 1 October 2021.

In addition, a 0.5% increase to the superannuation guarantee for employees covered by the Crown Award and the EA was effective from 1 July 2021 in line with the Commonwealth Superannuation Guarantee (Administration) Amendment Act 2012.

A 2.50% increase (including the superannuation increase) was applied to total remuneration packages for Senior Executive Service staff effective from 1 July 2021 as per the Statutory and Other Offices Remuneration Act 1975.

WORK, HEALTH AND SAFETY

Safety, health and wellbeing, including the safety of everyone onsite, is our greatest responsibility.

The WHS Action Plan 2020-22 outlines the Opera House's safety ambition to "safeguard the health, safety and wellbeing of our staff and everyone onsite". The plan details key deliverables in the four areas of leadership, systems, risk and people. We are regularly reviewing each step to track their implementation and effectiveness FY22 activities included:

- Opera House executive team members participated in 78 individual safety interactions, facilitating communication on WHS issues between leaders and frontline staff.

- 16 safety consultation meetings were held between Opera House Health and Safety Representatives and Management Sponsors.
 - Lost Time Injury/Disease Frequency Rate (LTIDFR) was 3.8, below the FY21 target and industry benchmark of 7.3.
 - Total days of absence associated with workers' compensation claims decreased from 186 days in FY22, with only six lost days resulting from injuries.
 - 156 hazard reports were logged in FY22, below the target of 333 due to COVID-19 impacts, limiting work activity and numbers of workers at site.
 - 202 workplace inspections undertaken, above the target of 197.
 - 123 safe work procedures reviews completed, above the target of 84.
 - The safety training target of 2,273 hours was exceeded, with 3,832 hours of training delivered.
 - 10 risk-based audits completed, covering contractor management and safe work procedure verifications including consultation arrangements, safety performance reporting, elevated work platforms and Concert Hall guarding.
- Hazard, incident, investigation and action management modules were implemented in FY21 and workplace inspection and dashboard reporting were implemented in FY22. Additional modules will be implemented in FY23 including risk management, risk assessments and risk registers.
- The Concert Hall renewal focused on work health and safety, including the review of principal and sub-contractors' WHS management plans, regular safety inspections and meetings. No serious safety incidents occurred during the life of the project.
- Renewal works, now complete, included a range of safety improvements, including:
- automated seating wagon and stage risers, thus reducing manual handling
 - extended stage wings, new catwalks and ladders improving access
 - new stage machinery and hoist systems, improving load and weight handling
 - new lifts and tunnel, improving accessibility to Northern Foyers

The Opera House continued to manage COVID-19 risks throughout the year, including an ongoing review of our COVID-19 safety plan, based on NSW Health guidelines, and a vaccination policy for patrons and workers. Third-party contractors, including food and beverage operators, were also required to have COVID-19 safety plans. A wellbeing hub on the intranet offered information for access to free counselling and mental health resources, as well as online fitness and mindfulness programs.

We established protocols for managing suspected or confirmed cases of COVID-19 onsite, including a contact-tracing team and risk assessment for positive cases. We also introduced physical distancing rules and hygiene requirements, including signage, hygiene stations, a cleaning program, increased fresh air intake, upgraded air-conditioning filters, perspex screens, reconfiguration of common spaces and reduced capacity in meeting rooms and lifts.

Safety Audits

In FY22, there were 10 risk-based audits completed covering contractor management and safe work procedure verifications, including consultation arrangements, safety performance reporting, elevated work platforms and Concert Hall guarding.

Safety Training

The FY22 safety training target of 2,273 hours was exceeded, with 3,832 hours of training delivered. Training areas included:

- Concert Hall technical and safety training including venue induction and safe work procedure training,
- High Risk Work (EWP, forklift, confined space, dogging/rigging, electrical testing, working at heights),
- Mental health first aid and awareness,
- First aid & advanced resuscitation,
- Hazard, incident reporting and workplace inspections,
- Ergonomics and manual handling

A consolidated safety induction for workers and contractors is now part of annual compliance training.

Incident reports (staff-related) FY18 – FY22

Year	Number of staff incidents
FY22	115
FY21	87
FY20	93
FY19	162
FY18	175

New workers compensation cases FY18 – FY22

Year	Number of new workers compensation cases
FY22	13
FY21	10
FY20	12
FY19	30
FY18	36

Lost Time Injury Disease (LTID) incident and frequency rates FY18 – FY22

Year	LTID [^] Incident rate	LTID [#] Frequency rate
FY22	2.3	3.8
FY21	12.5	3.1
FY20	13.4	5.2
FY19	6.7	3.3
FY18	14.9	6.9

[^] Lost Time Injury Disease (LTID) incident rate is the number of work-related lost time injuries (1 day or more) per 100 employees.

[#] LTID Frequency rate is the number of work-related lost time injuries (1 day or more) per million hours worked.

Workers compensation premium

The Opera House recorded 13 workers compensation claims in FY22. There was an increase in our overall insurance premium by 19% (\$131k) from \$667k in FY21 to \$808k for FY22. Factors affecting the increase in premium are the Contribution Risk Rate which increased this year for our agency pool due to an increase of psychological claims across the agency pool. The Opera House also has three complex claims which are contributing to the premium impact.

Health promotion and wellbeing

- A Health Management Committee meets regularly
- Weekly Yoga, Pilates, Fitness and Breathwork classes
- 300 staff members and their families are joined up to the Fitness Passport program
- 95 workers used the free physiotherapy program for non-work related and work-related concerns
- Onsite counselling and EAP Program
- 300 workers including staff and contractors participated in the flu vaccination program
- Podiatry program commenced with a focus on security and front of house workers
- Mental health training, R U OK? Day and Safety Week mental health and wellbeing initiatives such as cancer prevention, mood and food, mindfulness and COVID-19.

Details of injuries and prosecutions under Occupational Health and Safety Act 2011

There were no SafeWork NSW investigations, prosecutions or notices issued.

Acknowledgements

Our partners, sponsors and donors enabled us to broaden our reach, enriching lives with the power of performance and imagination at a time when it was most needed.



Entry to Stage Door, Sydney Opera House.
Photo by Ken Leanfore.

Our Partners

The Opera House acknowledges and celebrates the support of our valued partners.



Sydney Opera House is proudly owned by the NSW Government

Major Partner



Global Goals Partners



Honeywell

Partners



Stan.

JCDecaux

v a l m o r g a n

Sponsors



Harbour Trust



Wilson Parking

Our Donors

When you make a tax-deductible gift to the Opera House, you help make sure the Opera House is open to all – now, forever, and for everyone.

Sydney Opera House raises all funds for our arts programming, education, and community programs ourselves, from non-government sources.

We can't do it without you.

Thank you.

How to give

Give today

Give now at
sydneyoperahouse.com/give
+612 9250 7077
give@sydneyoperahouse.com

Every gift makes a difference.

Give timelessly

Make the Opera House part of your life story, or honour a loved one, and make a lasting contribution for generations to come by a gift to the Opera House in your will.

Contact, in confidence
Crispin Rice, Head of Philanthropy
+612 9250 7077
bequests@sydneyoperahouse.com

Give as an Idealist

Learn more about the Idealists, the Opera House's by-invitation major donor group.

Contact, in confidence
Crispin Rice, Head of Philanthropy
+612 9250 7077
majorgifts@sydneyoperahouse.com

Your gift is tax deductible

Your gift of \$2 or more to Sydney Opera House (ABN 69 712 101 035) is tax deductible for the purposes of Australian tax law. Please contact us for international tax-deductible gifts.

Thank you to our donors

Thank you to all our donors for your tremendous support. You help make sure the Opera House is open to all – now, forever, and for everyone.

Thank you especially to our founding donor groups for your loyalty and ongoing generosity which allow us to plan reliably for the Opera House’s future.

Our donors for the financial year 2021-22 are recognised here and at www.sydneypoperahouse.com/thankyou

Bequestors

Thank you to our donors who have made a gift in your will. You truly help us to secure and renew the Opera House for future generations of artists, audiences and visitors.

Colin Adams
Richard Adams
Michael Foley
Janne Ryan
Donna L St Clair
Sara Watts
Anonymous (4)

The late Colin A Foster
The late R Furman
The late Joy Lindsay

Idealists

Thank you to our Idealist major donors for your generosity, including our Founding Donors (*) who have supported the Opera House since the introduction of our philanthropy program in 2007, and our Founding Idealists (^), the first members of the Opera House’s by-invitation donor group, since 2013.

Our New Work Now supporters (\$) help the Opera House invest in Australian artists to create and present bold new works that bring people together through sharing uniquely Australian stories and our Centre for Creativity donors (~) help enable the Opera House’s new, dedicated, onsite venue and online hub for everyone fascinated by creativity and challenge.

Visionary Idealists

Dr Eileen Ong^~
Ove Arup Foundation~
Turnbull Foundation^~
The late Peter Weiss AO**
Jillian Segal AO & John Roth through the Yarranabbe Foundation^~

Utzon Idealists

Andrew Cameron AM^
F & K de Angeli Foundation
Ingrid Kaiser~
Limb Family Foundation
Sheli Lubowski^~
A/Prof Ross Steele AM^†
Suzy & Phillip Wolanski AM & The Wolanski Foundation

Catalyst Idealists

Robert Albert AO & Libby Albert*
The Bikuben Foundation
Beverley & Phil Birnbaum**^~
Boyarsky family~
Clark Butler & Louise Herron AM^~
The Dreyer Foundation
The Greatorex Fund*~
Helen Lynch AM & Helen Bauer^†
Henrik Frode Obel Foundation
Kathy & Greg Shand AO^†
Ann Sherry AO & Michael Hogan^~
Joseph Skrzynski AO*~
The Utzon Foundation
Christine & Dr Thomas Wenkart

Enabling Idealists

Arup Australia
Helen & David Baffsky AO^
Canny Quine Foundation†
Patsy Crummer*
Michael & Manuela Darling^~
Greg Dean
Robert L Hansen & Dr Annabelle Farnsworth
Dr Russell & Jane Kift~
Anne & John Leece AM
Dr George Miller AO & Margaret Sixel*†
NSW Architects Registration Board
Rebel Penfold-Russell OAM**
Janne Ryan^
Penelope Seidler AM
Ben Smith
Sydney Opera House Ladies Committee**^

Idealists

Colin Adams
Richard Adams
Rae Assender
SJ Bell*
Damian Borchok
Charlene & Graham Bradley AM^
Kieren Cooney
Phillip Cornwell & Cecilia Rice^
Ian Darling AO^
Nicole McKenna & Chris Freeland AM^
Kathleen & Danny Gilbert AM^
Leslie & Ginny Green
Christina & Maurice Green AM
Sue Griffin^
Tony Grybowski^
Knights Family Jabula Foundation
Gail Hambly^
Peter Joseph AM^
Dan Mackenzie^
Alexandra Martin^
Kate & Peter Mason AM**
Louise Mason^
Julianne Maxwell^
Deidre & Kevin McCann AM^
Sophie McCarthy & Tony Green^
Wendy McCarthy AO^
Tim McFarlane AM^
Michael Musgrave^
Clayton Noble & Andrew Purchas
James Orlando
Stephen Pollitt*
David Redhill^
Crispin Rice^
Charlie Taylor^
Gabrielle Trainor AO^
Steensen Varming
Sara Watts^†
Charles & Madelyn Zoi

Circle of Friends

Thank you to our Circle of Friends donors for your generosity, including our Inner Circle who make gifts of \$1,000 or more; our Circle, who make gifts of \$100-\$999; and our Friends, who make gifts up to \$100.

We are especially grateful to our Founding Donors (*) who have supported the Opera House since the introduction of our philanthropy program in 2007; and our donors have supported the Opera House for ten years or more (^).

Inner Circle

Annette Adair*
Emily Chang*
Suellen Enestrom*
Life’s Opportunities*
Carolyn Stewart-Smith*
Leonie & Peter Szabo*

Rob Ballie^
Kya Blondin^
Dr & B Dutta^
Ryissa Fogarty*
Dr Evan B Siegel^
Bronwyn Simons^
Vera Vargassoff^
Anonymous (1)^

Jane Albert & Andrew Fisher
Dr Grant Bigg-Wither
Jon Blackburn
Anne Carmine
Ian Cashen
Edward Federman
Raymond Kwan
Hugh Lamberton
Leone & Matthew Lorrimer
Jade McKellar
Dr Jean McPherson
Nola Nettheim
Sylvia Rosenblum
Jacqueline Scheinberg
Robert Sloan
Vivien Stang
Dr Jerome Stern
Ray Wilson OAM
Fiona Winning
Anonymous (1)

Circle

John Benaud*
Anny Cheung*
Stan Conner*
Linda Curnow*
Xiao Ming Han*
Susan Ingram*
David Jonas & Desman DuPlessis*
Kaliopi Korras*
Jennifer R Lean-Fore*

Robert Max*
Joan Millard*
Susan J Nocom*
Evan Petrelis*
Elizabeth Pryce*
Val Wood*
Anonymous (3)

The Hon Justice Elizabeth Evatt AC^
Google Australia^
John Hamilton^
Alison McIntyre^
Greg McTaggart PSM^
A Wilmers & R Pal^
Alan Parry^
Dr Tammy Wu^
Anonymous (5)

Katherine Abrahams
Sal Aquilia
Gian Archer
Garry Bachell
Geoff Ball
Christine Barbaro
William Barnard
Sandra Bartels
Janine Baseley
Kerry Baxter
Philip & Laurel Bendrey
Janice Benton
Caroline-Gay Berner
Michelle Bertoldo
Elizabeth Birdsall
Annie Boxall
Francis Breen
Dawn Elizabeth Brown
Alison Buck
Jennifer Burton
Wayne Cahill
The Hon Joseph Campbell QC
Michael Carman
Catherine Casey
Stephen Claxton
Rita V Coenen
Cynthia Coghill
Myung Cole
Suzanne F Collins
Esther Cossman
Peter Cowan
Alan Croker
Kerry Crowther
Johanna Dalton
Valerie Donat
Mark & Amanda Donovan
Susan Douglas
Hong Du
Roslyn Espie
Geoffrey Featherstone
Richard Flanagan
Jane Forrest
Dr Mary Fung
Susan Galimi
Lian Gan
Martin Giddings
Virginia Goodman
Robert Granger

Xin Han
Kjeld Hansen
Jan Harland
Andrew Harrison
Clare Hayward
Anita Heath
Nicholas Herlihy
Glenys Hess
Janet Cecilia Hill AC OBE
Barrett Hogue
Maureen Horne
Katie Hryce
Abirami Hughes
Ignacio Inchausti
Marijke Jonkman
Julie Khalid
Ross King
Dr Colin Kratzing
Jihyun Kwak
Robert Laws
Donna Lee
Linda Lum
Wendy Ma
Andris Marcinkus
Nicole McKenna
Judith McKernan
Pamela McMillan
Terence McMullen
Dr Stephen McNamara
Gwen McNeill
Pamela Moore
Kristina Morales
Diane Morris
Janll R Norton
Carol Oatley
Ritu Ooi
Lou Oppenheim
Anita Paddock
Rosemary Palmer
Susan Pardel
Carla Polson
Patricia Poulos
Raajeev Prasad
Karl Rich
Trudie Rogers
Harlene Rubin
Kevin G Ryan
Diane Schaffer
Harry Seiffhart
Verica Sekulic
Roslyn Sheather
Judith Simpson
Aiyngkaran Sivanathan
Richard Smith
Susan Spencer
Tim Stastny
Beth D Stepan
 Lourdes Subijano
Malek Sukkar
Elise Josephine Thomson
Patricia Thomson
Helen Tuite
Michael Tuite
Kathy Turner
Carolyn A Ward
Michael Watson
Hilary Watt

Neil Whelan
Jerry Whitcomb
Dr Rosemary White
Sharyn Wilson
Ellen Wu
Cecilia Yan
Thing-Hsiang Yin
Anonymous (2)
Friends
Geraldine Bull*
Gwen Higgins*
Lilibeth Legaspi*
Gavin Nuss*
Rosalie Pratt AM*
Anonymous (1)*

Dr Elizabeth Biok^
Judith Carll^
Peter Cassidy^
Susan Connell^
Nicholas Loder^
Enzo Mazzolo^
Elizabeth & Pieter Oomens^
Sharonne Phillips^
Claire Richards^
Robyn Smith^
Michelle Tromp^
Peter Tulloch^
Marilyn Valli^
Anonymous (13)^

Sonya Abbey
Mark Abbott
Satoshi Abe
Helen Ablett
Louise Aboud
Christine Abracero
Lisa Abraham
Kaarin Adams
Michael Adams
Dr Lynne Adamson
Simon Adcock
Lara Adlington
Katherine Agius
Katherine Agius
Gaby Aitkin
Anuraag Akhouri
Joseph Aladin
Mohammed Alam
Dr Sandra Alday
Annette Alexander
Holly Alexander
Deborah Allan
Jude Allan
Dr Garth Alperstein
Kiki Amberber
Bhanvi Anand
David Andersen
Jonathan Anderson
Lainie Anderson
Dr Robert Anderson
Ruth Anderson
Freya Andresen
Benita Andrews
Nicole Aristobil-Adele
Bruno Armani
Wayan Arnup

Carmen Ashcroft	Jarrood Booth	Rebecca Cartledge	Tameka Corbett	Wendie Deng	Suzi Farren-Price	Hamish Gidley-Baird	Nicholas Hayes
Kym Ashton	Stephen Booth	Kathy Caruana	Gregory Corr	Beverley Denning	John Fawcett	Cathy Gill	Jemma Haythorpe
Anne Attard	Margaret Borg	Daniel Carvajal	Maria Correas	Adam Dennis	Dr Ansgar Fehnker	Madeline Gill	Melissa Hazeldine
Alex Austin	Dr Susi Bottger	Maja Cassidy	Georgina Cosgriff	Catherine Dennis	Sharon Feist	Marion Gillespie	Mona He
Dr Christine Austin	Camilla Bourke	Pamela Cassidy	Sharon Cosh	Margaret Dennis	Marius Fenger	Juliet Gillies	Stefanie Heckman
Aileen Avenido	Christine Bourke	Laurel Castiglio	Glenda Costello	Hugues Deraps	Dave Ferguson	Patricia Girot	Fay Hee
Dr Roslyn Avery	Sharyn Bourne	Luisa Castorina	Christine Courttnall	Carol-Lynne Dettmar Chard	Ross Ferguson	Gabriel Gitman	Patricia Heffron
Neelofer Awan	Bronwen Bowden	Angela Castro	Carolyn Cousins	Peter Deutsch	Gai Ferrari	Pamela Giurissevich	Mark Hegarty
Dean Ayres	Alex Boyd	Steven Cateris	Jennifer Couttas	Sarah Deveson	Barbara Ferrarini	Graeme Gladman	Lisa Heiligers
Rob Back	Mark Bradley	John Catt	Felicity Coventry	Tania Dewey	Kathleen Ferriz	Christina Glover	Pascale Helyar-Moray
Dr Hiram Baddeley	Brooke Brady	David K Catterns	Chris Cowell	Paul Deyden	Phillip Fiebig	Tammy Goh	Caroline Henderson
Paul Bailey	Elizabeth Bramford	Julianne Cavalieri	Diane Cowne	Dr Haryana Dhillon	Angie Fielder	Wendy Patricia Goldring	Deirdre Henderson
Timothy Baird	Helen Brand	Edith M Cavanagh-Downs	Jessica Cox	Nick Di Bono	Giles Finney	Sharon Goldschmidt	Stephen Henderson
Amanda Baker	James Brazill	Greg Cawthorn	Margaret Cox	Edward Dick	Kylie Fisher	Dr Martha Gonzalez Leon	Michelle Hendriks
Myra Baker	Rob Bridger	Teresa Cayzer	Annette Cragg	Martin Dickey	Emily Fitzgerald	Laura Goodin	Aleph Henestrosa
Pamela Baker	Christine Britten-Jones	Kate Elizabeth Chalker	Bryce Craig	Amanda Digby	Kirsten Fitzgerald	Olivia B Goodman	Nicole Henness
Dr Eileen Baldry	Kate Brock	Michelle Chamings	Jennifer Cranston	Anna Maria Dimasi	Gemma Fitzsimons	James Goodwin	Nicola Hepenstall
Beverley Baldwin	Trevor Joshua Brock	Maple Chang	Deborah Cremins	Jessica Dixon	Steve Fitzsimons	Andrew Goodyear	Claire Herbert
Nadja Balemans	Caroline Brommann	Yichieh Chao	Jamie Crick	Heather Doherty	Paris Flanagan	Heather Goovan	Glenn Herpich
Wendy Ballesty	Victoria Brooke	Alexandra Chapman	Dr Ernest Crocker	Aleksandra Dominguez	Dr Katharina Flatz	Sushma Gopalakrishnan	Michael Hewett
Adele Banks	Judy Brosas	Kathleen Chapman	Jenny Croft	Steven Donaghey	Andrew Fleming	Deborah Goring	Belinda Helen Higgins
Dr Anthony Bannister-Tyrrell	Diane Brown	Scott Chapman	Dana Cuevas	Camilla Done	Catherine Fletcher	Dr Julie Frances Gottlieb	laabel Higgins
Jess Barbaro	Rachael Brown	Michelle Chatelin	Rose Cullen	Peter Donkers	Jennifer Flock	Thomas Gough	Margot Higgins
Veronica Barclay	Amanda Browne	Madhu Chaudhuri	Kate Cumming	Gary Donovan	Devan Floyd	Natalie Goydych	Chris Hill
Piera Barnes	Dawn Bruce	Ying Shan Chien	Denise Cunliffe	Sarah Douglass	Nicole Floyd	Isabelle Granger	Diane Hill
Jennifer Barnicoat	Linda Brunet	Jocelyn Childs	Martin Cunningham	Belinda Downes	Andrea Fogarty	Jane E Grant	Margaret Hill
Joanne Barounis	Melanie Bruniges	Ruth Chilton	Michael Cunningham	Sarah Doyle	Margaret Foley	Lynda D Gray	Dr Robin Hill
Joan Barron	Kera Bruton	Vania Chioe	Rebecca Cunningham	Amy Dray	Jennifer Forster	William Gray	Ron Hill
Vanessa Barry	Anthony Brydon	Phoebe Chomley	Michelle Curry	Dr Joanna Drimatis	Benoit Foulon	Nardia Green	Toby Hill
Dr Nicci Bartley	Beatrice Bryl	Natasha Chow	Anna Curtis	Cheryl Drummy	Alexander Fount	Peter Green	Vanessa Hill
Jennifer Barwick	Dr Anne Buden	Dariusz Chrabkowski	Tom Cushing	Pamela Du Plessis	Cindy Francis	John Greene	Helena Hiltunen
Laura Bate	Indri Budiyaniti	Olivier Chretien	Anita Cvitkovic	Johan du Toit	Christine Franks	Brett Greentree	Hansjoerg Hinrichs
Sonja Bates	Andrew Bulley	Dorte Christensen	Adam Czarny	Wendy Duff-Tytler	Tina Frary	Anthony Grey	Judy Hirjee
Natalie Batshon	Jean-Pierre Bulte	Patricia Christian	David Dabinett	Corinne Duffy	Dean Fraser	Carol Gruden	Belinda Hoare
Rosie Batty	Caroline Burg	Emily Christodoulou	Lidia Dabrowski	Jen Duke	Diana Fraser	Stephanie Guerin	Barbara Hocking
Dominoe Bautista	Ainslee Burgess	James Christopher	Jaya Daemion	Anna Dukes	James Fraser	Dr Alexandra Guhde	Letitia Hodgkinson
Stephen Bavaro	Kenneth Burgess	Christopher Chuck	Dr Shireen Daft	Alysa Duncan	Brett Free	April Gumayagay	Shane Hoffman
Elizabeth Baxter	Christine Burke	Neil Chugg	Eun Dahee	Leanne Duncan	Susannah Fricke	Zhili Guo	Guy Holden
Melonie Bayl-Smith	Nicole Burke	Dr Sonia Cianci	Dongni Dai	Robert Dunn	Janette Fryer	Blanka Habeck-Fardy	Jennifer Hole
Kenneth Belisle	Emma Burns	Johnny Circosta	Kirsty Dale	Dana Dupere	Joanne Fryer	Allan Hall	Marie Holland
Alan Bell	Julie Burton	Michael Clancy	Tony Damian	Graeme Durrant	Christine Fu	Danielle Hall	Dr Andrew Hollo
Simon Belousoff	William Busbridge	Anthony Clare	Brigitte Daniele	Gary Dzura	Ariane Fuchs	Jenianne Hall	Susan Hoopmann
Emily Bembic	Kym Bush	Gai Louise Clarke	Louise Darcy	Heather Easton	Atsushi Fujino	Jonathan Hall	Julie Horlyck
Stephanie Benito De Valle	Helen Bushell	Liz Clarke	John Darrow	Blair Eastwood	Misato Furuse	Alex Hamill	Gladys Horna
Craig Bennett	Linda Butler	Siobhan Clavin	Natalie Jane David	David Eckstein	Atsuko Furuya	Lisa Hamilton	Tegan Horwood
Pippita Bennett	Jessica Ballantyne Butz	Freya Clayton	Verna David	Christine Ecob	Helen Gaffard	Helen Hamilton-James	Emma Hosken
Deanna Bergelin	Virginia Byrnes	Bree Clements	Beren Davidson	Christine Edwards	Andrew Gaffney	Robyn Hamilton-Smith	Merryl-Lee Houghton
Eva Berger	Maria Caballero	Marie-Pierre Cleret	Erin Davidson	Gail Edwards	John Gallagher	Dr Mo Hammoud	Maureen Howard
Natalija Berjanovic	Maria Cabral Fernandes	Juliet Cobb	Franca Davies	Natasha Edwards	Theresa Gallagher	George Hannan	William Howard
Simon Bernardino	Jacqueline Caddey	Katrina Cochrane	Janet Davies	Jo Eggleton	Jemma Gallehawk	Fiona C Hanson	Benjamin Howell
Chris Betteridge	Patricia Cahalan	Elena Cole	Karen Davies	Shoshana Eisner	Anja Gambal	Olivia Hantken	Resselle Hrelja
Justine Bewell	Xincheng Cai	Lynette Cole	Dr Sarah Davies	Alice Elliott	Emily Garcia	Roohi Haq	Amanda Huang
Dr Robert Bezic	Sue Cal	Dr Janie Collins	Iris Davila	Dominic Ellis	Sarah Garland	Dario Hardaker	Amanda Hughes
Deborah Bezzina	Tanya Caldwell-Eyles	Michael Collins	Dr Christopher Davis	Shauna Elsworth	Craig Garvin	Sandra Harmer	Cynthia Hughes
Deborah Biber	Kirsten Camarsh	Ross Collins	Kathryn Davis	Karen Elzerman	Dr Uta Gasanov	Mark Harmon	David Hughes
Harald Biens	Veronica Campbell	Sarah Colston	Peter Davis	Bradley Emanuel	Georgina Gavel	Rachael Harper	Jayne Hughes
Dr David Bihari	Chloe Campkin	David Condon	Susie Davison	Lisa Emmett	Gretaa Gazzola	Shirley Harper	Nicola Hughson
Deborah Bird	Trisha Cant	Dr Bernard Cook	Darren Day	Michael Ephraim	Cooper Gee	Amanda Harridge	Wei Man Hui
Kellie Blackall	Margaret Cantrell	Betty Cook	Heath De Burgh	Joseph Espitalier-Noel	Karen Geeves	Lesley Harrington	Dr Marianne Hulsbosch
Adrian Blackburn	Dr Yingjiazi Cao	Michael Cook	Louisa De Haas	Sarah Essex	Dr Gary Geier	Sharon Harris	Jill Hummell
Jonathan Blake	Juliani Cardoso	Lauren Cooke	Amy De La Motte	Paul Etherington	Anna Gellatly	Ava Harrison	Lady Joyce Hunt
Marine Blanchetier	Monika Cariss	Steven Cooke	Priscila De Oliveira	Robert & Robyn Evans	Chris George	Paula Harrison	Kylie Hunt
Virginia Bleasel	Susan Carpenter	Kay V Coombs	Margaret De Vries	Jiana Fan	Danielle Georgette	David Harte	Tina Hunter
Liza Bloomer	Sue Carr	Dr Malcolm Coombs	Bernard Deady	Kerry Fandry	Hazel Ghisla	Dr Adam Hastings	Diane Alicia Hurst
Jette Bollerup	Amanda Carroll	Nick Cooney	Mickey Deel	Catherine Farley	Dona Di Giacomo	Helen Hatton	Jessica Hutchinson
Ursula Bolsterli	Iris Carter	Dr Wayne Cooper	Libby Delaney	Heather Farmer	Melissa Gibson Darling	Roger Hawke	Iveah Hutchison
Denise Bond	Jo Carter	Nada Coorey	Teresa Dempsey	Sarah Farnese	Callum Gibson	Stephen Hawkins	Sarah Hutchison

Steve Hutensky	Poppy Kintis	Edna Limnios	Wendy Marfleet	Julie Mills	Nga Nguyen	Angelika Peper	Dr Ann Remond
Magda Huynh	Anne Kirkaldy	Cecilia Lin	Inna Margossian	Kimberley Mills	Tram Nguyen	Sandra Peper	Sharif Reyhani
Holly Ife	Karen Kirkis	Courtney Lin	Bob Markham	Gordon Milne	Tu Nguyen	Noah Peres	Mat Reynolds
Mal Imrich	Brigid Kitchin	Nigel Lincoln	Chris Marshall	Oliver Mitchell	Vaness Nguyen	Michael Perkins	Trudi Richards
Sameer Inamdar	Lisa Kitching	Dr Robyn Lindner	Sandy Marshall	Robin J Mitchell	Jeanie Nicholson	Lara Perry	Helen Richardson
Paul Indoo	Hugh Klem	John Linton	Craig Martin	Wendy Moffat	Sean Nicklin	Howard Peters	Peter Richardson
Robert Inglis	Julien Klettenberg	Kevin Liu	Danae Martin	Geri Mol	Alexandra Nicoll	Liz Peters	Jodie Richmond
Lisa Ivcevic	Ewald Klinkenberg	Dr Xi Liu	Deborah Martin	Marisela Montalvo	Scott Nieass	Lara Petrie	Angie Ritchie-Straatman
Curtis Jackson	Lianne Klintworth	Shelby Livingstone	Julia Martinovich	Oxana Monteleone	Greg Nightingale	Jacinta Petroni	Natalie Rivera
Hilary Jackson	Jane Klosowski	Amparo Llanos	Heather Mason-Videc	Elizabeth Montgomery	Kaoru Nobayashi	Dr Margaret Petros	Wilfred Roach
Rebecca Jackson	Stu Knibbs	Chris Lloyd	Fiona Massie	Kathy Montgomery	Snezana Novakovic	Chantelle Phair	Juliette Robbins
Roger Jacobs	Crosbi Knight	Sally Loane	Amanda Mather	Dr Carmel Moore	Clare Nucifora	Christopher J Phillips	Geoffrey Roberts
Chris Jacobsen	Robyn Knight	Dr Edmund Lobel	Geoff Mathews	Denise Moore	Serdar Nurmammedov	Nicola Phillips	Kathleen Roberts
Heidi Jacobsen	Dr Astrid Knirsch	Chris Lock	Matilda Mathews	Krish Mootosamy	Steven O Connor	Susan Pickles	Rhonda Roberts
Larry Jacobson	Nazli Koc	Derek Locock	Caroline Matthews	Louise Moran	Kathleen Oakley	Suzanne Pike	June Robertson
Graham Jago	Julia Koffels	Helen Lofthouse	Marilena Mattiolo	Ruth Morarty	Carrollanne O'Brien	Carlos Pimenta	Lynette Rochford
Allen Nicholas James	Geraldine Kok	Dr Nicole Loi	Michelle Maxwell	Sam Moreton	Jon O'Brien	Jonathan Pinkney	Jennelle Rodgers
Angie James	Pramod Korathota	Samantha Lombardo	Marjorie Christina Maydwell	Ian Morgan	Karen O'Brien	Renee Pinshaw	Christian Roesner
Jeanette James	Elisabeth Kovacevic	Nathan Long	Jessica Mayr	Jill Morgan	Kim O'Brien	Clint Piper	Eilidh Rogers
Judith Jansen	Audrey Kraft	Emma Lord	Dr Michael Mayr	Paddy Morgan	Patricia Obrien	Miles Pitt	Adam Rogic
Alexander Jardine	Robyn Kramer	Melissa Lord	Jan Mcallister	Sarah Morley	Elaine O'Doherty	Julien Playoust	Jihan Rome
Sophia Jay	Matthew Kritzler	Chris Louden	Elizabeth Mcallum	Gino Moro	Dr Cian O'Driscoll	Jacqueline Pobje	Viviane Romeike
Julie Jenkins	Andrei Kuksin	Daniel Love	Tim McCarron	Janice Morris	Lisa O'Dwyer	Shaun Polidano	Jill Romuld
Rachel Jepson	Praveen Kumar	Robyn Love	Ruth McCarthy	Antoinette Morrison	Dr Kate O'Loughlin	Connie Pople	Peter Roncevic
Barbara Jesiolowski	Linda Kurtz	Katie Loveday	Merilyn Mcclung	Sara Morrison	Elena Omalley	Chris Potter	Isabel Roney
Janet Johnson	Khin Kyaw	Anne Loveridge	Dean Mcclure	Anthony Moss	Helen Oneill	Kym Pottinger	Luisa Rosales
Kaytee Johnstone	Rosemary Kyd	Yolanda Lovie-Toon	Paul Mcdermott	Deborah Moss	Kerry Ord	Dr Bronwyn M Powell	Joanna Ross
Annette Jones	Mike Lafford	Dr Carolyn Lowry OAM	Janet McDomald	Taine Moufarrige	Poppy Osprey	Melissa D Powell	Luciana Rossi
Barbara Mary Jones OAM	Clarence Lai	Zoe Lucas	Alison Mcdonagh	Rosemary Mould	Debbi O'Sullivan	Tracy Powell	Kath Roth
Brandon Jones	Paul Lam	Irene Lucewicz	Linda Mcfadden	Jeremie Moules	Melanie Oxley	Steven Pozel	Belinda Rothery
Clare Jones	Emily Lamb	Ellie Luff	Paul Mcgannon	Marjorie Mountain	Kasey Page	Catherine Pratt	Dawn Routledge
Laura Jones	Lindsay Lamb	Siu K Lui	Rosemaree McGuinness	Ross Moyle	Milla Paula Palacio	Janel Pratt	Diane Rowan
Mark Jones	Robert Lamb	Judith Lun	Emma McIntyre	Shan Mukerjee	Caron Palmer	Kim Prendergast	Anneke Rowe
Merle Jones	Beverly Lambert	Kate Lutherborrow	Kerryn McIntyre	Joanne Mullen	Sami Pammenter	Janelle Prescott	Naomi Rowe
Monica Jovanov	Graham Lamond	Helen Lynch	John McKee	Nathan Mulley	George Papadatos	Danielle Preston	Neale Rowe
Dr Juliana Junger	Tanya Lane	Dr Jake Lynch	Tessa Mckegg	Kym Mullins	Lena Papadeas	Lizzi Price	Jed Rowley
Christine Kable	Stephanie Lang	Jane Lynch	Sandra Mckenny	Gabriele Munro	Angela Papamarkou	Natalie Price	Jerome Rowley
Peteris Kains	Dr Maryanne Large	Mark Lynch	Robin Mckenzie	Luke Munro	Jhoanna Parker	Will Price	Dr Susan Rowley
Joyce Kambey	Helen Larkin	Giles Lynes	Margaret Mckeown	Graham Murdoch	Maralyn Parker	Marsya Pritalia	Keith Rowsell
Cameron Kaminski	Megan Larsen	Janice Macdonald	Sue-Ellen McKewin	Elaine Mary Murphy	Catherine Parmeter	Rosemary Pritchard-Davies	Emily Roy
Steve Kane	Bianca Lau	Mark Macdonald	Kelsey McKinnon	Warren Murphy	Natalie Parris	Anna Probits	Rani Rozario
Debra Kaplan	Bronson Lau	Julie Macey	Erica McLoughlin	David Murray	Alana Parrott-Jolly	Judith Proudfoot	Peter Rozen
Costa Karihaloo	Belinda Laughlin	Joy MacKay	Malgorzata McMahan	Mary Murray	Gary Parsons	Jonathan Pryer	Shelly Rule
Kathryn Kartikeyan	Miranda Lawrie	Lorena Mackenzie	Wendy McMurdo	Blythe Murrell	Kate Parsons	Jennifer Pryor	Jane Rumgay
Damian Kassabgi & Courtney Miller	Andy Laws	Jane MacLeod	Rhondda McMurray	Judith Mustafa	Shana Pascoa	Varsha Purohit	Geraldine Rupesinghe
Amanda Katic	Carole Lawson	Karen MacLeod	Ciaran McNamara	Olivia Nagle	Barbara Paterson	Dan Putelli	Carlo Russo
Catherine Katz	David Le Ban	Angelica Magat	David McNamara	Peter Nagy	Julie Paterson	William Pye	Nina Russotti
Julia Kaul	Caroline Leadbetter	Luen Magick	Patrick McNamara	Andrew Narracott	Vanessa Patricio	Paul Radmann	Catherine Ryan
Judith Kaye	Dr David Leaf	Kim Mahaffy	Pearlie McNeill	Annabelle Nash	Nicolas Patrick	Andrew Ragless	Chris Ryan
Scott Keelan	Susanne Ledger	Sasha Mahboub	Monica McTaggart	Kristen Nasternak	Maria Patrinos	Cam Ralph	Elena Rysko
Anne Keenan	Ayesha Lee	Peter Maher	Andrew Mears	Miranda Natecki	Justine Patterson	Shawn Ramsay	In Oh Ryu
Dr Bill Kefalas	Elizabeth Lee	Alexa Mai	Helen Medbury	Julie Nathan	Stephen Patterson	Cathy Randall	Harrison Saggars
John Keith	Sanghun Lee	Llonda Makepeace	Judith Meeske	Fiona Nearn	Helen Pattison	Robert Randall	Philip Saggars
Mary Kelliher	Kerri Leech	Rachael Makhoul	Bernadette Melhem	Tracey Neary	Susan Pattullo	Dr Judy Ranka	Rory Sain
Lorraine Kelly	Darren Leeds	Gordon Malcolm	Tina Melick	Gail Neeson	Marilyn Paul	Hope Raynel	Alexis Salerno
Susan Kelly	Elizabeth Leong	Jasmeen Malhotra	Judith Melocik	Heather Nelson	Mrigank Pawar	Abdul Razali	Alisha Salvestro
Jeanene Kennedy	Catherine Leslie	Wieslaw Malinowski	Rosa Mench	Lee R Nelson	Heather Payne	Jacqueline Rea	Jane Sampson
Wendy Kenny	James Letts	Kerry Mallett	Sarah Merewether	Lynette Nelson	Janette Payne	Suzanne Rea	Ekaterina Samsonova
Kellie Ketteringham	Frank Levin	Louise Mallett	Rosie Merrigan	Shanna Nelson	David Peachey	Catherine Read	Rosemary Samuel
Raymond Keyes	Daria Levy	Heather Malone	Bonita Mersiades	Daniel Nettheim	Janice Peak	Matthew Read	Stephen B Sander
Seema Khanna	Jancy Lew	Julie Maloney	Nina Mester	Lindi Neumann	Alexandra Pearlstein	Kris Reading	Natasha Sanderson
Jason Kim	Joseph Lewis	Sher Pratap Mangat	Greg Metcalfe	Peter New	Linda Pearsall	Dr Colin J Reddrop	Mariana Sandoval
Dean Kiner	Liz Lewis	Dr John Manners	Frederick Meyer	Marty Newby	Polina Pearson	Tegan Reeves	Diane Sandrejko
Paul King	Margaret Lewis	Jennie Mansfield	Tim Miles	Craig Newton	Bianka Pec	Barry Reid	Rachel Sansom
Leah Kingsley	Shunxing Li	Carissa Mapp	Matt Milledge	Angela Ng	Jon Pedersen	Dr Cathy Reid	Veronica Sansonetti
Valerie Kingsley-Strack	Jessica Lim	Daniel Marcus	Dr Elizabeth Miller	Bay Nguyen	Ruth Penman	Isabel Reid	Michael Sant
	Vivien Lim	Karla Mareco	Prof Sarah Miller	Brandon Nguyen	Tessa Pentony	Jane Reid	Toby Sant

Jackie Sapir
Andy Sargent
Jason Sargent
Belinda Scanlan
Lyn Scanlon
Amelia Scarf
Anja Schaefer
Christop Schaeffer Krtolica
Lee Schimann
Gerrit Schipper
Jane Schlensky
Chris Schmutz
Anne Schweiger
Dr Joseph Scoppa
Louise Scott
Allan Scrace
Kristy Scrymgeour
Rainer Sdorra
Olivia Seaberg
Christine Seaegg
Dr Glen Searle
Elizabeth Seary
Elizabeth Selby
Lindawati Setio
Nadiah Shabrina
Jeannette Shah
Rebecca Shakeshaft
Fiona Shakespeare
Jacqui Shanahan
Carena Shankar
Pradeep Kumar Shankar
Dr George Shaparew
Jitendra Sharma
Barbra Sharp
Rebecca Shaw
Elizabeth Sheahan
Erin Sheehan
Kit Shepherd
Sam Sheridan
Chris Shipway
Earin Short
Natalia Shushkevich
Barry Shuttleworth
Dr Paul Sibraa
Nicola Silsby
Barbara Silveira
Alistair Sinclair
Saumiyar Sivaji
Ann Skarratts
David Skelton
Paula Skien
Catherine Skippington
Richard Slater
Robert Small
Nicola Smalley
Jane Smart
Cynthia Smith
Daniel Smith
David Smith
Deirdre Smith
Graeme Smith
Grantley Smith
Kate Smith
Kathleen Smith
Peter Smith
Rani Louise Snowdon
Dr Ravinder Soin

Dr Nicole Solomon
Marcelo Sota
Heather Spaccavento
Bill Spence
Richard Spencer
The Hon James Jacob Spigelman
AC QC
Craig Sprod
Meredith Sproule
Todd St Vrain
Juliana Stackpool
Nikkila Stagg
Brad Stannard
Emma Stannard
Jason Steed
Deborah Steele
Iulia Stefaniuc
Dr Margaret Stellingwerff
Emma Stephenson
Dr Jennifer Sterrett
Lorraine Stevens
Sean Stevens
Skeevie Stevens
Jeremy Stevenson
Joanna Stevenson
Alison Stewart
Angus Stewart
Judith Stewart
Petra Stirling
Cheryl Stoffberg
Dr Lorrie Stone
Sharon Stone
Christian Storch
Tracie Story
Deborah Stow
Brian Street
Alison Stringfellow
Sandra Strong
Jay Stuart
Karen Stuart
Nayan Suchak
Grant Sullivan
Michelle Summers
Tina Summers
Hasmukh Sundarjee
Dr Joanna Sutherland
Jordan Sutton
Sue Sutton
Deborah A Sweeney
Mary Sweeney
Dominique Sweers
Rachelle Tacadena
Hildie Takemoto
Sally Talbot
Cindy Tan
Belinda Tang
Jing Tang
Peter Tannous
Kristie Tatton
Georgina Taylor
Karinne Taylor
Kim Taylor
Mark Taylor
Michael Taylor
Rebecca Taylor
Diane Tennie
Ellie Tepper

George Terpens
Margie Louise Terrell
Mark Terry
Kobie Tesoriero
Adrian Thai
Matthew Thistlethwaite
Cynthia Thomas
Peter Thomas
Samantha Thomas
Dr Sebastian Thomas
Gerry Thompson
Jonathan Thompson
Paul Thompson
Bridget Thomson
Francine Thomson
Rebecca Thomson
Tracy Thomson
Paula Tillett
William Tilley
Teresa Timm
Pauline Timms
Verlaine Timms
Craig Tobler
Patricia Tod
Kerry Todd-Smith
Alan Todhunter
Val Todoroski
David Tolson
Kellie Tomney
Tina Tong
Kerry Tongue
Shellie Tosch
Elizabeth Tosti
Matthew Tottenham
Gerard Toweel
Elissa Trafford
Howard G Treisman
Jean Trevor
Geoffrey Trigg
Susan Trodd
Margaret A Troutman
Laurel Tsang
Saori Tsukui
Yslevy Tudela
Mary Tuka
Linda Tully
Jacqueline Tunny
Dale Turnbull
Kim Turner
Mandy Tyndall
Dr Rod Tyrrell
Eytan Uliel
Christian Ungureanu
Rose Urbano
Alexandra Uribe
Lisa Vaile
M Valadas
Maree van Bellen
Francois van der Merwe
Eva van der Poel
E F van der Tang
Dianne van Dulken
Renae van Eck
Dr Martin van Kranendonk
Jason van Praagh
Rebecca van Valkenburg
Maryanne van Wyngaard

Frans Vandenburg
Sarah Vandepeer
Dana Vandyke
Stephen Varady
Cheryl Vassel
Carla Vecchiato
Paul Verdich
Celina Verheijen
Kathy Vickers
Kay Vickers
Carolanne Vicky
Suzi Villeneuve-Smith
David Vincent
Lauren Vincent
Louisa Vincent
Ruth Vincent
Julie Vlachos
Anne-Maree Volkens
Ingrid Von Borsch
Alison Vranken
Samantha Vulawalu
Claire Vuong
Fiona Wade
Lai Wai Liong
Paul Waizer
Kris Walesby
Anastasia Walker
Janine Walker
Renee Walkinshaw
LCDR Dana Wall
Mike Wall
Alison Wallace
David Wallace
Jane Wallace
Gerard Toweel
Katie Walsh
Julianna Walton
Yiyi Wang
Dr Louise Ward
Margaret Ward
Rebecca Wardle
Janis Wardrop
Julianne Waring
James Warner
Holly Warren
Valerie Warry
Ruth Watkins
Anne-Marie Watson
Fergus I Watson
Fiona Watson
Jacqueline Watson
Kara Watson
Rachel Watson
Adi Watters
Scott Webb
Cheryl Webster
Scott Weddle
Chloe Weekes
Lamia Wehbe
Dr Felicia Weir
Tanya Welbourn
Leona Welch
Eleanore Wells
John Wells
Kerry Wells
Janet Wendorf
Marn Weng

Helena Wentworth-Fisher
Paul Wesley
Suzanne Westbrook
Agnieszka Wetton
Paul Whalen
Philip Wheeler
Jane-Marie Whiston
Ary White
Leigh White
Margot White
Sarah White
Tamara White
Justine Whiting
Teresa Whitlock
Glenn Whitten
Paul Whitworth
Kristen Wicks
Nathasya Widjaja
Carola Wiksten
Daniel Wild
Rex Wild
Victoria Wildie
Clarice Wilkins
Emily Wilkinson
Stephanie Wilkinson
Dale Ann Williams
John Williams
Penelope Williams
Felicity Willis
Adrienne Wilson
David Wilson
Margaret Winney
Marianne Winser
Dr Judith Winternitz
Leonard Wise
Suzy Wise
Daren Wolfe
Raymund Wong
Serena Wong
Spring Wong
Anna M Wood
Dr Ian Wood
Mark Wood
Robyn Wood
Tonia Wood
Josh Woodruff
Julie Woods
Aleit-Marei Woodward
Alex Woolley
Rosemary Workman
Ruth Workman
Lawrence Wright
Louise Wright
Meredith Wright
Stephen Wright
Ben Wrigley
Liz Wynn
Maria Xereas
Zhipeng Xie
Dr Rui Xu
Isabelle Yates
Carolyn Yazbeck
Boon Ee Yee
Julie Yeend
Ann Yeomans
Mari Yomota
Jenny Young

Natasha Younie
Sonoo Yuya
Anna Zaher
Stephanie Zaidan
Carmen Zdroykowski
Chenyou Zhang
Leigh Zhang
Yuanli Zheng
Richard Zimmermann
Abraham B Zulaikha
Dr Michele Zwi

Contact Information

Information about our normal hours of operation and services is included below. There may be some changes to these arrangements as a result of COVID-19 so customers are advised to check the website for the latest, most up-to-date information.

Hours of operation

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

Box Office

The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Normal opening hours are Monday to Saturday 9am to 8.30pm, and Sunday 9am to 5pm. Operating hours can vary and extend outside these times in accordance with performance schedules. For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

T 612 9250 7777

E bookings@sydneyoperahouse.com

P Box Office
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

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

Contact centre

Open for telephone bookings and enquiries 9am to 5pm, Monday to Sunday.

T 612 9250 7777

W [sydneyoperahouse.com](https://www.sydneyoperahouse.com)

E bookings@sydneyoperahouse.com

P Contact Centre
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

Car parking

Wilson Parking operates a car park at the Opera House open 24 hours, seven days a week. Entry via the Opera House end of Macquarie Street, Sydney.

T 1800 PARKING (1800 727 5464)

E info@wilsonparking.com.au

Welcome Centre

The Welcome Centre is located on the Lower Concourse level of the precinct and, during normal operations, facilitates ticket sales and group check-in services for guided tours. The Welcome Centre also houses a popular retail store, offering guests a range of souvenir keepsakes to commemorate their visit to the Sydney Opera House. The Welcome Centre operates daily from 8.45am to 5pm, excluding Christmas Day and Good Friday. Trading hours may extend further during peak periods.

Guided tours

There have been a number of changes to tours and precinct experiences as a result of the coronavirus pandemic. For the latest information and updates about our tourism offerings, please visit [sydneyoperahouse.com](https://www.sydneyoperahouse.com).

The official one-hour guided Sydney Opera House Tour takes visitors inside the UNESCO World Heritage landmark to discover the stories behind Danish architect Jørn Utzon's remarkable achievement. The tour runs daily from 9am to 5pm and will also be available in French, German, Spanish, Korean, Japanese and Mandarin in late 2022.

The Architectural Tour takes visitors deeper into the process of building the Sydney Opera House. This one-hour journey focuses on the incredible feats of engineering and amazing discoveries enabled during the construction of a global icon.

The Backstage Tour, which will reopen in 2022, reveals the inner-workings of one of the world's busiest arts centres. Small groups take a two-hour journey into the backstage world and finish their VIP experience with a delicious breakfast at the Opera House overlooking the harbour.

The one-hour Junior Tour caters to families and includes interactive activities and unexpected twists and turns. The Junior Tour runs during school holidays.

The Tour & Dine experience gives visitors the opportunity to have a beautiful meal at Opera Bar either before or after their Sydney Opera House Tour. The Tour & Dine runs daily with no minimum numbers required.

When in operation, tours can be purchased from the Box Office, Level 1 (upper level), at the Welcome Centre (Lower Concourse) or online via the Opera House website.

T 612 9250 7250

W [sydneyoperahouse.com/tours](https://www.sydneyoperahouse.com/tours)

E TourismBookings@sydneyoperahouse.com

National relay service

Customers who are deaf or have a hearing or speech impairment can call through the National Relay Service at no cost:

TTY users phone 13 36 77 then ask for:
9250 7777 to book a performance
9250 7250 to book an access tour

Speak and Listen (speech-to-speech relay) users phone 1300 555 727 then ask for:
9250 7777 to book a performance
9250 7250 to book an access tour

Internet relay users connect to the NRS (www.relayservice.com.au) and then ask for:
9250 7777 to book a performance
9250 7250 to book an access tour

Administration and general enquiries

General enquiries can be made 9am to 5pm, weekdays.

T 612 9250 7111

E infodesk@sydneyoperahouse.com

A Sydney Opera House, Bennelong Point Sydney NSW Australia 2000

P Sydney Opera House GPO Box 4274, Sydney NSW 2001 Australia

W [sydneyoperahouse.com](https://www.sydneyoperahouse.com) or [soh.nsw.gov.au](https://www.soh.nsw.gov.au)

Annual report project team

Special thanks to Emily Cooper, Amber Hannaford, Hugh Lamberton, Grace Mulders, Raajeev Prasad, Nicola Rhind, and Ashleigh Wilson.

Design – Novel Creative.

The Opera House Annual Report 2021-22 is available at [sydneyoperahouse.com](https://www.sydneyoperahouse.com). The total cost for production of the annual report was \$18,253.

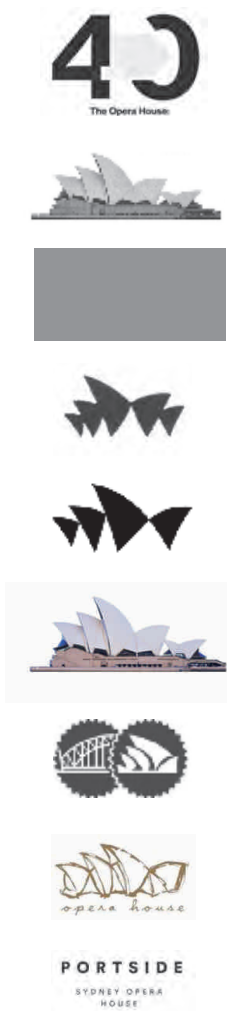
Trademarks

The Opera House is the owner of the following registered trademarks:

Word marks

Bennelong
Bennelong Bar
Bennelong Bistro
Bennelong Cafe
Bennelong Lounge
Bennelong Restaurant
Bennelong Walk
Bistro Bennelong
Homeground
House:Ed
Kids At The House
Message Sticks
Opera Kitchen
Own Our House
Portside
Portside Sydney Opera House
Sydney Opera House
Utzon Foundation

Devices



Shape marks

These protect the image of the Sydney Opera House from any angle.



Photography / Image Credits

Front Cover

Sydney Symphony Orchestra Performance, Concert Hall re-opening week.
Photo by Daniel Boud

Our History

July 2022: Renewed Concert Hall.
Photo by Lisa Maree Williams, Getty Images.

January 2022: Artist Rosie Deacon's exhibition *House Warming*, Centre for Creativity.
Photo by BCS Imaging.

October 2021: Partner Mumm Pop up bar.
Photo by Cassandra Hannagan.

June 2021: A single ghost light in an empty theatre.
Photo by Daniel Boud.

April 2020: Digital Tour.
Photo by Daniel Boud.

February 2020: The Concert Hall under construction. Photo by Chris Bennett.

November 2019: Sails lit for UN Global Goals.
Photo by Cassandra Hannagan.

2019: Accessibility upgrades, Joan Sutherland Theatre renewal.
Photo by Daniel Boud.

2017: Badu Gili.
Photo by Daniel Boud.

2015: Kulgoodah Dancers, Dance Rites.
Photo by Wayne Quilliam.

2013: 40th Anniversary Concert.
Photo by Prudence Upton.

2012: Rhoda Roberts, Deadly Voices.

2008: Luminous Lighting of the Sails for Vivid Live 2008, curated by Brian Eno.

2007: Accessible Babies Proms.
Photo by Daniel Boud.

2006: Mandarin Language tour.
Photo by Cybele Malinowski.

1999: Jørn Utzon.

1966: Peter Hall (left) with Lionel Todd and David Littlemore.
Photo by Max Dupain.

1959: Construction of the Sydney Opera House. Image courtesy of the Sydney Opera House Trust.

1957: Jørn Utzon's competition submission drawing number 11956 | Jørn Utzon | Hellebæk, Denmark | Sydney Opera House.

Chair's Message

Lucy Turnbull AO.
Photo by Daniel Boud.

CEO's Message

Louise Herron AM.
Photo by Daniel Boud.

Index

Access 13, 14, 32, 33, 38, 73, 75, 77, 78, 81, 89, 93, 100, 106, 141, 164, 194, 199, 206, 207, 208, 209, 210, 211, 216, 231

Accessibility Action Plan 13
Accessibility improvements 13, 33, 59, 73, 77, 78, 79, 87, 89, 92, 93, 100, 216
Accessible performances 22
Courtesy shuttle bus 200, 201

Appendix 194

Account payment performance Indicators 194, 195
Budget 13, 122, 194, 198, 211
Code of Conduct 194, 198, 199, 208, 211, 212
Consultants 79, 150, 194, 198
Customer experience 59, 106, 194, 199
Customer research 194, 201
Cyber security policy attestation 194, 201
Environmental sustainability 62, 87, 98, 99, 105, 194, 202
Governance guidelines reporting 206
Government Information and Public Access (GIPA) 194, 206, 207
Insurance 9, 122, 140, 142, 143, 144, 146, 147, 149, 150, 192, 194, 210, 217
Investment performance measure 194, 210
Land title holdings 210
Legal 48, 105, 116, 156, 167, 170, 191, 194, 207, 208, 210, 212, 213
Multicultural policies and services 194, 210
Overseas travel 194, 211
Performance statement 194, 211
Presenter satisfaction measurement surveys 211
Privacy management 194, 211
Public interest disclosures 75, 194, 206, 211, 212
Risk management 69, 73, 75, 99, 110, 180, 181, 194, 212, 213, 214, 216
Senior executive staff 194, 215
Wage and salary movements 215
Work, health & safety 110, 194, 213
Workforce diversity 206

Audit and Risk Committee 110, 127 181, 212, 213, 214
Audit and risk management 213
Audits 170, 213, 216
Awards 28, 29, 50, 57, 105, 114, 115
Badu Gili 13, 22, 42, 47
Bennelong Point 9, 18, 202, 210, 231
Brand 59, 65, 89, 105, 106, 199
Budget 13, 122, 194, 198, 211
Building and Heritage Committee 110, 111

Building, The

Asset Management 75, 81, 206
Building operations & maintenance 80
Building Renewal 111, 121, 198
Heritage 2, 9, 14, 15, 18, 28, 29, 32, 38, 69, 79, 82, 83, 88, 98, 104, 110, 111, 112, 116, 117, 157, 161, 208, 211, 231
Security and emergency planning 85

Cahill, The Hon. JJ 9, 15, 27
Car park 33
CEO's message 26, 27
Chair's message 24, 25
Commercial and community hirers 57
Conservation 29, 81, 82, 83, 84, 110, 111, 112, 117
Conservation Council 82, 83, 111, 112, 117
Conservation Management Plan 83
National Heritage 15
World Heritage 14, 32, 231
Consultants 79, 150, 194, 198

Contact information 230
COVID-19 9, 12, 13, 18, 20, 27, 32, 37, 39, 42, 44, 45, 47, 48, 49, 50, 55, 56, 59, 61, 62, 64, 67, 68, 69, 73, 75, 77, 84, 87, 91, 105, 110, 120, 122, 141, 142, 144, 145, 148, 193, 197, 206, 211, 216, 217, 230
Customer Experience 59, 106, 194, 199
Customer advocacy 64, 199
Customer feedback 110, 111, 199
Customer research 194, 201
Customer service 59, 199
Voice of the Customer 199

Culture Up Late 39, 42, 47, 61
Design Advisory Panel 82, 110, 111
Destination NSW 43, 61, 192
Digital 9, 12, 18, 20, 23, 32, 37, 39, 45, 47, 49, 51, 65, 69, 74, 83, 100, 106, 110, 114
Cyber security policy attestation 194, 201
Digital programming 9, 20, 23, 45
Facebook 42
Instagram 42
Social media 23, 79, 92
Website 23, 65, 74

Education 38, 51, 61, 84, 87, 105, 114, 189, 192, 221
Enterprise Agreement 215
Environmental Sustainability 62, 87, 96, 97, 105, 194, 202
Carbon footprint 98, 204
Electricity consumption 96, 202, 203
Environmental Action Plan 13, 96, 97
Paper use 96, 204

Recycling 96, 97, 203, 204, 205
Resource Efficiency 97
Waste management 203
Water use 202, 203
Experiences 18, 20, 25, 27, 35, 36, 37, 38, 45, 47, 59, 61, 65, 70, 71, 87, 90, 103, 111, 140, 199, 200, 210, 212, 231
Performing arts 2, 9, 20, 22, 25, 32, 37, 53, 60, 68, 82, 109, 110, 115, 116, 140, 192, 214
Precinct experiences 59, 231

Financial Overview 120, 122
Financial Performance 110, 127, 129, 143
Financial Statements 126, 127, 129, 130, 131, 132, 133, 135, 137, 138, 139, 140, 141, 142, 143, 144, 167, 180, 181, 193
First Nations 2, 9, 13, 14, 27, 32, 35, 37, 40, 41, 42, 43, 45, 47, 54, 63, 83, 90, 98, 189
Badu Gili 13, 22, 42, 47
Dance Rites 14, 23
Gadigal 2, 9
National Reconciliation Week 98
Reconciliation Action Plan 13, 98

Governance 75, 104, 109, 110, 116, 127, 129, 170, 194, 201, 206, 213, 214
Executive Team 103, 104, 105, 192, 215
Organisational Chart 102

Hall, Peter 63, 82, 83, 111
Heritage 2, 9, 14, 15, 18, 28, 29, 32, 38, 69, 79, 82, 83, 89, 98, 104, 110, 111, 112, 116, 117, 157, 161, 208, 211, 231
Art Collections and management 84
Building and Heritage Committee 110, 111
Conservation Council 82, 83, 111, 112, 117
Conservation Management Plan 83

History 2, 12, 15, 63, 69, 82, 83, 88, 199
Honeywell 87, 91
Independent Auditor's Report 126, 130, 131

Inspiring Positive Change 86, 87
Accessibility 9, 13, 59, 73, 78, 79, 87, 94, 96, 100, 105, 111, 200, 216
Diversity, Inclusion & Belonging 12, 18, 59, 67, 68, 69, 70, 71, 87, 93, 104, 210
Global Goals 13, 18, 35, 70, 71, 87, 90, 91, 94, 105, 220
Partners 25, 59, 87, 89, 90, 91, 122, 218, 220
Philanthropy 89, 90, 92, 110,

114, 116, 123, 221, 222, 223
Pride 57, 70, 86, 93, 95
Reconciliation Action Plan 13, 14, 98
Sustainability 9, 14, 29, 38, 62, 63, 69, 87, 90, 96, 97, 104, 105, 194, 202
Lunch & Learn 70, 92
Mardi Gras 13, 57
Marketing 59, 65, 74, 105, 106, 200
New Work Now 12, 18, 37, 83, 89, 189, 222

NSW Government 9, 14, 18, 20, 25, 27, 32, 35, 39, 47, 61, 77, 80, 82, 85, 109, 113, 120, 122, 140, 148, 192, 197, 198, 200, 201, 210, 220
People 25, 27, 60, 66, 67, 68, 69, 70, 73, 78, 102, 104, 110, 111, 206, 215
Diversity, Inclusion and Belonging 12, 18, 59, 67, 68, 69, 70, 71, 87, 93, 104, 210
Employee numbers 68, 194, 202
Employee overview 67
Equal Employment Opportunity 194, 206
Learning & development 69
Policies 75, 93, 109, 126, 130, 140, 141, 142, 143, 144, 145, 180, 181, 192, 194, 200, 206, 210, 211
Lunch and Learn 70, 93
Staff engagement 23, 70
Supporters 14, 222
Team & capability 67
Technology systems 74
Workforce management 68

Performing Arts 2, 9, 20, 22, 25, 32, 37, 53, 60, 68, 82, 109, 110, 115, 116, 140, 192, 214
Commercial and community hirers 57
Production & events 38, 102, 106
Resident Companies 9, 22, 38, 41, 49, 212
Sydney Opera House Presents 47, 62, 110

Partnerships 90, 91, 110, 116, 122, 123
Dettol 35, 87, 90
G.H. Mumm 90
Honeywell 87, 90
JCDecaux 90
Lego 90
MasterCard 90
Partners 25, 59, 87, 89, 90, 122, 218, 220

Philanthropy 88, 89, 91, 110, 114, 116, 123, 221, 222, 223
Centre for Creativity 12, 18, 35, 37, 38, 40, 45, 78, 87, 90, 93, 103, 110, 111, 222
Donor acknowledgement 222
Idealists 14, 221, 222

New Work Now 12, 18, 37, 83, 89, 189, 222
Our donors 89, 222
Peter Weiss AO 89
Sydney Opera House Ladies Committee 222
The Greatorex Fund 35, 89, 222
The Yarranabbe Foundation 89, 222

Policies 75, 92, 109, 126, 130, 140, 141, 142, 143, 144, 145, 180, 181, 192, 194, 200, 206, 210, 211

Precinct Experience 59, 231
Badu Gili: Wonder Women 47
Food and Beverage 12, 18, 22, 62, 110, 111, 122, 147, 200, 202, 216
Retail and Licensing 63, 147
Ticketing 20, 59, 64, 100, 106, 122, 123, 199, 200
Tours 15, 20, 22, 35, 38, 49, 59, 61, 83, 98, 106, 110, 111, 122, 123, 145, 147, 182, 199, 230, 231
Visitor Experience Committee 111, 113, 114, 115
Yallamundi Rooms 13, 32, 60, 103, 199

Privacy 100, 194, 211
Reconciliation Action Plan 13, 98
Renewal 9, 13, 14, 18, 20, 25, 27, 32, 33, 35, 37, 38, 40, 49, 53, 63, 73, 77, 79, 80, 83, 94, 96, 97, 103, 104, 105, 111, 121, 122, 124, 148, 183, 189, 198, 216
Centre for Creativity 12, 18, 35, 37, 38, 40, 45, 78, 87, 90, 93, 103, 110, 111, 222
Concert Hall 9, 13, 18, 20, 25, 26, 27, 32, 33, 37, 38, 41, 43, 49, 53, 54, 67, 68, 70, 73, 77, 78, 79, 80, 83, 84, 89, 97, 103, 110, 111, 124, 145, 183, 216
Decade of Renewal 9, 14, 18, 20, 25, 27, 32, 33, 49, 63, 93, 97, 103, 104, 124
Joan Sutherland Theatre 40, 44, 56, 57, 108, 124
Monumental Steps 18, 39, 42, 57
Yallamundi Rooms 13, 32, 103, 199

Resident Companies 9, 22, 38, 41, 49, 212
Australian Chamber Orchestra 49, 51
Bangarra Dance Theatre 50
Bell Shakespeare 51
Opera Australia 52
Sydney Philharmonia Choirs 35, 53, 54, 106
Sydney Symphony Orchestra 18, 26, 32, 37, 41, 49, 53, 54, 79
Sydney Theatre Company 25, 55, 113, 115
The Australian Ballet 56, 57, 100

Risk management 69, 73, 75, 97, 110, 180, 181, 185, 194, 212, 213, 214, 216

Safety, Health & Wellbeing 73, 215
Security and emergency planning 85
Sydney Opera House Presents 47, 62, 110

All About Women 20, 39, 45, 48, 63, 93, 98
Antidote 20, 45, 48, 93
Children, Families & Creative Learning 22, 32, 37, 40, 45, 61
Classical Music 9, 41, 106
Contemporary Music 9, 43
Contemporary Performance 32, 44, 107
Creative Leadership in Learning (CLIL) 40
Culture Up Late 39, 42, 47, 61
Digital programming 9, 20, 23, 45
First Nations 2, 9, 13, 14, 27, 32, 35, 37, 40, 41, 42, 43, 45, 47, 54, 63, 83, 90, 98, 189
From Our House to Yours 12
Stream 18, 37, 39, 41, 45, 57, 88
Talks & Ideas 9, 32, 45, 48, 93
Unwrapped & Contemporary art 39

Stream 18, 37, 39, 41, 45, 57, 88
Sydney Opera House Trust Act 109, 210
Sydney Opera House Strategy 2018-23 199
Technology 32, 43, 45, 65, 74, 75, 103, 114, 206, 214
Trade Marks 232
Trustees 25, 79, 110, 113, 129, 131, 144, 192, 198, 212
Objectives and role 109
Committees, memberships, attendances 110
Trust members 113, 210

Tubowgule 2
Utzon, Jørn 15, 63, 231
Venue Hire 122, 123, 147, 182
Vision, Mission & Values 16
Who We Are 9
Visitor Engagement 64
Brand highlights 65
Customer feedback 64

Work Health and Safety 104, 205
COVID-19 9, 12, 13, 18, 20, 27, 32, 37, 39, 42, 44, 45, 47, 48, 49, 50, 55, 56, 59, 61, 62, 64, 67, 68, 69, 73, 75, 77, 84, 87, 105, 110, 120, 122, 141, 142, 144, 145, 148, 193, 197, 206, 211, 216, 217, 230
Safety audits 216
Safety training 216
Work Health and Safety (WHS) Action Plan 73, 215
Workers compensation 149, 210, 217

Yallamundi Rooms 13, 32, 103, 199

Sydney Opera House
Bennelong Point
Sydney NSW 2000
Australia

T 61 2 9250 7111

sydneyoperahouse.com

