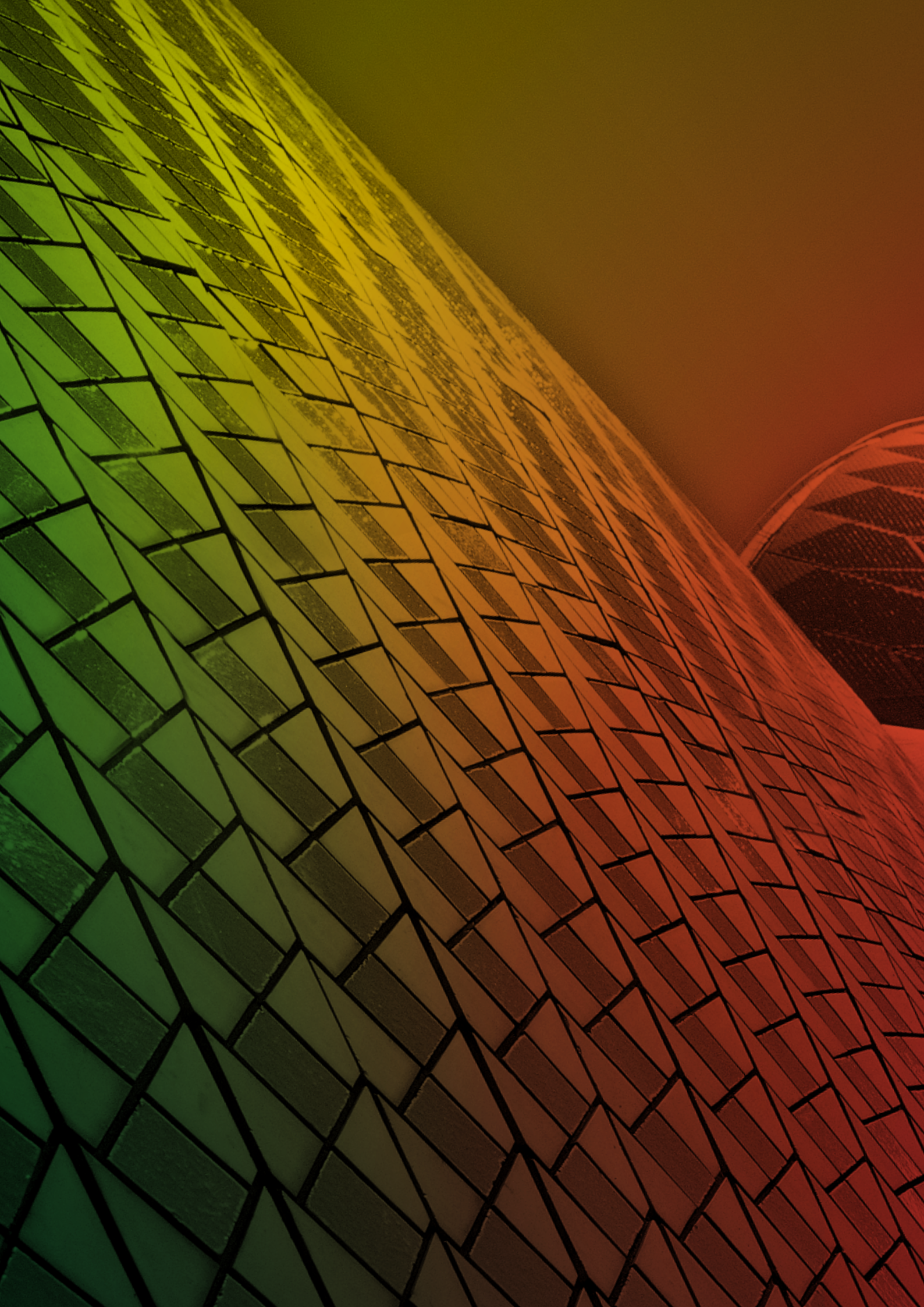


ANNUAL REPORT

SYDNEY OPERA HOUSE 2010/11

IMAGINATION LIVES INSIDE



IMAGINATION

SYDNEY OPERA HOUSE 2010/11

LIVES INSIDE

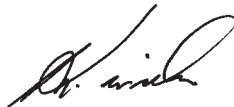
VIVID LIVE 2011 WAS A TRUE SPECTACLE OF CREATIVE GENIUS WITHIN SYDNEY OPERA HOUSE AND BEYOND. COURAGEOUS THOUGHTS, IDEAS AND EXPERIENCES CAME TOGETHER TO INSPIRE IMAGINATION AND CREATE A RELEVANT AND VITAL PART OF THE AUSTRALIAN CULTURAL LANDSCAPE. 'IMAGINATION LIVES INSIDE' PROMOTES INNOVATION THROUGH VIVID COLOUR THEORY AND A UNIQUE HIDE AND REVEAL EXPLORATION, WHICH EXPRESSES NOT ONLY THE SYDNEY OPERA HOUSE BRAND, BUT ALSO THE STRENGTH OF AN IDEA.



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The Hon. George Souris MP
MINISTER FOR THE ARTS

We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2011, for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Audit and Finance Act 1983.



KIM WILLIAMS AM
CHAIRMAN



RICHARD EVANS
CHIEF EXECUTIVE

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SYDNEY OPERA HOUSE

IMAGINATION
LIVES INSIDE

HIGHLIGHTS 2010/11

ATTENDANCE AT PERFORMANCES HAS INCREASED BY 20% OVER THE LAST 10 YEARS.

GOAL 1**ARTISTIC EXCELLENCE**

- + 1,318,525 people attended 1,795 performances, an increase of 3.6% in attendance (p.19).
- + 10 productions presented at Sydney Opera House won Helpmann Awards (p.20).
- + The most successful Vivid LIVE to date was held with 33 performances and 59% of the 40,258 attendees being first-time patrons to Sydney Opera House (p.20).
- + Berlin Philharmonic Orchestra presented in sold-out concerts with master classes for students in Gosford and Sydney (p.20).
- + Young Audiences program attendances grew by 46% to 88,173 people (p.23).

GOAL 2**COMMUNITY ENGAGEMENT AND ACCESS**

- + The 10,000th child attended a performance through the Arts Assist subsidy program (p.36).
- + Our first Reconciliation Action Plan was developed creating education, employment and artist opportunities (p.36).
- + A world-wide animation competition was launched as part of the GRAPHIC festival (p.38).
- + Kids at the House production *Saltbush – Children's Cheering Carpet* toured three venues in Western Sydney (p.38).
- + A range of new access experiences commenced for students with disabilities (p.40).

GOAL 3**A VIBRANT AND SUSTAINABLE SITE**

- + Opera Kitchen opened on the Lower Concourse, hosting some of Australia's most celebrated food producers and chefs (p.46).
- + Two new tourism package experiences were launched at the Australian Tourism Exchange (p.46).
- + Vehicle Access and Pedestrian Safety project commenced, with first stage works nearing completion (p.48)
- + Bronze partner status achieved in the NSW Government Sustainability Advantage program (p.50).



[Images top to bottom >](#)

Sydney Opera House Presents **Berlin Philharmonic Orchestra**;
Oprah's Ultimate Australian Adventure; Architecture in Helsinki - **Vivid LIVE**

GOAL 4

EARNING OUR WAY

- + During 2010/11 the general operations profit was \$3.2m. Operational revenues increased by 16% (\$13.1m) due to increased activity levels, patronage, funding and interest (p.66).
- + New three-year Enterprise Agreement agreed and commenced delivering reforms to improve business efficiency and customer service (p.64).
- + 11 staff awarded qualifications from the Sydney Opera House Registered Training Organisation (p.64).
- + A range of safety programs and resources were provided and safety training was delivered to 116 staff (p.64).



'59% of Vivid LIVE audiences in 2011 were first time patrons to Sydney Opera House'

FROM THE CHAIRMAN

WITH 1,795 PERFORMANCES STAGED DURING 2010/11 SYDNEY OPERA HOUSE CONTINUES TO BE ONE OF THE WORLD'S BUSIEST PERFORMING ARTS CENTRES. OVER 1.3 MILLION PEOPLE ATTENDED A PERFORMANCE DURING THE YEAR, A 3.6% INCREASE IN PERFORMANCE ATTENDANCE OVER THE PRIOR YEAR.

FINANCIAL AND OPERATING PERFORMANCE

Resident companies continued to deliver strong audience outcomes with the Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company, presenting 571 performances to audiences of 653,743 (p.26).

Sydney Opera House Presents staged 849 performances to audiences of 384,815, an increase of 17% on the prior year. Expenditure on Sydney Opera House programs was \$25.9m with a net cost of \$3.3m – a remarkable piece of value delivery representing a subsidy ratio of just 12.9% (p.20).

During 2010/11 the general operating cash flow was \$2.8m with the general operations profit of \$3.2m offset by investment in capital assets of \$0.4m. The solid general operating profit was achieved through improved cost controls, increased activity levels, the delivery of productivity improvements and the deferral of \$1.5m of project expenditure into future years (p.66).

BUILDING RENEWAL On behalf of the Trust, I would like to acknowledge the New South Wales Government for supporting critical building projects, including the funding of the Vehicle Access and Pedestrian Safety

project, which commenced this year and will be complete in mid 2013 (p.48). This has long been advocated and represented the start of an important aspect of site and building renewal so central to effective delivery of the whole enterprise long into the 21st and even 22nd centuries.

Sydney Opera House is an aging asset built adjacent to the sea which unsurprisingly provides a continuing challenge that the Trust must resolve. As history attests, the construction began in 1959 and the building has been in constant use since its memorable opening in 1973. Applying 21st century standards to a building designed in the middle of the last century reveals that there is limited access for people with disabilities to the main halls; restricted sightlines in the Opera Theatre and other severe shortcomings with acoustic and other physical operational challenges including: obsolete stage machinery; outdated building services; and the continuing serious issues with the orchestra pit. Without significant remedial intervention, Sydney Opera House will have serious difficulty in continuing to operate as a fully functional performing arts centre.

The Trust has been working to secure a commitment to renewal of one of NSW's and Australia's most significant and well-loved cultural and tourism assets. The Trust and management are committed

to ensuring the longevity of Sydney Opera House and a 10-year building plan to resolve these issues is in readiness for detailed consideration in a carefully phased approach on which there will be continuing dialogue with the Government.

FUTURE OUTLOOK The outlook for Sydney Opera House programming and activities is positive. The Trust has committed to ensuring that the Sydney Opera House is a strong and well-managed enterprise which reflects leading financial and operational practise and standards. Progress to improve efficiency and sustainability of operations was made during the year and much work went into ensuring a refreshed alignment to drive better results under the four strategic key goal areas (p.4).

Further work will be undertaken in the next year and into the future to improve commercial returns so as to enable the delivery of more community, education, digital extension and free public events. On 16 October 2011 we will open our doors again for Open Day so that members in the community can see what happens behind the scenes and have a sense of wonder and engagement with this remarkable place.

Our new Reconciliation Action Plan sets targets in creating education and

employment pathways for Indigenous Australians with a stronger presence in our future programming content also (p.36).

Relevant strategies to reduce Sydney Opera House's environmental impact will continue to be implemented, reflecting the broad priorities from Government and the community (p.50).

GOVERNANCE AND BOARD Sydney Opera House is a performing arts, tourism and heritage enterprise that is accountable to the NSW Government and Parliament for the delivery of objectives as set out in the Sydney Opera House Trust Act 1961 (p.58). On 1 April 2011 Sydney Opera House was transferred administratively to the newly created Ministry for Tourism, Major Events, Hospitality and the Arts.

The Trust benefits from a balanced representation of viewpoints and a wealth of business and artistic experience. Ms Renata Kaldor AO, Mr Robert Leece AM and Mr Leo Schofield AM were reappointed for a further three year term from 1 January 2011 until 31 December 2013 (p.58). I also was reappointed as Chairman for the same period. I thank my fellow Trustees for their ongoing support, advice and counsel. Their commitment is substantial, generous and reflects the best kind of community commitment as seen in the quality of their contribution to guide, grow and develop the enterprise.

THANK YOU In May 2011 a plaque was unveiled celebrating the contribution that John Joseph Cahill (Premier of New South Wales from 1952 to 1956) made to the building of Sydney Opera House – it was a long overdue tribute.

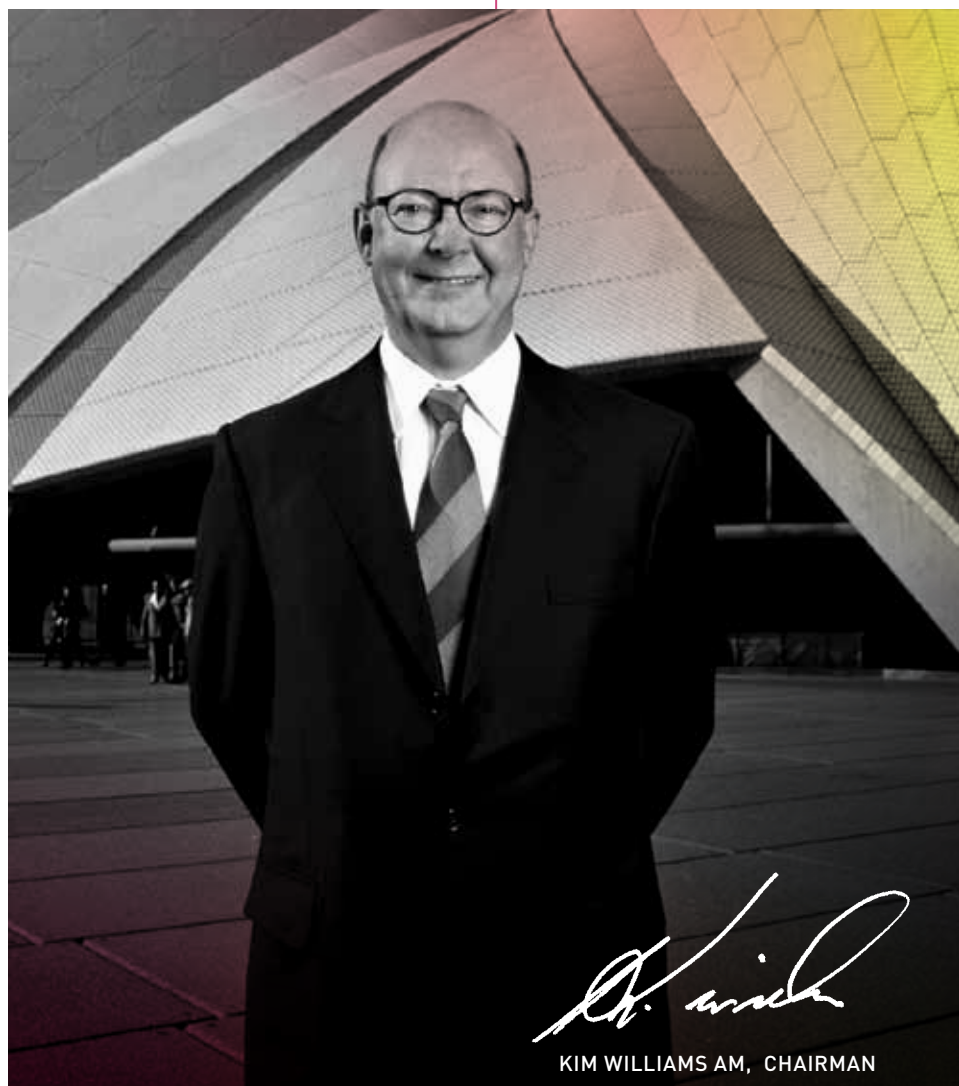
On Monday 11 October 2010, Dame Joan Sutherland, Australia's greatest opera singer, passed away at her home in Switzerland aged 83. She was honoured with a Commonwealth State memorial service at Sydney Opera House, with the music tribute arranged by Opera Australia.

On behalf of the Trust I thank our donors and corporate partners, in particular major partners Sony and Origin, partner Range Rover and our valued media partners APN Outdoor, Foxtel (and here I declare an interest), JCDecaux, SBS and The Sydney

Morning Herald. Their generosity allows us to continually invest in our performing arts program and reach the widest audiences, also ensuring a greater number of community, education and free public events.

I applaud our resident, other supported companies and a wide variety of entrepreneurs for another successful year of inspiring events. On behalf of my fellow Trustees I commend CEO Richard Evans and the management and staff for their commitment, talent, energy and integrity that delivered such strong results for Sydney Opera House over the last financial year.

'THE TRUST AND MANAGEMENT ARE COMMITTED TO ENSURING THE LONGEVITY OF SYDNEY OPERA HOUSE AND A 10-YEAR BUILDING PLAN IS IN READINESS FOR DETAILED CONSIDERATION.'



FROM THE CHIEF EXECUTIVE

SYDNEY OPERA HOUSE UNDERWENT A SIGNIFICANT ORGANISATIONAL REFRESH THIS YEAR TO ENSURE THAT IT ALIGNED WITH THE LONG-TERM STRATEGIC PRIORITIES.

Short-term planning around the new business model and organisation structure has also taken place.

The organisation is now structured to better align activities and resources to deliver on the four strategic priority areas set out below.

ARTISTIC EXCELLENCE (P.16)

Bringing the best of the world's performers to our stages for the community's enjoyment is a key goal. I am pleased to advise that this year 10 productions presented at Sydney Opera House were acknowledged by receiving a Helpmann Award for distinguished artistic achievement and excellence. Sydney Opera House Presents won four awards and resident and supported performing arts companies collectively won six awards.

Our annual festival of contemporary music, Vivid LIVE, attracted local, interstate and international audiences to Sydney during May and June 2011 in what was the most successful Vivid LIVE to date. Over 40,000 tickets were purchased, 59% of which were sold to first-time patrons to Sydney Opera House.

Sydney Opera House welcomed the Berlin Philharmonic Orchestra to Sydney for the first time in November 2010 as part of the World Orchestra Program. The program also gave young music students in Gosford and Sydney the once in a lifetime experience to work with some of the Orchestra's musicians in master classes.

Programming for young audiences grew this year with 379 performances attracting 88,173 people, an increase of 46%.

COMMUNITY ENGAGEMENT AND ACCESS (P.32)

A lot of work has gone into initiatives to maximise community access and ensure diverse community interests are represented at Sydney Opera House.

This year a number of community and charitable organisations were provided with complimentary tickets and tour experiences. Our first Reconciliation Action Plan was developed, the In the House youth engagement program commenced and the 10,000th child attended a performance through the Arts Assist program.

As part of reaching out to local, national and global communities a world-wide animation competition was launched

as part of the GRAPHIC festival. The YouTube Symphony Orchestra was very successful in its second year and we partnered with Opera Australia and CinemaLive to distribute performance recordings to global cinema networks. The Kids at the House production Saltbush toured to Western Sydney.

We launched Insiders, the first Sydney Opera House membership program, providing discounts and priority service; introduced sign-language tours; and conducted the first audio-description of an opera in NSW in collaboration with Opera Australia and Vision Australia.

A VIBRANT AND SUSTAINABLE SITE (P.42)

As part of our goal to build a vibrant and compelling site we opened Opera Kitchen, a new culinary offering this year. Two new tourism packages were also launched to the industry providing more options for our customers.

This year we commenced the Vehicle Access and Pedestrian Safety project which will remove some 1,100 weekly heavy truck movements from public areas, replaced four escalators delivering improved reliability and installed a new sound system in the Drama Theatre.

I am pleased to report that we have implemented a number of strategies to reduce Sydney Opera House's environmental impact and lead the way in strengthening environmental responsibility in the performing arts. We achieved Bronze Partner status in the NSW Government's Sustainability Advantage program and a new Sustainable Events Project Manager role was created.

Achieving the highest possible standards of workplace health and safety for everyone that works at or visits the Sydney Opera House is a priority. An online hazard and incident reporting system was implemented and we collaborated with Opera Australia to enhance safe work practices on and off the stage. A new Business Continuity Manager was appointed to strengthen emergency and disaster recovery strategy.

EARNING OUR WAY (P.54)

The Trust and its sub committees are valuable in providing independent review and oversight of key organisational initiatives and risks. The Trust endorsed the 2010/11 business plan and monitored the implementation of the plan objectives. The Audit and Risk Committee worked with management to strengthen reporting in the key areas of financial and event risk, as well as Occupational Health and Safety. The Building Committee supported management to deliver a highly complex building project and maintenance program on time and on budget.

Valuing and developing staff and providing a positive working environment is a key focus. Secure remote system access improvements were implemented for staff and a new three-year Enterprise Agreement was negotiated, designed to deliver a series of reforms to improve business efficiency and deliver more flexibility in meeting customer requirements. National and industry recognised qualifications were awarded to 11 staff.

Our financial management system was improved this year with the implementation of a new reporting dashboard providing key financial and non-financial measures to monitor organisational performance. We delivered a strong general operating profit of \$3.2m through cost control, increased activity levels and deferral of some projects. A new E-procurement system was launched and integrated with accounting systems.

'THE YEAR HAS BEEN BUSY AND REWARDING AND WE HAVE MADE STRONG PROGRESS IN THE FOUR STRATEGIC PRIORITY AREAS.'



RICHARD EVANS, CHIEF EXECUTIVE

VISION AND GOALS

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

GOALS

Artistic Excellence > Produce and present imaginative and engaging performing arts events from Australia and around the world (p.16).

Community Engagement and Access > Sydney Opera House belongs to everyone and all communities have access to experiences (p.32).

A Vibrant and Sustainable Site > Intensifying customer engagement and ensuring progress works in harmony with heritage values (p.42).

Earning Our Way > Remain relevant, contemporary and leverage our position as a critical tourism and cultural asset (p.66). Staff engagement and empowerment (p.64).

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

We are one of the world's busiest performing arts centres, with seven primary performance venues in use nearly every day of the year. In 2010/11, 1,795 live performances were enjoyed by over 1.3 million people.

Sydney Opera House is a core part of the national cultural fabric and an important piece of tourism infrastructure. More than 8.2 million people from Australia and around the world visit Sydney Opera House each year and some 300,000 people take part in guided tours. A 2008 report to the Commonwealth Government (Economic Activity of Australia's World Heritage Areas) estimated Sydney Opera House contributes \$758.4m in direct and indirect household income and 12,165 direct and indirect jobs to the Commonwealth.

We are also a community symbol that unites Australians from all geographic,

cultural and socio-economic backgrounds. Nationwide research has shown that 95% of Australians, wherever they live, see Sydney Opera House as a national icon and a source of national pride.

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

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

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



OUR HISTORY>

- 1957 JØRN UTZON WINS SYDNEY OPERA HOUSE DESIGN COMPETITION.
- 1959 WORK BEGINS ON STAGE 1 – BUILDING THE FOUNDATIONS DESPITE UTZON’S PROTEST THAT PLANS WERE NOT FINALISED.
- 1966 JØRN UTZON RESIGNS.
- 1973 FIRST GUIDED TOURS OF SYDNEY OPERA HOUSE.
- 1973 FIRST PERFORMANCE IN SYDNEY OPERA HOUSE – AUSTRALIAN OPERA PERFORMED PROKOFIEV’S *WAR AND PEACE* IN THE OPERA THEATRE.
- 1973 OPENING CEREMONY AND ROYAL CONCERT WITH HRH QUEEN ELIZABETH II AND THE DUKE OF EDINBURGH.
- 1979 CONCERT HALL GRAND ORGAN COMPLETED.
- 1999 OPENING OF THE STUDIO – NEW VENUE FOR CONTEMPORARY PERFORMING ARTS.
- 1999 JØRN UTZON IS RE-ENGAGED AND APPOINTED DESIGN CONSULTANT TO THE SYDNEY OPERA HOUSE.
- 2000 SYDNEY OPERA HOUSE PRODUCERS UNIT ESTABLISHED.
- 2002 SYDNEY OPERA HOUSE UTZON DESIGN PRINCIPLES PUBLISHED.
- 2003 SYDNEY OPERA HOUSE CONSERVATION PLAN 3RD EDITION PUBLISHED.
- 2003 STATE HERITAGE LISTING ACHIEVED.
- 2004 BACKSTAGE TOUR LAUNCHED.
- 2004 UTZON ROOM OPENED – FIRST VENUE AT SYDNEY OPERA HOUSE DESIGNED BY JØRN UTZON.
- 2004 RECORDING STUDIO OPENED.
- 2005 NATIONAL HERITAGE LISTING ACHIEVED.
- 2006 ASIAN LANGUAGE TOUR LAUNCHED IN JAPANESE, KOREAN, MANDARIN.
- 2006 COLONNADE OPENED BY HRH QUEEN ELIZABETH II – DESIGNED BY JØRN UTZON, IT IS THE FIRST CHANGE TO THE EXTERIOR OF THE BUILDING SINCE ITS COMPLETION IN 1973.
- 2007 WORLD HERITAGE LISTING ACHIEVED.
- 2007 THE ESSENTIAL TOUR LAUNCHED.
- 2008 VISIONARY SYDNEY OPERA HOUSE ARCHITECT, JØRN UTZON DIES PEACEFULLY IN HIS SLEEP.
- 2009 WESTERN FOYERS FULLY REFURBISHED.
- 2010 NEW FOOD AND BEVERAGE PRECINCT OPENS ON LOWER CONCOURSE LEVEL.
- 2011 VEHICLE ACCESS AND PEDESTRIAN SAFETY PROJECT COMMENCED.
- 2011 JOHN JOSEPH CAHILL’S CONTRIBUTION TO THE BUILDING OF SYDNEY OPERA HOUSE RECOGNISED WITH A PLAQUE.
- 2011 RECONCILIATION ACTION PLAN LAUNCHED.

OUTCOMES AND OBJECTIVES

STRATEGIC GOAL	ACHIEVEMENTS	OUTCOME (SELF-RATED)	THE FUTURE
ARTISTIC EXCELLENCE PAGES 16-31			
Generate and support new work and connect to audiences globally.	17% increase in SOH Presents attendance to 384,815 (p.20).	✓	Increase SOH Presents attendance by 1.5% to 390,500.
	New GRAPHIC festival launched including an online animation competition (p.23).	✓	First Just for Laughs festival held at Sydney Opera House.
	<i>Panic</i> commissioned in partnership with Barbican London and Wexner Arts Center, USA (p.20).	✓	Continue to support the presentation of new works.
Support works that build relationships between artists and audiences.	Berlin Philharmonic Orchestra performances and master classes presented as part of World Orchestra Program (p.20).	✓	Vienna Philharmonic Orchestra presented as part of World Orchestra Program.
	33 established artists and new talent presented for Vivid LIVE 2011 (p.20).	✓	Vivid LIVE presented again in 2012.
	Interactive sculpture <i>Mirazozo</i> by Architects of Air attracted over 45,000 people over 25 days (p.25).	✓	
Programs receive recognition for artistic excellence and achievement.	Sydney Opera House produced programs achieved four Helpmann Awards out of nine nominations. Two awards for Berlin Philharmonic Orchestra (with Perth Concert Hall) and two for dance piece <i>In Glass</i> (p.20).	✓	Continue to present programs that attract Helpmann Awards and industry recognition.
	Six Helpmann Awards achieved by resident and supported companies (p.26).	✓	
Industry leader in programming, cultural development, education and event delivery.	46% increase in Education and Young Audiences attendance to 88,173 (p.23).	✓	Education programs to continue including development of Digital Excursions.
	Inaugural World Orchestra Education program (p.25).	✓	More programs and activities for young audiences and families.
Strengthen partnerships with resident companies, supported companies and event hire customers.	New venue hire contracts in place for the majority of resident and supported companies (p.26).	◇	Remaining venue hire contracts in place for resident and supported companies.
	Improvement on Presenter Satisfaction Measurement Survey results from all respondents (p.101).	✓	Continue to improve on Presenter Satisfaction Measurement Survey results.
	Queensland Flood Relief Concert featuring international and Australian artists (p.26).	✓	Partner with resident companies and other artists on artistic and community projects.

STRATEGIC GOAL	ACHIEVEMENTS	OUTCOME (SELF-RATED)	THE FUTURE
COMMUNITY ENGAGEMENT AND ACCESS PAGES 32-40			
Maximise community participation and engagement.	18,000 people attended free Open Day in 2010 (p.36).	✓	Open Day scheduled for 16 October 2011.
	1,200 people attended free tours for Australian Heritage Week (p.36).	✓	Funding campaigns to support youth access to performances to continue.
	In the House youth engagement program commenced for young people transitioning from Juvenile Justice (p.36).	✓	In the House youth engagement program to continue next year. Work experience and apprenticeship programs will be developed in line with the Reconciliation Action Plan.
	Reconciliation Action Plan launched (p.36).	✓	
Broaden reach and participation for audiences beyond Bennelong.	YouTube Symphony Orchestra streamed 33 million times world-wide (p.38).	✓	Online presence will continue to grow through new digital content.
	Opera Australia performances distributed to cinema networks through CinemaLive (p.38).	✓	Development of global distribution networks and partnerships.
	<i>Saltbush – Children’s Cheering Carpet</i> tour to Western Sydney, with six performances for 667 people (p.38).	✓	Cultural Hubs pilot program to bring more presentations to regional and rural NSW.
Uphold customer service excellence and enhance access to facilities and programs.	Achieved 83% overall satisfaction for online customer satisfaction survey (target was 85%) (p.101).	◇	85% overall satisfaction set as a target for next year.
	First program in Sydney of audio-described Opera Australia performances (p.40).	✓	Continue to implement access improvements in line with the Access Strategic Plan 2009/12.
	Sign-language (Auslan) tours introduced (p.102).	✓	Development of Access Strategic Plan 2012/14.
	Range of accessible performances and experiences for young people with a disability commenced (p.40).	✓	Accessible performance experiences to continue.
A VIBRANT AND SUSTAINABLE SITE PAGES 42-52			
Build a vibrant precinct with compelling onsite experiences.	Opera Kitchen opened on the Lower Concourse (p.46).	✓	Retail offering to expand and Box Office Store refurbished.
	GRAPHIC and Vivid LIVE Festival bars (p.46).	✓	Kids Tour launched in partnership with House:Ed.
	Two new tourism package experiences launched (p.46).	✓	
	Tour visitors totalled 292,148 (target was 302,000) (p.46).	×	Maintain tour visitors at 292,000.
Implement key building development projects.	Construction for Vehicle Access and Pedestrian Safety project commenced (p.48).	✓	Continue Vehicle Access and Pedestrian Safety project.
	Design and tendering for Podium Waterproofing project completed (p.48).	✓	Commence Podium Waterproofing project. Continue to work to secure funding for projects to ensure the longevity and accessibility of the building and site.
Undertake high priority maintenance.	33 major maintenance projects were delivered this year within expenditure targets of \$8.5m (p.48).	✓	High priority and safety maintenance projects will continue to ensure the safety and preservation of the building.
	Building Condition Indices achieved 84% (target of 80% exceeded) (p.45).	✓	Achieve 80% for Building Condition Indices.
	Stage 2 of the fire hydrant and hose reel upgrade 80% complete (p.105).	◇	Completion of Stage 2 of the fire hydrant and hose reel upgrade.
	Refurbishment of Lower Concourse retail and food and beverage space (p.48).	✓	High priority and safety maintenance projects will continue to ensure the safety and preservation of the building.
	Four Lower Concourse escalators replaced and new Drama Theatre Sound System installed (p.48).	✓	
KEY: ✓ Completed ◇ Partial completion × Not completed			

STRATEGIC GOAL	ACHIEVEMENTS	OUTCOME (SELF-RATED)	THE FUTURE
A VIBRANT AND SUSTAINABLE SITE PAGES 42-52 (CONT...)			
Maintain the heritage and architectural values of the site.	Conservation Management Plan 4th Edition prepared for public consultation (it was to be published) (p.48).	◇	Conservation Management Plan published.
Reduce environmental impact for a sustainable site and operations.	Bronze partner status in NSW Government Sustainability Advantage program achieved (p.50).	✓	Continue to implement initiatives in line with the Environmental Sustainability Plan.
	Electronic waste recycling stream introduced (p.50).	✓	Sustainable event management system.
	Environmental Sustainability – targets for electricity, waste and water met (water not met) (p.51).	◇	Improvements to water metering and monitoring assessed and implemented.
Manage safety and security risks across the site.	New height safety installations and equipment for Opera Theatre and Drama Theatre (p.52).	✓	High risk activities register completed.
	Online hazard and incident reporting system implemented (p.52).	✓	Continuation of initiatives to address manual handling and work at height risks.
	Range of new risk management, reporting and investigation procedures implemented (p.52).	✓	Internal audit against NSW Government OH&S and Injury Management Standards.
	Dedicated Business Continuity Manager appointed (p.52).	✓	
EARNING OUR WAY PAGES 54-95			
Good governance and reporting to support decision-making and positive business outcomes.	Eminent Architects Panel established to provide expert advice on architecture or design for building development (p.59).	✓	Training in board preparation and presentations for managers.
	Gold Australasian Reporting Award for Annual Report achieved.	✓	Achieve Gold Award and strengthen reporting on strategic and operational challenges.
Build organisational capability through staff engagement, training and development.	National and industry recognised qualifications awarded to 11 staff (p.64).	✓	Marker Business Excellence Project survey and staff forums to be conducted in 2012.
	Training and coaching programs delivered to 886 participants (p.65).	✓	Training and development programs to continue in line with staff and business needs.
Recognise and reward staff.	Two staff presented with CEO Award for Outstanding Service (p.64).	✓	To continue next year.
	Online performance review system continued (p.64).	✓	
Enhanced culture of safety awareness.	Safety-related training provided for 116 staff (p.64).	✓	Safety training needs analysis.
	Safety Week held with focus on workplace safety inspections and safety in the theatre environment (p.64).	✓	Initiatives to educate staff and enhance safety awareness to continue next year.
Staff and business needs aligned through strategic human resource policies and plans.	New Enterprise Agreement agreed and commenced (p.64).	✓	Code of Conduct updated and communicated.
	Eight staff related policies developed or reviewed and implemented.	✓	Continued review and development of key policies relating to staff and employment.
Maximise Contribution.	Food and beverage contribution growth of 22.7% (target 20%) (p.66).	✓	Target increase of 19% for 2011/12.
	Tourism contribution decrease of 5.1% (target 4% growth).	×	Target increase of 1.5% for 2011/12.
	Cost managed through restructuring benefits, site costs and other administration and operational savings (p.66).	✓	Continue to target and deliver ongoing business improvements to effectively manage cost base.
	Operating cash reserve was maintained above the target of \$5m.	✓	Operating cash reserve maintained above \$5m.
KEY: ✓ Completed ◇ Partial completion × Not completed			



GOAL 1.

IMAGINATION
LIVES INSIDE

ARTISTIC EXCELLENCE

BAT FOR LASHES >
VIVID LIVE FESTIVAL 2011



“

THE OPERA HOUSE
IS VITAL AND AN EVER
RELEVANT PLATFORM FOR ART.
I'VE SEEN PERFORMANCES
THAT HAVE BROKEN MY MIND
AND BLOWN MY HEART.

JESSICA FREEMAN, HOUSEMATE



10 YEAR PERFORMANCE TRENDS

YEAR	PERFS	AUDIENCES	CAPACITY
10/11	1,795	1,318,525	80%
09/10	1,679	1,272,097	82%
08/09	1,677	1,241,763	83%
07/08	1,661	1,269,996	83%
06/07	1,595	1,212,270	85%
05/06	1,558	1,129,879	83%
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
01/02	1,563	1,101,320	83%
AVERAGE	1,645	1,207,937	82%

ARTISTIC EXCELLENCE

AN IMAGINATIVE AND DIVERSE PROGRAM

OF EVENTS Produce and present the most acclaimed, imaginative and engaging events from Australia and around the world as part of a coherent and innovative program (p.20).

Achievements >

- + SOH Presents programs achieved four Helpmann Awards out of nine nominations (p.20).
- + Six major festivals celebrating the world's best music, dance, theatre, film, comedy and ideas held throughout the year (p.20).
- + A variety of iconic artists and new acts presented for Vivid LIVE 2011, including The Cure, Sonny Rollins, Bat for Lashes, WU LYF and Azari + IIII(p.20).

GENERATING NEW WORK FOR GLOBAL AUDIENCES

Actively participate in developing and presenting new ideas and work and connecting to audiences globally (p.20).

Achievements >

- + Improbable Theatre's *Panic* commissioned by Sydney Opera House, Barbican London and Wexner Arts Center, USA (p.20).
- + Presented Second YouTube Symphony Orchestra, with 101 musicians from 30 countries at Sydney Opera House to perform the online symphony performance (p.38).
- + Inaugural GRAPHIC festival launched, celebrating graphic storytelling, animation and music and online animation competition (p.23).

RESIDENT COMPANY AND PRESENTER

PARTNERSHIPS Work with resident companies, supported companies and event hire customers to ensure the highest standards of artistic excellence (p.26).

Achievements >

- + Resident and supported companies achieved six Helpmann Awards (p.26).
- + Acclaimed international artists presented, including mezzo-soprano Rinat Shaham, Hollywood luminary John Malkovich, and music stars Midori, Lang Lang, Ray Chen and James Ehnes (p.26).
- + Tribute to Australian opera icon Dame Joan Sutherland attended by 2,154 people in November 2010.

BUILDING RELATIONSHIPS WITH ARTISTS AND

AUDIENCES Support and develop relationships between artists and audiences through works that inspire, stimulate, challenge and entertain broad audience segments (p.20).

Achievements >

- + Berlin Philharmonic Orchestra presented in sold-out concerts as part of the World Orchestra Program (p.20).
- + 33 performances showcasing artists from around the world attended by 40,258 people at Vivid LIVE 2011 (p.20).
- + *Saltbush - Children's Cheering Carpet* tour to Western Sydney, providing six performances to 667 people (p.23).

INDUSTRY LEADERSHIP Provide industry leadership in the arts through artistic programming, cultural and educational development and event delivery (p.20).

Achievements >

- + World Orchestra Education program launched (p.25).
- + 30 years of Babies Proms events celebrated and first Family Proms presented (p.25).
- + Opera Australia performances distributed to cinemas world-wide in partnership with CinemaLive (p.26).

AT A GLANCE + 1,795 performances presented to 1,318,525 people. + SOH Presents - 849 performances presented to 384,815 people, representing 47% of all performances (p.20). + Resident and Supported Companies - 749 performances to an audience of 754,882, representing 57% of all audiences (p.26).

SYDNEY OPERA HOUSE PRESENTS

OUR PROGRAMMING NOW REPRESENTS SOME 50% OF ALL EVENTS, GUIDED BY A TEAM OF LEADERS ACROSS FIVE KEY AREAS: MUSIC, THEATRE AND DANCE, CONTEMPORARY CULTURE, PUBLIC PROGRAMS, AND EDUCATION AND YOUNG AUDIENCES.

MUSIC PROGRAM >

48 presentations, 69 performances, 96,162 audiences

Sydney Opera House welcomed the Berlin Philharmonic Orchestra to Sydney for the first time in November 2010 as part of the World Orchestra Program. Led by Artistic Director and Chief Conductor Sir Simon Rattle, the orchestra presented four sold-out concerts featuring Haydn, Brahms, Mahler, Rachmaninov and Berg to an audience of 10,469. The 12 cellists of the Orchestra made their Sydney debut presenting a specially commissioned work by Australian composer Brett Dean in one concert for 2,139 people. Performances were widely acclaimed by critics and audiences, achieving Helpmann Awards for Best Individual Classical Performance and Best Symphony Orchestra Concert. The Orchestra also participated in the inaugural World Orchestra Education program (p.25).

The colour and energy of Vivid LIVE brought local and international audiences to Sydney in May and June 2011 in the most popular festival yet. Over 40,000 tickets were purchased, 59% of which were sold to first-time patrons to Sydney Opera House and 4,500 to interstate

or international visitors. Curated by Stephen Pavlovic, founder of the hugely successful record label Modular People, an exciting line up of artists appeared in over 33 performances, including jazz icon Sonny Rollins, dynamic new talent Bat for Lashes and kids, show *Yo Gabba Gabba!* Legendary rock band The Cure presented tracks from their first three albums in two unforgettable performances for 4,214 people, while space rock outfit *Spiritualized* captivated audiences on opening night performing with a gospel choir and orchestra. With club nights, a daily radio show and audio-visual performances adding to the mix of stand-out acts, Vivid LIVE was a multidimensional festival that appealed to audiences across generations.

THEATRE AND DANCE >

18 presentations, 192 performances, 113,594 audiences

Having taken Europe by storm, Swiss performance duo Zimmermann & de Perrot brought in their latest production, *GAFF AFF* to Sydney Opera House in October 2010. Combining music, dance and circus skills this humorous and inventive show played to 1,302 people over six

performances. Commissioned by Sydney Opera House, Barbican London and Wexner Center for the Arts USA, *Panic* combined mask-work and puppetry in an exploration of the god of nature Pan and the idea of panic. Created and performed by UK's Improbable Theatre, seven performances were presented to an audience of 1,268.

An all-Australian production of the internationally acclaimed *Love, Loss and What I Wore* was presented throughout summer 2011. An audience of 19,104 attended 54 performances. Le Grand Cirque returned to the Concert Hall for the third time in January 2011 with *Adrenaline*. This spectacle of thrilling acts, comedy and physical agility featured a cast of extreme athletes from around the world. 19 performances delighted an audience of 34,842.

In July 2010, one of the UK's most exciting new dance ensembles Hofesh Shechter Dance Company presented their new work *Political Mother*. This powerful and intensely physical work featured 10 dancers, live drummers and guitarists in five shows for an audience of 1,926. Cuban dance spectacular *Havana Rakatan* took over the Opera Theatre in June 2011 with a sizzling celebration of Cuban dance. 14 performances were enjoyed by 14,354 people.





'Young Audiences program attendees grew by 46% this year.'



The second annual Spring Dance festival was held in September 2010, featuring nine diverse productions and the return of online dance competition *MyMutation*. Events onsite included tap dance master Savion Glover in *Bare Soundz*, internet sensations the Chooky Dancers with *Wrong Skin*, and festival centrepiece *Sutra*, performed by 17 monks from the Shaolin Temple. Narelle Benjamin's Helpmann Award winning *In Glass* premiered to a sold-out audience of 1,230 over six performances, while the Forecourt featured free films curated by The Australian Ballet's Artistic Director, David McAllister, attracted over 2,000 people.

CONTEMPORARY CULTURE >

41 presentations, 160 performances, 54,015 audiences

The inaugural GRAPHIC festival was held in August 2010, celebrating the imagination and ideas of visionary creators in the fields of graphic storytelling, comics, animation and illustration. The festival featured specially commissioned productions, musical responses to stories, animation and illustration, interviews and panel discussions, as well as an online animation competition. 8,760 people attended one of the 13 events onsite and the online competition attracted 77 entries from 13 countries.

In January 2011, two cabaret circus events presented very different performances in the Studio and Drama Theatre. The burlesque of *Briefs* combined feats of physical prowess with humour and mischief for an audience of 2,837 over 10 performances. Direct from the Edinburgh Fringe Festival, *Soap* presented a family-friendly and impeccably performed show combining dance, acrobatics, hula-hoops and even opera to an audience of 17,053 over 32 performances.

Dynamic late night entertainment continued this year with Late Night Lounge presenting monthly rock 'n' roll, cabaret, comedy and variety performances. This year's line-up included multi-platinum selling singer David Campbell, magician Adam Mada, French chanteuse Caroline Nin and comic Claire Hooper. Seven performances entertained an audience of 2,258.

The Screen Live series showcased cinema and live performance in five events for 2,325 people this year. The *Georges Méliès Project* combined recently restored silent

films with live musical accompaniment by Phillip Johnston and a three-piece band, while Australia's queen of boogie-woogie piano Jan Preston provided a new score to Larry Sermon's rarely seen 1925 version of *The Wizard of Oz*. *Brilliant Journeys* featured a collection of Australian art films together with live performances by contemporary noise, electronic and rock musicians, and Kenji Mizoguchi's 1933 film *The Water Magician* combined silent film with Benshi, the Japanese art of storytelling in March 2011. Rounding out the series, *Pina*, Wim Wenders' 3D cinematic tribute to contemporary dance icon Pina Bausch was presented to an audience of 1,309 followed by a Q&A with the director.

PUBLIC PROGRAMS >

37 presentations, 49 performances, 32,871 audiences

The second Festival of Dangerous Ideas was held in October 2010 in partnership with the St James Ethics Centre. A series of 25 thought-provoking events covered the big issues along with matters relating to everyday life, attracting an audience of 13,526. A host of speakers included social researcher Hugh Mackay, New York columnist Lenore Skenazy, and Geoffrey Robertson and Alan Dershowitz in a keynote debate. The festival also included a live broadcast of ABC TV's Q&A that attracted 746,000 viewers and a public speaking competition *Soapbox*, which gave everyone the chance to have their say.

Today's leading entertainers, academics and writers also engaged and entertained audiences throughout the year in separate *Sydney Opera House Talks* events. British actor and writer Stephen Fry captivated an audience of 5,382 over two performances in July 2010. This sold-out event was also broadcast on ABC TV. Nobel Prize-winning economist Joseph Stiglitz talked about the global challenges we face, screenwriter Joss Whedon spoke about his love of popular culture and the themes that shape his work across media forms, environmentalist David Suzuki discussed his life's work and new book *The Legacy*, and author Sir Terry Pratchett entertained 2,700 people with stories from his world of comic fantasy fiction.

The 12th Message Sticks Indigenous Film Festival was held at Sydney Opera House from 12–15 May 2011 featuring film, live

music, performance and discussion. Films and documentaries from Australia and around the world were screened for an audience of 3,031 and included screenings for schools as part of the House:Ed program. Six Australian premieres were presented, including Andrew Okpeaha MacLean's *On the Ice* and *Grab* by Native American director Billy Luther, while Bec Cole's debut feature *Here I Am* made its Sydney premiere on opening night. A film pitching session was also held for filmmakers in partnership with the Australian Film, Television and Radio School, and a forum on storytelling across artforms was chaired by Rachel Perkins of Blackfella Films.

The festival was expanded this year with two performing arts presentations. Ursula Yovich presented the soulful cabaret *Maggie Blues* over three nights and Babies Prom production *I See* offered audiences 2–5 years of age the opportunity to participate in this year's festival through Indigenous dance, music and storytelling.

EDUCATION AND PERFORMANCES FOR YOUNG PEOPLE >

19 presentations, 379 performances, 88,173 audiences

Programming for young audiences provided an exciting range of contemporary performances and creative experiences this year. The year-long Kids at the House program presented 16 productions, with 362 performances entertaining an audience of 85,927. 11 productions also featured in the House:Ed program, linking performances with curriculum for creative learning across a broad range of topics.

A highlight of 2010, *Saltbush – Children's Cheering Carpet* provided a journey through Aboriginal culture through dance, music, song and stories. Performed on a touch sensitive carpet that triggers images and sound, the production portrayed the journey of two friends as they cross the diverse Australian landscape and encouraged the audience to explore and dance with performers as the landscape unfolds around them. 20 performances attracted an audience of 2,369. Following the Sydney Opera House season, with support from the Ministry of Housing, the production toured to three venues in Western Sydney with six performances presented to 667 people.

SYDNEY
OPERA HOUSE
2-3 OCT 2010

FESTIVAL OF
DANGEROUS
IDEAS



'SYDNEY OPERA HOUSE LAUNCHED ITS WORLD ORCHESTRAS PROGRAM IN 2010 FEATURING THE WORLD-RENOWNED BERLIN PHILHARMONIC ORCHESTRA.'

Australia's biggest film festival especially for kids, Little Big Shots, returned to The Playhouse in August 2010, showcasing the best of local and international shorts, animations and documentaries. 14 sessions were attended by 3,158. Popular BBC TV series *Charlie & Lola* was brought to life on the stage this year with *Charlie & Lola's Best Bestest Play*. 2D and 3D worlds combined with puppetry, live action and music in a production that delighted both children and adults alike. This summer hit attracted an audience of 24,740 over 77 performances. The production also featured a creative play area in the Western Foyers, allowing 685 children from 407 families to join in a range of fun, educational activities before and after the show for free.

Scotland's Puppet State Theatre Company made their Australian debut in 2010 with *The Man Who Planted Trees*. Combining puppetry, comedy and inspiring storytelling, this award-winning production explored themes of war, conservation and environment as a barren wasteland is transformed into a thriving forest. 18 performances were attended by 2,857 people. Fantastical imagery, physical theatre and innovative lighting combined to tell the story of a girl trying to befriend her shadow in Patch Theatre Company's Helpmann Award winning *Me and My Shadow* in April 2011. An audience of 6,044 attended 22 performances, and 506 children from 295 families participated in free activities in the creative play area created for the event.

The Babies Proms program continued to entertain and excite 2-5 year olds as an audience of 34,883 attended 169 performances this year. Coinciding with the Message Sticks Indigenous Film Festival, *I See* introduced kids to the music, dance and storytelling from Indigenous nations across Australia. *Music for Tutus* returned by popular demand, with the Babies Proms Orchestra and dancers performing excerpts from *The Nutcracker*, *Sleeping Beauty* and *Swan Lake*. As 2011 commenced Sydney Opera

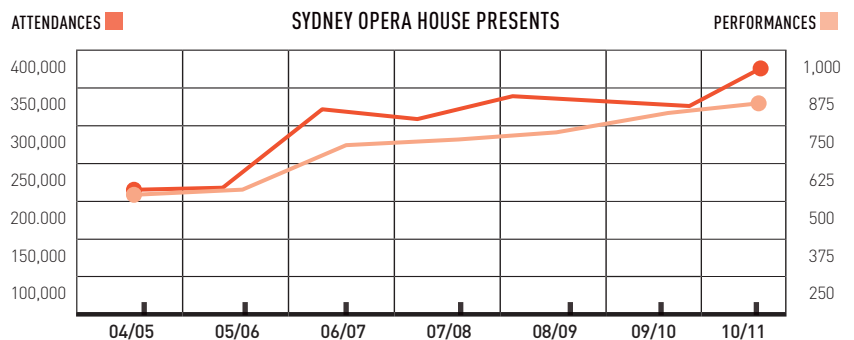
House celebrated 30 years of Babies Proms events and introduced the first Family Proms event to the Concert Hall. Building on the success of Babies Proms, Family Proms offers primary school children the chance to experience music on a grander scale. In the first of these events, *Lah-Lah's Big Live Band* had audiences singing, clapping and dancing along with Lah-Lah, Buzz the Bandleader and their big band of characters in five colourful and energetic performances for 5,094 people.

Sydney Opera House launched its World Orchestra Education program in 2010, featuring the world-renowned Berlin Philharmonic Orchestra. Two education programs were held in partnership with the NSW Department of Education and Training, culminating in a performance prior to the Orchestra's closing night. The program also gave two groups of young people from regional NSW and Sydney the once-in-a-lifetime experience of working with some of the Orchestra's musicians in master classes, supported by Arts NSW.

In addition to the annual performance program, seven workshops and master classes were held this year, and Architects of Air installed their interactive sculpture, *Mirazozo* on the Forecourt in January 2011. 45,410 people experienced the colour and light created by this maze of winding paths and domes over 25 days.

Challenges > Effectively managing programming risk – SOH Presents produces and presents a large and diverse artistic program each year. Comprising over 850 performances at an expenditure of some \$25m per year, a range of risks must be managed to ensure the viability of individual events and the artistic program as a whole. An integrated approach has been developed through policies, systems, data analysis and reporting tools to identify and manage risk more effectively and drive efficiency across programming activity. Improvements to program budgeting, a stronger focus on project expenditure and more collaborative planning amongst SOH Presents and Marketing teams have also been realised in 2010/11.

The Future > + Just for Laughs international comedy festival held at Sydney Opera House (2011/12).
+ Expanded Message Sticks Festival program including commission of new works by Aboriginal and Torres Strait Islander artists (2011/12).
+ Increased program of free foyer activities for families and young audiences (2011/12).
+ ARTiculate, a free monthly series of conversations about the arts with resident company and visiting artists (2011/12).



RESIDENT AND SUPPORTED COMPANIES

OPERA AUSTRALIA >

**18 presentations, 190 performances,
219,097 audiences**

Opera Australia's 2010 Winter Season opened with a beautifully presented new production of *A Little Night Music*, directed by Stuart Maunder and conducted by Andrew Greene. Featuring star of stage and screen, Sigrid Thornton, the incomparable Anthony Warlow and one of Australia's best known theatrical stars, Nancy Hayes, this production delighted an audience of 12,338 over 10 performances.

Nigel Jamieson made his directorial debut for Opera Australia with Puccini's rarely performed work *La fanciulla del West* (*The Girl of the Golden West*). This new production was conducted by Arvo Volmer using cinematic projections and state of the art technology. Nine performances attracted 9,282 people.

Mozart's *The Marriage of Figaro* returned to the stage in 2010, with an all-star cast presenting 22 performances for 24,479 people. The vibrancy and energy of *The Pirates of Penzance* also returned to enthral an audience of 34,725 over 29 performances.

Julie Edwardson's new production of Bellini's bel canto masterpiece,

La sonnambula, was staged by Opera Australia for the first time in August 2010. Conducted by Richard Bonyngue and Anthony Legge with Emma Matthews as Amina, the production was awarded a Green Room Award for Best Opera and Best Director. 10 performances were attended by 10,682 people.

Summer 2011 heated up with the return of *Carmen*. Israeli mezzo-soprano Rinat Shaham made her Australian debut in the title role, embodying the fiery and dramatic *Carmen*. 23 performances were presented to 32,511 people. Emma Matthews shone alongside Catherine Carby and Jaqueline Dark in the first Australian production of the Olivier award-winning *Partenope*. Directed by Christopher Alden, this co-production with the English National Opera was a thought-provoking and modern interpretation that showed Handel at his most virtuosic. Seven performances were presented to an audience of 7,292.

This year Opera Australia commenced a partnership with Sydney Opera House and CinemaLive to enable audiences around the globe to experience the magic and splendour of opera on the big screen. *The Marriage of Figaro* and *Rigoletto* were delivered to cinemas across Australia and New Zealand in high definition

in 2010, the first of many productions to hit cinemas worldwide. A partnership with Vision Australia and Sydney Opera House also delivered opera to new audiences onsite, with the first audio-described performances for patrons who are blind or vision impaired. *The Pirates of Penzance* and *The Barber of Seville* were the first in an ongoing program of audio-described performances.

In January 2011 Opera Australia, Sydney Opera House and the Sydney Morning Herald partnered to present a benefit concert for the Queensland Floods. Featuring special guests Rinat Shaham, Giorgio Caoduro, Rosario La Spina, Milijana Nikolic as well as a host of other International guest artists and Opera Australia principal singers, the concert attracted an audience of 1,493.

SYDNEY SYMPHONY >

**45 presentations, 105 performances,
236,964 audiences**

As part of its commitment to the performance of new compositions, a number of Australian and world premieres featured in Sydney Symphony's season this year. The Australian premiere of John Adams' dramatic *Dr Atomic Symphony* was





'Sydney Theatre Company's 2011 Main Stage Season opened with the Australian premiere production of Sarah Ruhl's Broadway hit, In The Next Room, or the vibrator play.'



Images from left to right >
 Sydney Theatre Company - *In The Next Room, or the vibrator play*; Sydney Symphony - *Double Basses*; Opera Australia - *Carmen*

presented in July 2011. World premieres included James Ledger's *Outposts – Bassoon Concerto*, and Matthew Hindson's joyous *Concerto for two pianos*.

Sydney Symphony's two-year Mahler cycle continued with over 38,000 people attending 17 performances throughout the year. Performances in 2010 included Mahler's *Symphony No. 4* and *Symphony No. 3*, featuring mezzo-soprano Lilli Paasikivi. In 2011 the program presented Symphonies No. 6, 7, 9 and 10, featuring esteemed pianists Steven Osborne and Jean-Efflam Bavouzet.

Renowned conductor and recording artist Kristjan Järvi was welcomed to the Concert Hall stage to conduct Gershwin's classic *Rhapsody in Blue* in October 2010. Two performances attracted an audience of 5,140. Celebrated violinist Midori returned this year in *Midori Plays Classics*, conducted by Antonello Manacorda in his debut appearance with the Sydney Symphony. Two performances of this enthralling production were enjoyed by 3,907 people. The 2010 season closed with *Tchaikovsky Spectacular*, featuring acclaimed Canadian violinist James Ehnes performing Tchaikovsky's most loved works. Three performances enthralled an audience of 7,662.

Making his debut with the Sydney Symphony in February 2011, young Australian violinist Ray Chen gave an elegant performance of Brahms's *Violin Concerto* to an audience of 9,268 over four nights. Comedy rock star Tim Minchin collaborated with the Sydney Symphony in March 2011, presenting a program of new songs and Minchin classics. Four performances were presented to an enthusiastic audience of 10,261.

International musical sensation Lang Lang brought audiences to their feet with a series of performances and a public master class in June 2011. Performing works by Rachmaninoff, Tchaikovsky, Prokofiev and Beethoven, Lang Lang's vibrant and virtuosic performances drew an audience of 11,839 over five performances.

In May 2011 Sydney Symphony announced the extension of Vladimir Ashkenazy's contract as Principal Conductor and Artistic Advisor, continuing the maestro's successful leadership to the end of 2013. This extension will enable Sydney Symphony to maintain its focus on increasing recording activity, international touring and hosting the world's best performers and conductors.

THE AUSTRALIAN BALLET >

7 presentations, 93 performances, 117,496 audiences

The romantic triple bill *Edge of Night* opened in November 2010, showcasing the best in Australian choreographic talent. Resident Choreographer Stephen Baynes' bittersweet *At the edge of night* and *Molto Vivace* were accompanied by the world premiere of Tim Harbour's *Halcyon*. Marking Harbour's exciting transition from dancer to accomplished choreographer, *Halcyon* was an exploration of Greek mythology presented by an all-Australian creative team and with a specially commissioned score. 20 performances attracted an audience of 25,769.

Concluding the 2010 season, Peter Wright's *The Nutcracker* brought the tradition and splendour of this Christmas favourite to the Opera Theatre stage. The technical brilliance and spirit of the company delighted both critics and patrons alike, attracting rave reviews and playing to sold-out audiences. 23 performances attracted an audience of 33,014.

After a 13-year absence and extensive overseas touring, Stanton Welch's *Madame Butterfly* made a much-anticipated return in April 2011. 31,590 people attended 22 performances of this sophisticated and poignant production. In May 2011 *British Liaisons* celebrated three British choreographers, presenting Dame Ninette de Valois's *Checkmate*, Christopher Wheeldon's *After the Rain* and Sir Kenneth McMillan's *Concerto*. 22 performances were attended by 24,482 people.

As The Australian Ballet counts down to their 50th Anniversary in 2012, programming continues to focus on presenting company ballets which have made their mark on the world stage as well as classics and new works.

SYDNEY THEATRE COMPANY >

4 presentations, 183 performances, 80,186 audiences

Throughout September and October 2010, Sydney Theatre Company presented a new production of Thornton Wilder's American classic, *Our Town*. Directed by Iain Sinclair in his Main Stage debut, this heart-warming production featured a 15-strong ensemble cast that performed to critical acclaim. 50 performances attracted an audience of 23,266.

The success of *Our Town* was followed with Melbourne Theatre Company's production of the new Australian play, *The Grenade*. Written by Tony McNamara and directed by Peter Evans, *The Grenade* featured a cast of six led by legend of Australian stage and screen, Garry McDonald. 42 performances of this hilarious whodunit were presented to an audience of 17,334.

Sydney Theatre Company's 2011 Main Stage Season opened with the Australian premiere production of Sarah Ruhl's Broadway hit, *In The Next Room, or the vibrator play*. Directed by Pamela Rabe and featuring Jacqueline McKenzie, this Tony Award and Pulitzer Prize nominated play attracted an audience of 27,243 people over 59 performances before embarking on an extensive tour.

In June 2011, Sydney Theatre Company presented Ireland's Abbey Theatre with their acclaimed production of Mark O'Rowe's *Terminus*. In its final stop in a world tour, this award-winning production showcased the Irish storytelling tradition in an intense and thrilling night of theatre. 32 performances attracted an audience of 12,343 with the season continuing into 2010/11.

BELL SHAKESPEARE >

4 presentations, 116 performances, 44,784 audiences

In 2010, Bell Shakespeare brought the Bard's masterful comedy of mistaken identity *Twelfth Night* to the stage. Carefully directed by Lee Lewis and brilliantly performed by Max Cullen and Andrea Demetriades, 38 presentations drew an audience of 13,015.

Set against a backdrop of 1950's Sicily, John Bell's exuberant production of *Much Ado About Nothing* opened in April 2011. A strong ensemble cast including Blazeley Best, Max Gillies and Toby Schmitz brought this charming story to the stage. 18,427 people enjoyed 40 performances.

Taking a departure from Shakespeare, *Faustus* presented a re-working of Christopher Marlowe's *Dr Faustus* in collaboration with Queensland Theatre Company. Michael Gow directed John Bell and Ben Winspear in a bold and sophisticated tale of moral ambiguity. The opening night performance attracted an audience of 380 as the season continues into 2011/12.

'RESIDENT AND SUPPORTED COMPANIES PRESENTED 42% OF ALL PERFORMANCES AT SYDNEY OPERA HOUSE AND 57% OF TOTAL AUDIENCES.'

BANGARRA DANCE THEATRE >

1 presentation, 34 performances, 16,090 audiences

Bangarra Dance Theatre presented two new works as part of the production *Of earth & sky* in 2010. Francis Rings' *Artefact* explored the significance of traditional artefacts including a coolamon, string bags, weaving and grinding stones. In his debut work for the company, Daniel Riley McKinley's *Riley* drew on the work of late photographer Michael Riley and used soundscapes by David Page in a sensitive and engaging work. 34 performances attracted an audience of 16,090.

Bangarra Dance Theatre's inaugural Koori Kids Day took place during the *Of earth & sky* season, providing over 200 students and teachers with complimentary tickets and bus travel to attend a matinee performance. A further 400 complimentary tickets were given to members of the local Indigenous community to enjoy the preview performance.

SYDNEY FESTIVAL >

3 presentations, 12 performances, 14,199 audiences

Indie-pop sensation Sufjan Stevens returned to Sydney to present material from his first full-length album *The Age of Adz*. Blending an array of musical genres, including folk, orchestral, bluegrass and electronic sounds, Stevens transformed the Concert Hall with an audio-visual extravaganza. An audience of 4,317 attended two performances.

International collective Gob Squad took to the streets of Sydney to create *Super Night Shot*. Interactions with strangers were captured on film and screened unedited on four screens for audiences, culminating in one synchronised story. Presented in partnership with Sydney Opera House and Performance Space, six

performances were held in The Studio for an audience of 1,462.

Acclaimed actor John Malkovich brought history's greatest seducer, Casanova to the stage in *The Giacomo Variations*. Combining excerpts from Casanova's 1790 memoir *Histoire de ma vie* and some of Mozart's most beloved music, Malkovich was joined by actress Ingeborga Dapkūnaitė, soprano Martene Grimson, baritone Andrei Bondarenko and the Sydney Symphony. Four performances attracted an audience of 8,420.

SYDNEY PHILHARMONIA CHOIRS >

6 presentations, 10 performances, 16,055 audiences

Sydney Philharmonia Choirs' concert series opened with Berlioz's *Te Deum*, featuring New Zealand born tenor Keith Lewis and premiering a special fanfare by Peter Sculthorpe. Two performances drew an audience of 3,356. Handel's tour de force, *Messiah*, provided an unforgettable experience in the Concert Hall for 5,049 people over three performances, while *A Christmas Celebration* gave audiences the chance to sing along to timeless Christmas carols. 1,216 people joined the Choirs for this special performance.

Bach's deeply moving *St John Passion* opened the 2011 season, combining the voices of the Sydney Philharmonia Chamber Singers and Symphony Chorus. An audience of 1,983 people attended one performance. Moving into the 20th century, *It's All About Rhythm* celebrated Gershwin, Bernstein and Orff in a spirited presentation comprising *Porgy and Bess*, *West Side Story* and *Carmina Burana*. Featuring soloists Amelia Farrugia, Grant Smith and Michael Lewis, two performances attracted 2,961 people. The 2011 season closed with Chorus Oz inviting singers from around Australia to tackle Beethoven's colossal choral masterpiece *Missa Solemnis*.

AUSTRALIAN CHAMBER ORCHESTRA >

6 presentations, 6 performances, 10,011 audiences

The Australian Chamber orchestra presented six exceptional programs this year. *Barefoot Fiddler* featured the Australian premiere of Mansurian's Violin Concerto 'Four Serious Songs' led by guest director Patricia Kopatchinskaja, while one performance of *Viennese Masters* presented Schubert, Beethoven and Brahms' graceful *Clarinet Quintet* to 1,874 people.

A new theatrical work commissioned by the Australian Chamber Orchestra premiered in November 2010. Laura Wade's *Kreutzer Sonata* featured actors Robin McLeavy and Samuel West with music by Janáček and Beethoven in a dramatic collaboration of theatre and music. One performance attracted an audience of 1,745.

In February 2011 opera star Teddy Tahu Rhodes joined the Australian Chamber Orchestra to sing a varied program of songs, from Mahler's *Adagietto* to classic nursery rhymes. The season continued with a concert programmed and presented by *The New Yorker* music critic and author Alex Ross. Based on the best-selling books *Listen to This* and *The Rest is Noise*, the concert presented a selection of 20th century music, including the Australian premiere of Anna Clyne's *Within her arms*. One performance was presented to 1,573 people.

Closing the 2011 season, virtuoso clarinetist Martin Fröst combined mime with sheer musical mastery to perform the Australian premiere of Anders Hillborg's *The Peacock Tales* alongside a range of works by Mozart, Ravel and Brahms. 1,649 people attended one performance.



'The technical brilliance and spirit of the company delighted both critics and patrons alike, attracting rave reviews and playing to sold-out audiences.'

GOAL 2.

IMAGINATION
LIVES INSIDE

COMMUNITY ENGAGEMENT AND ACCESS

SYDNEY OPERA HOUSE TOUR >



“

WHETHER I'M COMING OR
GOING, WHATEVER THE ANGLE,
THE SAILS ALWAYS SEEM TO WAVE
AT ME AND WHISPER 'COME CLOSER'
IN THE BREEZE.

JOHN KERSWELL, HOUSEMATE



'Sydney Opera House's first membership program, Insiders, was launched in September 2010.'

COMMUNITY ENGAGEMENT AND ACCESS

COMMUNITY OUTREACH AND PARTICIPATION

Implement initiatives to maximise community access and ensure diverse community interests are represented at Sydney Opera House (p.36).

Achievements >

- + Community and charitable organisations provided with 139 complimentary tickets, 58 free tour experiences and 11 personally guided VIP tours (p.36).
- + Reconciliation Action Plan developed (p.36).
- + In the House youth engagement program commenced (p.36).
- + 10,000th child attended a performance through the Arts Assist program (p.36).

BEYOND BENNELONG

Reach out to local, national and global communities through dynamic and innovative content, experiences and networks (p.38).

Achievements >

- + World-wide animation competition launched as part of GRAPHIC festival (p.38).
- + Hosted the second YouTube Symphony Orchestra, including a global online audition and streaming of onsite performances (p.38).
- + Partnership with Opera Australia and CinemaLive to distribute performance recordings to global cinema networks (p.38).
- + Tour of Kids at the House production Saltbush to Western Sydney (p.38).

CUSTOMER SERVICE AND ACCESS

Listen and respond to the needs of customers, enhancing access to programs and facilities and ensuring the highest level of customer service (p.40).

Achievements >

- + Insiders, the first Sydney Opera House membership program launched (p.40).
- + Performance and tour experiences were improved for customers with disabilities (p.40).
- + Customer service training provided to 224 staff (p.40).

COMMUNITY OUTREACH AND PARTICIPATION

OVERVIEW > Sydney Opera House's commitment to providing an 'Open House' for all continued this year with Open Day held on 24 October 2010. The day received significant media coverage and some 18,000 people participated in a range of free activities onsite, including backstage tours, live performances and lighting demonstrations. The inaugural Australian Heritage Week was celebrated with Discovery Day in April 2011. A \$20,000 grant from the Department of Sustainability, Environment, Water, Population and Communities enabled 1,200 people to experience The Essential Tour free of charge and celebrate Sydney Opera House's contribution to Australia's heritage.

Sydney Opera House is committed to bridging the gap between Aboriginal and Torres Strait Islander Australians and fellow Australians and in May 2011 unveiled its first Reconciliation Action Plan (RAP). The RAP expands on existing relationships and programs, such as the Message Sticks Festival and Indigenous Traineeship Program, with actions and targets focused on building relationships, artistic content, audience participation, cultural awareness, education and employment opportunities. With a working group and staff RAP ambassadors in place, a number of initiatives have already commenced and will continue to be delivered next year (p.107).

Reaching out to young people and encouraging long-term engagement in the

arts remains a key goal for Sydney Opera House. A pilot work experience program was held onsite in November 2010 for three students from schools in Western Sydney. Students gained an understanding of the theatre and entertainment industry and its networks, enabling them to explore future employment opportunities. The program will provide work experience for 12 Indigenous students next year.

A program for young people transitioning from Juvenile Justice through engagement with the arts commenced this year and will continue in 2011/12. Funded by the NSW Minister for Juvenile Justice in 2010, the program was developed in partnership with NSW community mentoring organisation Whitelion, Blacktown Arts Centre, Joan Sutherland Performing Arts Centre, Campbelltown Arts Centre, Street University – Ted Noffs Foundation and artist Candy Bowers. The program builds on the 2010 pilot Detours and Destinations, which was developed and implemented in partnership with Shopfront contemporary arts centre and Heaps Decent.

Strengthening community access is a funding priority for Sydney Opera House. The Arts Assist program enabled 2,559 students from NSW Priority Funded Schools to access performances this year, and Sydney Opera House celebrated a milestone in November 2010 with the 10,000th child under this program attending a House:Ed performance of *The Man Who Planted Trees*.

In May 2011 a music workshop was hosted for 20 students from Canterbury Boys High School, led by acclaimed US group Hypnotic Brass Ensemble, followed by a tour of the building. Projects such as these will continue to be developed next year in partnership with Sydney Opera House's education department.

Challenges > **Open Day** – As the largest free event onsite, Open Day provides thousands of people with access to backstage areas normally closed to the public. Ensuring a truly memorable experience for everyone requires coordination of various activities, made even more challenging this year with consistent rain throughout the day. Improvements to crowd management, online registration for tours, and the commitment of staff and volunteers ensured better flow of crowds through the building and across the site.

The Future > + **Work experience program for Aboriginal and Torres Strait Islander secondary students (2011/12).** + **In the House youth engagement program to continue with workshops, work experience and mentoring opportunities (2011/12).** + **Indigenous school based apprenticeships program developed (2011/12).** + **Funding campaigns to support youth access to Sydney Opera House performances to continue (2011/12).**



*'Donors to Sydney
Opera House enable
us to increase access
to education and
community programs.'*

BEYOND BENNELONG

KIDS AT THE HOUSE PRODUCTION *SALTBUSH – CHILDREN'S CHEERING CARPET* TOURED THREE VENUES IN WESTERN SYDNEY THIS YEAR.

OVERVIEW > Sydney Opera House's online presence is becoming an increasingly important channel for global audiences to communicate and participate in events. Recognising the need to offer the best quality online experience, a new-look website was unveiled in September 2010 featuring easier navigation, video content, enhanced news display, blogs and photo galleries. Complementing the revitalised website, a new PLAY video portal was launched in April 2011 with iPhone and iView compatibility.

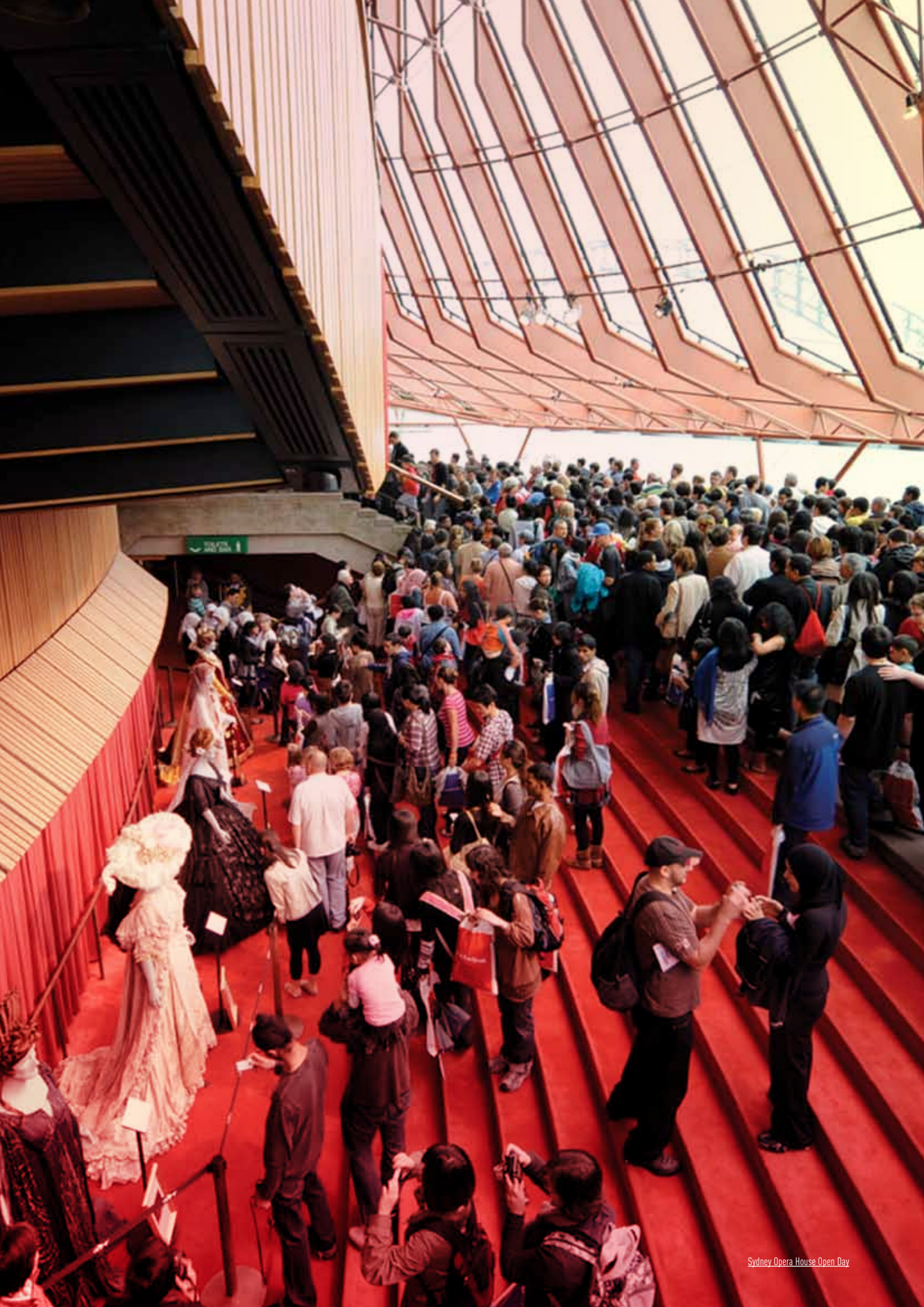
The GRAPHIC festival featured a user-generated animation competition in August 2010, drawing 77 entries from 13 countries and attracting 65,000 unique views over seven weeks. Sydney Opera House hosted the second YouTube Symphony Orchestra in March 2011. This event invited amateur musicians from around the world to go online to audition and participate in concerts held at Sydney Opera House. The final live concert was streamed 33 million times world-wide during the event and in a re-broadcast after the performance.

Reaching beyond the website, content delivery channels continued to grow in collaboration with performance and distribution partners. Sydney Opera House, Opera Australia and CinemaLive worked together to record and distribute two operas in high definition to cinema networks this year. Partnering with ABC Commercial, *Stephen Fry Live at Sydney Opera House* was broadcast on television in October 2010 and then released nationally on DVD, while the first Vivid LIVE iPhone App was launched this year, downloaded by 4,300 people.

The aim to provide cultural experiences to live audiences offsite progressed this year as Kids at the House production *Saltbush – Children's Cheering Carpet* toured three venues in Western Sydney in October 2010. Supported by the NSW Government, the tour allowed young people in Campbelltown, Penrith and Parramatta the chance to experience this interactive journey through Aboriginal culture. Next year Sydney Opera House is developing cultural hubs in partnership with organisations in outer metropolitan, regional and rural areas of NSW.

Challenges > **Engaging with communities offsite** – Extending opportunities for audiences offsite and online to experience Sydney Opera House is an important part of Sydney Opera House's future. In addition to the thousands of performances and events delivered onsite each year, reaching communities beyond Bennelong Point requires planning, funding, resources and expertise. Pilot programs in partnership with local government and the education sector are being used to build strategies and expertise that will provide long-term cultural, social and economic benefits for outer metropolitan, regional and rural areas.

The Future > **+ Five Opera Australia performances distributed to cinemas in collaboration with CinemaLive (2011/12).**
+ Pilot cultural hubs program in partnership with Glasshouse Arts, Conference and Entertainment Centre (2011/14).
+ Continued focus on building global distribution networks and partnerships for Sydney Opera House products, broadcasts and digital streaming (2011/14).



CUSTOMER SERVICE AND ACCESS

A RANGE OF PROGRAMS GAVE PATRONS WHO ARE BLIND OR VISION IMPAIRED OPPORTUNITIES TO ENGAGE WITH LIVE PERFORMANCES.

OVERVIEW > Sydney Opera House's first membership program, *Insiders*, was launched in September 2010. Gaining its 2,000th member in June 2011, *Insiders* provides members with priority booking, ticket and parking discounts, dining offers and other benefits with partners onsite and around Sydney.

Ensuring high quality service is extended to all visitors, artists and staff at their entry point to Sydney Opera House, the Host Team took over operations at Stage Door in December 2010. The team undertook training with Vision Australia in order to provide appropriate customer service to people who are blind or vision impaired, while broader customer service training was provided to 224 staff (p.65).

Sydney Opera House partnered with Opera Australia and Vision Australia to present audio-described performances of *The Pirates of Penzance* and *The Barber of Seville*, and will continue to present a series of audio-described operas next year. In November 2010 a group of 80 students

attended a performance of *The Man Who Planted Trees*, with a pre-performance session allowing them to touch and feel the puppets and props. A sensory session also enabled 40 young people to explore instruments used in performances of *Lah-Lah's Big Live Band* in June 2011.

A socially inclusive and Auslan-interpreted performance of *Me and My Shadow* was attended by 40 participants from the Autism Spectrum Association and Royal Deaf and Blind School in April 2011. Introduced by Sydney Opera House Access Ambassador and gold-medal winning Paralympian Louise Sauvage OAM, the event showcased access experiences for donors, theatre companies, government and peak access organisations.

Challenges > **Increasing participation for patrons with disabilities** – A strategic approach to building development has addressed some key access issues through the installation of lifts, escalators and other accessible amenities. Despite this progress, securing funding to ensure full independent access to the major venues

and associated foyer areas remains a challenge. Along with building projects, access barriers are addressed through various initiatives, including staff assistance for patrons, a regular courtesy shuttle bus from Circular Quay, and accessible signage and information onsite. Access strategies will continue to focus on removing physical barriers as well as increasing participation for people with disabilities through artistic programming opportunities, industry partnerships and awareness raising activities (p.102).

The Future > + **Online captioned video providing information on accessible services for people with disabilities, presented by Louise Sauvage OAM (2011/12).** + **Continued presentation of audio-described performances in collaboration with Opera Australia and Vision Australia (2011/12).** + **Access for Young Audiences initiative continued with more performances as part of Kids at the House and House:Ed programs (2011/12).**



GOAL 3.

IMAGINATION
LIVES INSIDE

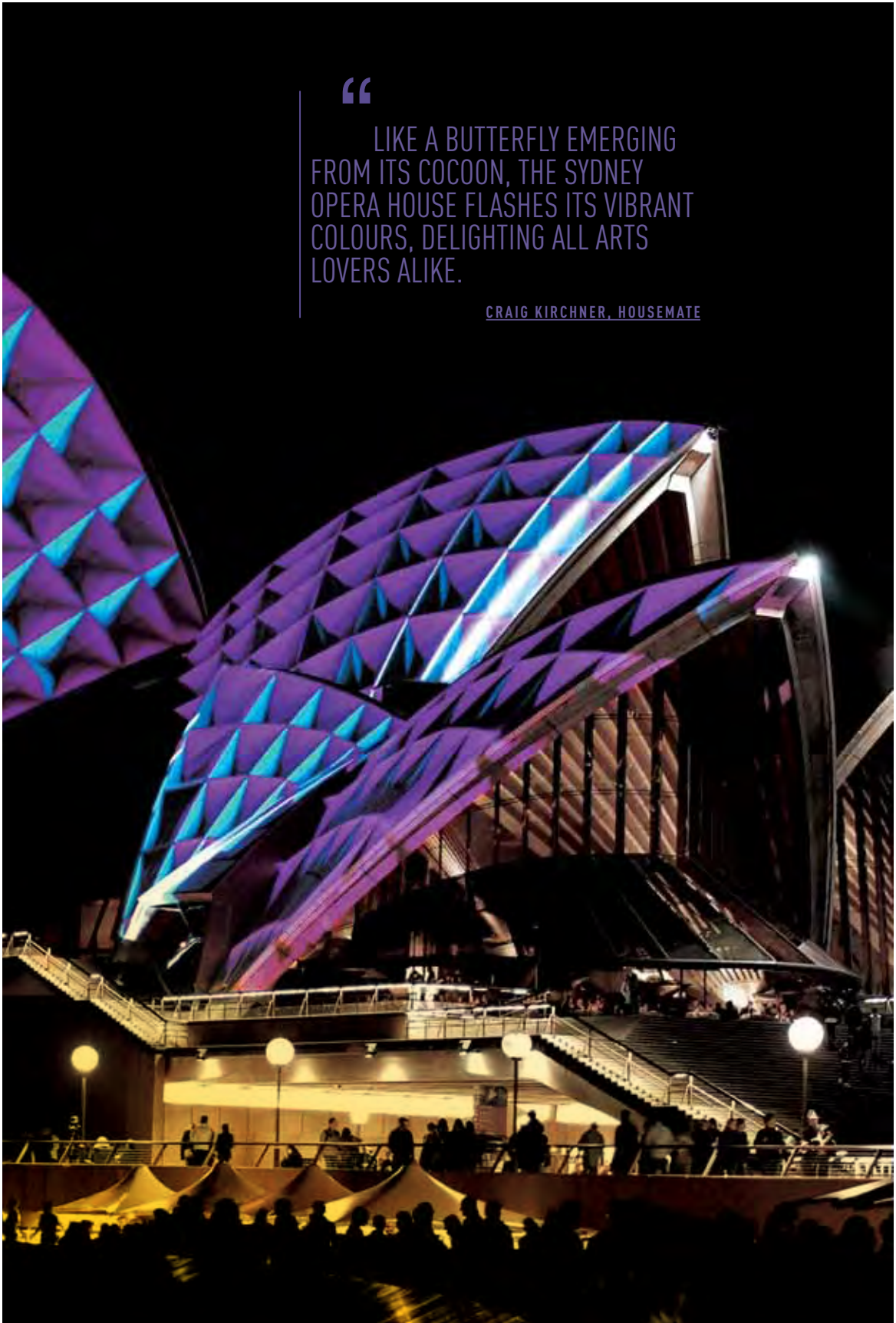
A VIBRANT AND SUSTAINABLE SITE

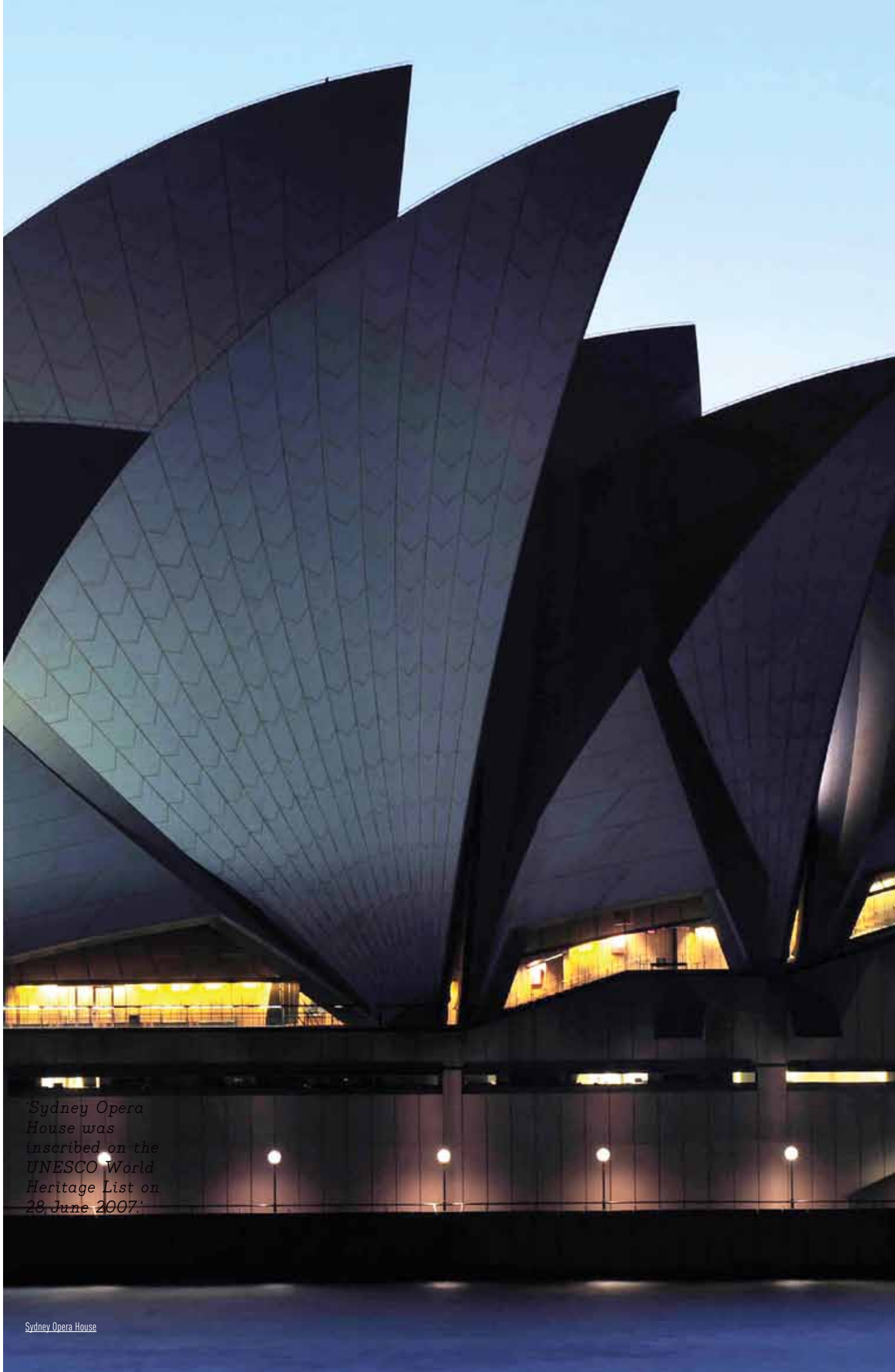
LIGHTING THE SAILS,
VIVID LIVE 2011 - SUPERBIEN'S
LA MACULA >

“

LIKE A BUTTERFLY EMERGING FROM ITS COCOON, THE SYDNEY OPERA HOUSE FLASHES ITS VIBRANT COLOURS, DELIGHTING ALL ARTS LOVERS ALIKE.

CRAIG KIRCHNER, HOUSEMATE





'Sydney Opera House was inscribed on the UNESCO World Heritage List on 28 June 2007.'

INTRODUCTION

IMAGINATION LIVES INSIDE

A VIBRANT AND SUSTAINABLE SITE

OUR PRECINCT

Build a vibrant and compelling precinct through tourism, dining and retail experiences that exceed visitors' expectations (p.46).

Achievements >

- + Opera Kitchen, a sophisticated new food precinct featuring some of the best names in contemporary dining opened on the Lower Concourse (p.46).
- + Two new tourism package experiences launched at the Australian Tourism Exchange (p.46).

BUILDING AND MAINTENANCE

Reach out to local, national and global communities through dynamic and innovative content, experiences and networks (p.48).

Achievements >

- + Vehicle Access and Pedestrian Safety project commenced, with first stage works nearing completion (p.48).

- + Four Lower Concourse escalators replaced, improving reliability and lighting and delivering energy savings (p.48).

- + New Drama Theatre Sound System installed (p.48).

- + Achieved 84% for Building Condition Indices, exceeding the target of 80%.

ENVIRONMENTAL SUSTAINABILITY

Implement strategies to reduce Sydney Opera House's environmental impact and lead the way in strengthening environmental responsibility in the performing arts (p.50).

Achievements >

- + Bronze Partner status achieved in the NSW Government's Sustainability Advantage program (p.50).
- + New partnership with Origin supporting environmental goals (p.50).
- + Sail lights were dimmed for the 5th Annual Earth Hour on 26 March 2011 (p.103).

- + \$890,000 grant received from NSW Government's Building Retrofit Program to expand computerised lighting control system to reduce energy usage (2011/12) (p.50).

SAFETY AND SECURITY

Ensure risks are identified and managed to maintain a safe and secure working environment for all (p.52).

Achievements >

- + Online hazard and incident reporting system implemented (p.52).
- + Collaboration with Opera Australia to enhance safe work practices (p.52).
- + New Business Continuity Manager appointed to strengthen emergency and disaster recovery strategy (p.52).

OUR PRECINCT

PERFORMANCES AT SYDNEY OPERA HOUSE HAVE INCREASED BY 15% OVER THE LAST 10 YEARS AND 8.2 MILLION PEOPLE VISIT THE SITE EVERY YEAR.

OVERVIEW > With over 8.2 million people visiting every year, enhancing the diversity and quality of experiences onsite remains an important goal for Sydney Opera House. The precinct was enlivened this year with Opera Kitchen opening in December 2010. This new food and beverage outlet, hosting five of Australia's best chefs and food producers, has been welcomed by patrons and critics, strengthening Sydney Opera House's position as an international dining destination.

Late night dining options also improved with Opera Bar expanding their menu and extending kitchen trading hours until midnight, and themed bars aligned with key festivals proved popular with patrons. The SONY Lounge became a dynamic social hub for Vivid LIVE and Vivid Sydney, while the GRAPHIC 'pop-up' bar provided another opportunity for patrons to enhance their festival experience. Overall, the expansion of food and beverage experiences gave outlets solid growth, with a 23% increase in contribution compared to 2009/10.

A range of product bundling opportunities for tourists were developed this year, combining tours with promotions and retail discounts. Two new products were launched at the Australian Tourism Exchange, held in Sydney for the first time in 12 years and attracting some 320 tourism trade buyers from the USA, Europe, Asia and Australia. The Tour and Tasting Plate from Opera Kitchen and A Taste of Opera were unveiled to an enthusiastic response.

Contribution from Sydney Opera House retail stores grew by 7.5% this year, with product sales increasing by 3.1%. Two leased retail outlets were closed this year to make way for a new food and beverage offering. With retail space onsite now dedicated to product relating to Sydney Opera House programs and activities, the retail strategy is focusing on improving store presentation, linking with tourism and food and beverage offers, and revitalising the product mix to develop the quality and number of products. This focus will continue next year with an expanded product development strategy for stores onsite and in key offsite locations.

Challenges > **Tourism Market** – The strong Australian dollar, lacklustre western economies and a series of natural disasters have impacted on travel to Australia from most established markets. Overall guided tour visitor numbers fell by 5.6% this year to 292,148 people, generating \$3.0m in contribution, a decrease of 5.1% on the previous year. Promotion of Sydney Opera House as an integrated performing arts, tourism, food and beverage and retail precinct is central to maintaining engagement in view of these challenges in the market. Groundwork undertaken in previous years is coming to fruition with growth in Eastern markets, such as China and Japan providing protection from the worst of the tourism downturn this year.

The Future > + **Celebration of the 10th Anniversary of both Guillaume at Bennelong restaurant and Opera Bar (2011/12).** + **Refurbishment of the Box Office Retail Store to provide improved customer access and enhanced merchandising capability (2011/12).** + **Kids Tour launched in partnership with the House:Ed program (2011/12).** + **Research reviewed for Tourism Visitor Analytics and Directional Strategy (2011/12).**



**FIVE YEAR GUIDED
TOUR TREND**

YEAR	PEOPLE
10/11	292,148
09/10	305,106
08/09	318,889
07/08	329,619
06/07	328,224

BUILDING AND MAINTENANCE

OVERVIEW > Significant progress was made this year to improve visitor safety onsite with the commencement of the Vehicle Access and Pedestrian Safety project (VAPS). Since funding of \$152.1m for the project was announced by the NSW Government in June 2010, all project approvals have been obtained, stage one diversion of the Bennelong Drain is nearing completion and a second phase of early works including diversion of power and water mains has commenced. Significant design work has been completed for the new underground loading dock, with tenders for the main contract package to be called in August 2011.

While construction on the VAPS project has closed the Forecourt for events, Sydney Opera House has ensured people around the world can still be part of this outdoor venue. Launched in March 2011, the Housemates campaign invited the public to send in photos of themselves for display on the hoarding walls. With over 1,000 photos exhibited, the campaign provided a unique opportunity for people across the globe to connect with Sydney Opera House.

Ensuring effective management of the heritage aspects of the site, the Conservation Management Plan 4th Edition was compiled ready for consultation

and public exhibition. The Plan has been updated to incorporate changes to frameworks governing planning and management and to provide additional tools for conservation of the site to World Heritage standards. The new Plan will be released following public consultation and endorsement from the Australian Government (p.106).

Continuing to maintain and enhance the site's amenity, facilities and equipment, a range of other building projects were completed this year. Four Lower Concourse escalators were replaced providing better safety and reliability for visitors and delivering improved energy savings. A new Drama Theatre Sound System was installed, a wig room constructed for the Opera Theatre, and the refurbishment of the Lower Concourse retail and food and beverage space completed.

Challenges > **Managing the impact of major works and maintenance projects**

– With activity 363 days of the year, ensuring essential maintenance is completed within budget and on time is an ongoing challenge. In addition to the recurrent regular maintenance program, 33 major maintenance projects were delivered this year within expenditure targets of \$8.5m. The overall maintenance targets have been achieved for the fourth consecutive year. Extensive planning,

consultation and management ensure maintenance and building works can be completed with minimal disruption to core operations and services for patrons and visitors.

Funding building and site renewal –

Sydney Opera House's future relies on maintaining an accessible, functional and engaging site for artists and the community. Supporting critical infrastructure needs and site upgrades requires significant funding and expertise to manage the unique architectural characteristics and heritage standards of the site. Sydney Opera House works in collaboration with key stakeholders throughout government, industry and the community to develop strategies and secure funding for major projects that will maintain operational integrity and enhance access into the future.

The Future > + **Continued construction on the Vehicle Access and Pedestrian Safety project (2013/14).** + **Publication of the Conservation Management Plan 4th Edition (2011/12).** + **Podium Waterproofing Project construction to commence (2011/14).** + **Update of the Strategic Building Plan to provide a framework for future building development and maintenance (2011/13).**



Quickway
FORMWORK
STEELWORK
CONCRETING

ENVIRONMENTAL SUSTAINABILITY

IMPLEMENTATION OF THE ENVIRONMENTAL SUSTAINABILITY PLAN 2010/13 BEGAN THIS YEAR, AS A RANGE OF INITIATIVES TO REDUCE ENERGY TOWARDS A LOW CARBON FUTURE AND EMBED SUSTAINABILITY THROUGHOUT ALL SYDNEY OPERA HOUSE ACTIVITIES COMMENCED.

OVERVIEW > Reduction in energy consumption was pursued through energy efficiency upgrades to lighting and air conditioning, as well as education awareness campaigns. Waste to landfill was reduced through the introduction of new recycling streams such as electronic waste, and work to embed sustainability principles into projects advanced with the development of a Sustainability Action Plan for the Vehicle Access and Pedestrian Safety project (p.103).

Progress on work to green Sydney Opera House events by 2013 continued with the design of a Sustainable Event Management System commencing this year. A part-time Sustainable Events Project Manager was appointed in May 2011 to assist in the implementation of the project and build sustainability skills within the event teams.

The commitment to an environmentally sustainable future was strengthened

through a new partnership with Origin from March 2011. Origin purchased 10% GreenPower for Sydney Opera House, offset event emissions from Vivid LIVE 2011, and have ensured future SOH Presents events have an auditable carbon measurement and analysis tool (p.104).

Environmental Sustainability Plan – Key Performance Indicators > Each year Sydney Opera House will report on performance against its three quantitative targets:

- Reduce electricity consumption by 15% by June 2013 from the 2000/01 baseline;
- Reuse or recycle 70% of the precinct's waste; and
- Reduce metered water use by 15% by June 2013 from the 2005/06 baseline.

Challenges > **Monitoring and managing water use** – A leak from a burst pipe underneath the Western Broadwalk

went undetected from April to June 2011. At the time, no single source of excessive use could be established, preventing application of suitable controls. Improvements to water metering and monitoring have been identified and are currently being scoped for implementation in 2011/12. A study will also be conducted to determine opportunities for harvesting, treatment and usage of rainwater on the site.

The Future > + **Lighting controls upgrade project for selected theatres, foyers and other central areas, supported by the NSW Government's Building Retrofit Program (2011/12).** + **Development of a sustainable procurement strategy (2011/12).** + **Implementation of the sustainable event management system (2011/12).** + **Improvements to water metering and monitoring assessed and implemented (2011/12).**



ENVIRONMENTAL SUSTAINABILITY PLAN – KEY PERFORMANCE INDICATORS >

	2011 Result	2011 Target	2012 Target	2013 Target
ELECTRICITY	✓ 9.5% ¹	5%	10%	15%
WASTE	✓ 27%	23%	46%	70%
WATER	✗ -14% ²	5%	10%	15%

¹ Due to the recent availability of more reliable data, the FY 2000/2001 baseline estimate has been adjusted from 20.1 GWh to 20.01 GWh.

² This result is due to limitations in timely identification of the source of a major leak that occurred between April and June 2011. Refer to Challenges for more information.

SAFETY AND SECURITY

OVERVIEW > Safety management was streamlined this year with the merging of corporate safety, production safety, injury management and the Health Centre under one functional area to ensure a holistic approach to health and safety across the organisation. This streamlining consolidated activities under a set of key objectives and reportable measures encompassing incident reporting and investigation, risk assessment and workers compensation benchmarks (p.110).

With an aim to improve safety across all production teams, Sydney Opera House and resident companies worked together to enhance production safety and managing risks associated with physical work-based teams. New height safety installations and equipment in the Opera Theatre and Drama Theatre were installed this year and a Safety Action Plan was introduced to capture and address potential risks for production teams. These and other initiatives were supported by a Shared Safety Responsibilities Workshop held for Sydney Opera House and Opera Australia supervisors (p.110).

Initiatives to further strengthen the safety management system across the

organisation included the introduction of an online incident and hazard reporting tool, allowing staff to report incidents, hazards and near misses electronically for the first time. New OH&S Risk Management Procedures and Incident Reporting and Investigation Procedures were implemented, while Manual Handling Procedures and Guidelines were developed and a leading Australian ergonomist was engaged to review and provide advice on hazardous manual tasks (p.110).

A dedicated Business Continuity Manager was appointed in 2010 with an aim to bring greater alignment to emergency planning and preparedness and disaster recovery across Sydney Opera House. A series of emergency management activities were undertaken this year, including disaster recovery management with the executive team and evacuation exercises with resident and supported companies.

Challenges > **Stage machinery risk management** – An independent review of stage machinery in 2010 was undertaken to assess the condition and operation of Concert Hall and Opera Theatre stage machinery. A number of changes were identified to improve overall effectiveness

and minimise risk. Operational procedures have as a consequence been modified and asset management plans revised and proposals developed for funding.

Safety and security for major and high profile events – Maintaining the highest standards of safety and security for patrons and visitors onsite is a priority for Sydney Opera House. Large-scale and high profile events bring thousands of people to Sydney Opera House and surrounding areas, requiring coordination with hirers, government and various State authorities for site specific and city-wide management strategies. Post-event debriefings are used to review all aspects of the event; ensuring safety and security strategies continually improve.

The Future > + **Completion of a high risk activities register (2011/12).** + **Focus on production safety continues with manual handling and working at heights continuing to form key priority areas (2011/12).** + **Review and update of safety policy, procedures and consultation arrangements with the introduction of the Model Work Health and Safety laws (2011/12).** + **Internal audit against NSW Government OH&S and Injury Management Standards (2011/12).**



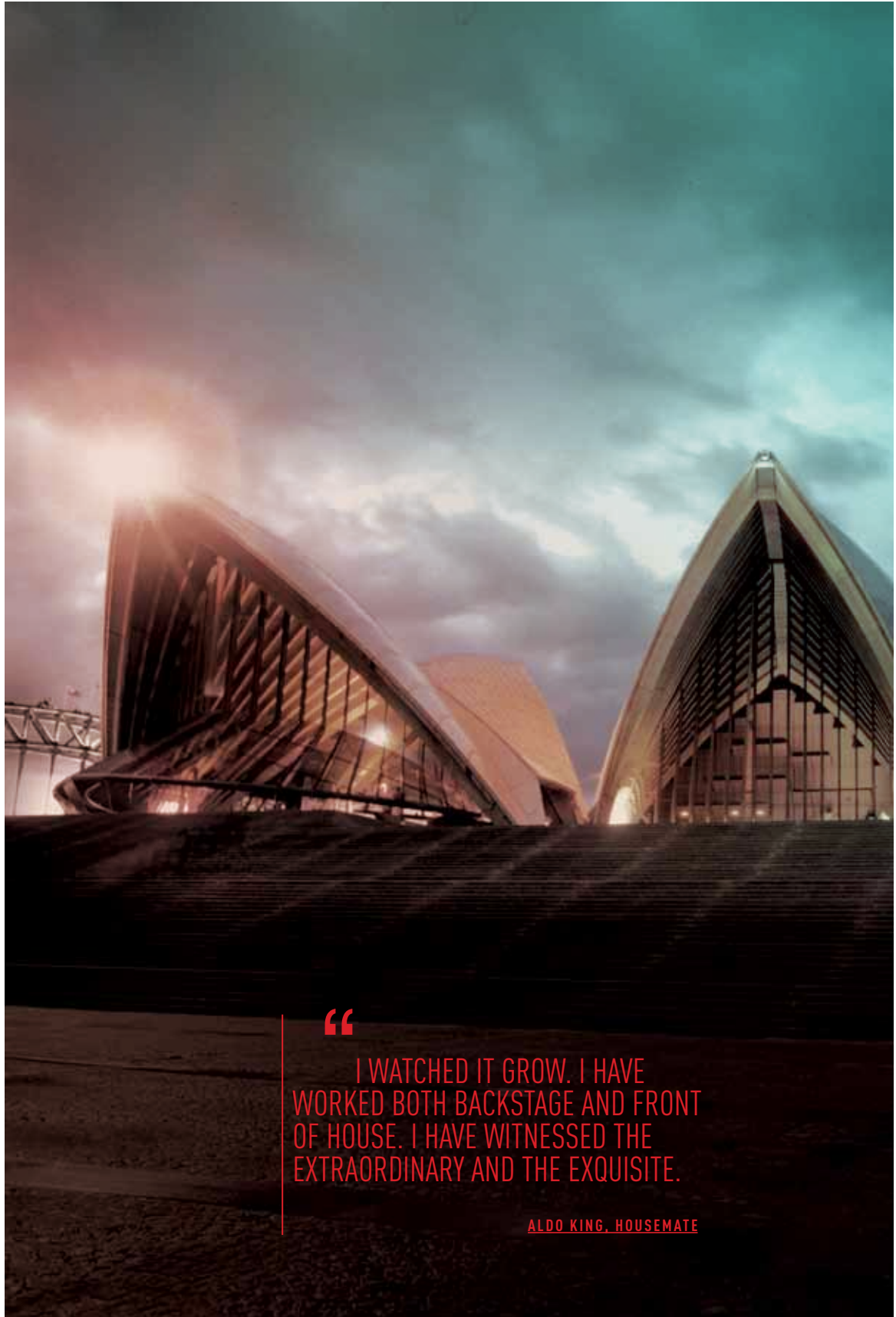
GOAL 4.

IMAGINATION

EARNING OUR WAY

LIVES INSIDE

SYDNEY OPERA HOUSE
AT DUSK >



“

I WATCHED IT GROW. I HAVE WORKED BOTH BACKSTAGE AND FRONT OF HOUSE. I HAVE WITNESSED THE EXTRAORDINARY AND THE EXQUISITE.

ALDO KING, HOUSEMATE



'In January 1957, Jørn Utzon was announced the winner of the "Opera House Design Competition" and was awarded prize money of 5,000 pounds.'

INTRODUCTION

IMAGINATION

LIVES INSIDE

EARNING OUR WAY

GOVERNANCE

Provide structures and processes that are transparent, accountable and enable effective decision-making (p.58).

- The Trust (p.58).
- The Executive (p.62).

Achievements >

- + Approval of 2010/11 business plan and monitoring and review of plan objectives (p.58).
- + Review and endorsement of Trustee Code of Conduct (p.58).
- + Gold Australasian Reporting Award achieved for Annual Report 2009/10.

PEOPLE AND CULTURE

Value and develop staff to ensure a skilled and innovative workforce and a positive working environment (p.64).

Achievements >

- + Secure remote system access improvements for staff (p.64).
- + New three-year Enterprise Agreement agreed and implemented (p.64).
- + National and industry recognised qualifications awarded to 11 staff (p.64).
- + \$24,808 raised for charity by staff through the Workplace Giving Program (p.64).

FINANCIALS

Embed sound financial management systems and disciplines for operational stability and sustainable growth (p.66).

Achievements >

- + New reporting dashboard providing key financial and non-financial measures to monitor organisational performance (p.66).
- + Operating surplus delivered through effective cost management, strong underlying business performance, effective risk management and a number of one-offs (p.66).
- + E-procurement system launched and integrated with accounting systems (p.103).

GOVERNANCE: THE TRUST

SYDNEY OPERA HOUSE IS OPERATED AND MAINTAINED FOR THE GOVERNMENT OF NEW SOUTH WALES BY THE SYDNEY OPERA HOUSE TRUST, WHICH IS CONSTITUTED AS A BODY CORPORATE UNDER THE SYDNEY OPERA HOUSE TRUST ACT 1961.

THE TRUST'S OBJECTIVES AND CONDUCT

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

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

- To agree core artistic, entrepreneurial, financial and operational policies and objectives on an annual basis and to set all the short, medium and long term delivery priorities for the enterprise;
- To set and appraise the performance of the CEO and management team;
- To monitor and assist in the maintenance of reliable and effective relationships with key presenting companies;
- To manage the financial affairs and various supporting systems and

reporting frameworks commensurate with best international standards and practice;

- To maintain the best possible working relationship with the Minister for the Arts in an environment where there is a secure trust from Parliament and a good working relationship with the media;
- To maintain the landmark site and building and its amenity to ensure that it is always presented as a vibrant, contemporary performing arts venue which changes and evolves over time;
- To promote directly and indirectly the performing arts with a view to maximising engagement and enthusiasm from diverse audiences for a range of exceptional experiences.

The Trust review and individually sign a Code of Conduct for Trustees on an annual basis (p.98).

COMMITTEES, MEMBERSHIPS, ATTENDANCES

THE TRUST > The Sydney Opera House Trust consists of 10 members appointed by the Governor on the nomination of the Minister. A Trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms. The

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

Mr Kim Williams AM, Mr Robert Leece AM, Ms Renata Kaldor AO and Mr Leo Schofield AM were reappointed to the Trust for a further three-year term to 31 December 2013.

Meeting attendance figures for the period 1 July 2010 to 30 June 2011 are set out on the next page. All meeting absences were formally noted and Trustees and members were excused from attending the specific meetings.

With key strategic and business items on the agenda, eight Trust meetings were held. Agenda items encompassed: a planning session including a feedback and priorities session with resident companies, annual review of Trust Committee charters and membership and discussion of 2030 vision and strategic aspirations; overall business performance monitoring; annual budget and three-year business plan; recurrent asset and maintenance program and performing arts and commercial projects.

AUDIT AND RISK COMMITTEE > The Audit and Risk Committee oversees: the adequacy of the accounting system, internal

control environment and compliance with relevant laws, standards and codes; the effectiveness of risk management systems; the integrity and quality of financial information; the internal and external audit functions and the effectiveness of financial delegations including event approval delegations and commercial business cases.

Eight meetings were held this year with key agenda items including: review of business performance; internal audit reports – Newslink occupation agreement, human resources management, payroll management and Vehicle Access and Pedestrian Safety project management. Agenda items also included: annual budget and three-year business plan; health, safety and environment; Enterprise Agreement; directors and officers liability; staging and machinery review; commercial precinct; development/fundraising; contract variations; quarterly Information Systems Strategic Plan; review and approval of performing arts and commercial business cases; and approval of the 2009/10 Annual Accounts.

BUILDING COMMITTEE > The Building Committee oversees: facilities planning and development; oversight and direction for Vehicle Access and Pedestrian Safety project and other capital works programs; design and construction consistency with the character and integrity of the building and that proper controls and management practices are exercised.

Six meetings were held this year, with key agenda items including: Vehicle Access and Pedestrian Safety project, Opera Theatre and Drama Theatre staging machinery review; Opera Theatre renewal; risk management plans; recurrent asset management (SAM) program; Concert Hall acoustics, world heritage periodic report; 50th anniversary strategic planning; Eminent Architects Panel and updates on the financial status and progress with building works.

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

Four meetings were held this year, with key agenda items including: conservation management, Conservation Management



Plan review; Vehicle Access and Pedestrian Safety project; Eminent Architects Panel; Pemulwuy carving; Opera Kitchen fit out; tapered steps handrail; Bennelong drain; world heritage periodic reporting; and bilateral agreement and accredited plan of management.

In addition to attendance by Trustees and Management outlined in the table below, Conservation Council meetings were attended by the following external

specialists: Sheridan Burke 3/4, Rajeev Maini 3/4, Peter Mould 3/4, John Nutt 4/4, Giovanni Cirillo 4/4 and Brian Osterio 2/3.

The Future > + Training in board preparation and presentations for new managers (2011/12). + Review of Trustee Code of Conduct (2011/12). + Publication of the Conservation Management Plan 4th Edition (2011/12).

TRUST AND TRUST COMMITTEE ATTENDANCE RECORD

	Trust	Audit and Risk Committee	Building Committee	Conservation Council
TRUSTEES				
Kim Williams AM	8/8	8/8	4/6	-
Catherine Brenner	8/8	8/8	-	-
Arthur Bridge AM	8/8	-	-	4/4
Wesley Enoch	6/8	-	-	-
Renata Kaldor AO	6/8	6/8	-	-
Robert Leece AM	8/8	-	6/6	-
Sue Natrass AO	6/8	8/8	-	-
Thomas Parry AM	7/8	-	-	-
Leo Schofield AM	4/8	-	-	-
Evan Williams AM	8/8	-	6/6	4/4
MANAGEMENT				
Richard Evans	-	-	3/6	4/4
David Antaw	-	-	5/6	-
Greg McTaggart	-	-	6/6	3/4
Julia Pucci	-	-	-	3/3
Maria Sykes	-	-	-	1/1

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

THE TRUST MEMBERS

KIM WILLIAMS AM

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

Qualifications: B.Mus (Univ Syd)

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

Other Directorships: Director of FOXTEL Management Pty Ltd, Customer Services Pty Ltd, FOXTEL Cable Television Pty Ltd, Multiview Analytics Pty Ltd, Stradivarius Pty Ltd, The Country Music Channel Pty Ltd, The Racing Channel Pty Ltd, The Weather Channel Australia Pty Ltd and XYZ Networks Pty Ltd. Chairman of Multi-Channel Network Pty Ltd, Alternative Director of Nickelodeon Australia Pty Ltd and Artists Services Cable Management. Member of the Business Council of Australia.

Government and Community Involvement: Privately supports a wide range of arts activities including the annual David and Joan Williams Documentary Fellowship and various music and theatre commissions through the Williams Dovey Creative Support Fund.

CATHERINE BRENNER

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

Qualifications: BEc LLB, MBA

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

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

(Non-Executive Director), Boral Limited (Non-Executive Director).

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

ARTHUR BRIDGE AM

Joined the Trust in January 2009 – member of Conservation Council.

Qualifications: M.Litt, D.Mus

Background: Arthur was a Director of the Riverside Theatre in Parramatta and the Joan Sutherland Performing Arts Centre in Penrith.

Other Directorships: Ars Musica Australis Foundation (Chair and Chief Executive).

Government and Community Involvement: Music Board of the Australia Council (Member). Parish Priest of St.Oliver Plunkett Parish in Harris Park since 2008. Patron of a number of performing arts organisations such as the Sydney Youth Orchestra, the Sydney Youth Ballet, the Australian International Conservatorium of Music and High School, and the Sydney Conservatorium Centenary Celebrations and Sydney Omega Ensemble.

WESLEY ENOCH

Joined the Trust in January 2007.

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

Other Directorships: Queensland Theatre Company (Artistic Director).

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

RENATA KALDOR AO

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

Qualifications: BA, Dip Ed

Background: Renata was Deputy Chancellor of The University of Sydney, a Fellow of the University Senate and was awarded an Honorary Fellowship from University of Sydney in 2004. Renata has served on the Advisory Council at Westmead Children's Hospital, was Chairperson of NSW Women's Advisory Council, a member of

the Sydney Olympic Bid Committee, a director of NSW State Rail Authority and The Garvan Medical Research Foundation.

Other Directorships: ASI (Director).

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

ROBERT LEECE AM

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

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

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

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

SUE NATTRASS AO

Joined the Trust in November 2006 – member of Audit and Risk Committee.

Background: Sue was the Artistic Director of the Melbourne International Festival of the Arts and General Manager of the Victorian Arts Centre and has been an Arts consultant since 2000. She was President and is now a Life Member of the AEIA/LPA, was Chair of the Collections Council of Australia Ltd, the Confederation of Australian International Arts Festivals, the Melbourne 2006 Commonwealth Games Cultural Working Group, the 2007 World Swimming Championships Cultural Program Working Group and on the Board of the Melbourne Football Club.

Government and Community Involvement: Melbourne and Olympic Parks Trust (Trustee), Brian Stacey Memorial Trust (Director), John Truscott Design Foundation (Director), Cultural Development Advisory Board – Melbourne City Council (Chair), Advisory Board – Arts and Entertainment Management Program at Deakin University (Chair), Arts and Humanities Committee of the Myer Foundation (Member), Australian International Cultural Council (Member) and Melbourne Workers Theatre Board (Member).



CHAIR: KIM WILLIAMS AM



CATHERINE BRENNER



ARTHUR BRIDGE AM



WESLEY ENOCH



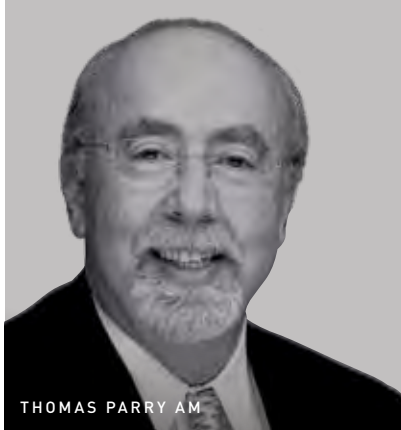
RENATA KALDOR AO



ROBERT LEECE AM



SUE NATRASS AO



THOMAS PARRY AM



LEO SCHOFIELD AM



EVAN WILLIAMS AM

THOMAS PARRY AM

Joined the Trust in February 2010.

Qualifications: BEc, MEd, PhD

Background: Thomas has had several roles with Macquarie Group, was Foundation Executive Chairman of the Independent Pricing and Regulatory Tribunal of NSW (IPART) and was the Foundation NSW Natural Resources Commissioner. He was an ex officio Commissioner of the Australian Competition and Consumer Commission, a member of the NSW Council on the Cost and Quality of Government, a Board Member of SE Area Health and a Foundation Director of the NSW Clinical Excellence Commission. Tom has had over 35 years experience as an academic business and public policy consultant, in the financial sector and as a regulator. He has been Head of the School of Economics, University of New South Wales and Dean, Faculty of Commerce, University of Wollongong.

Other Directorships: Expert Advisory Panel for the Review of NSW Electricity Network Businesses (Chair), First State

Super Trustee Corporation (Chair), Sydney Water Corporation (Chair), Australian Energy Market Operator (Chair), ASX-Compliance (Director) and Powerco NZ (Director).

LEO SCHOFIELD AM

Joined the Trust in January 2005.

Background: Former Director of Sydney Festival (1998–2001), Artistic Director of the Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994–1996), and Artistic Director of Sydney's New Year's Eve Celebrations (2002–2004). Leo has been involved in Australian debut presentations of a number of major international events and companies including the Edinburgh Military Tattoo, the Paris Opera Ballet and the National Ballet of Cuba. He is also a well-known and respected journalist and television broadcaster and has worked closely with many arts organisations in a fundraising capacity. He served nine years as a Trustee of the Powerhouse Museum in Sydney.

Government and Community

Involvement: National Portrait Gallery (Board Member).

EVAN WILLIAMS AM

Joined the Trust in November 2006 – Chair of the Conservation Council and member of the Building Committee.

Background: Walkley Award-winning journalist and former newspaper editor, and has been a film critic for The Australian since 1981. From 1986 to 2001, Evan was head of the NSW Government's cultural sector before being appointed a senior advisor in the NSW Cabinet Office. He has filled previous temporary vacancies on the Sydney Opera House Trust and has served as a member of the Archives Authority of NSW and the Australian International Cultural Council, and on the boards of the Sydney Biennale, the Sydney Festival and the Australian Chamber Orchestra. Evan was a speechwriter and arts adviser to the Hon. E.G. Whitlam from 1973 to 1977.

GOVERNANCE: THE EXECUTIVE TEAM

ABOUT OUR PEOPLE

RICHARD EVANS, CHIEF EXECUTIVE

Appointed January 2008.

Member of Building Committee and Conservation Council.

Background: Born in New Zealand, Richard Evans began work as a freelance promoter, publicist, stage and production manager, eventually taking on the role of Executive Producer with the New Zealand Puppet Theatre. In 1993, Mr Evans moved to Australia, working with Spare Parts Puppet Theatre in Fremantle, later becoming General Manager of DeckChair Theatre Company. In 1995 he joined the State Theatre Company of South Australia as Associate Producer and moved on to Bell Shakespeare as General Manager between 1997-2002 when he was appointed General Manager and then Executive Director of The Australian Ballet in 2004. Richard was Secretary of the Australian Major Performing Arts Group during 2000-2001, served on the Executive Council of the Australian Entertainment Industry Association from 2002 to 2005, and was Chairman of the board of Lucy Guerin Inc from 2006 to 2007. From 2006 to 2009 he was Chair of the Performing Arts and Arts Management Advisory Committee of the Asialink Programme.

Other Directorships: Executive Council of Live Performance Australia (Member).

DAVID ANTAW, CHIEF OPERATING OFFICER

Appointed in October 2006

- member of Building Committee.

Role: David has oversight over commercial development, theatre and events, tourism and corporate services.

Qualifications: B.Bus, M.Com, FCPA

Background: David has substantial depth of public and private sector experience at a senior level. His previous role was as Director of Finance and Innovation at the Sydney Opera House. Prior to the Sydney Opera House he was General Manager Finance and Corporate Services at Energy Australia and prior to this he held a variety of senior financial and business development roles with Pioneer International and Tubemakers of Australia.

JONATHAN BIELSKI, EXECUTIVE PRODUCER

SOH PRESENTS

Commenced in role October 2010.

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

Background: Jonathan has been with Sydney Opera House since 2002 in programming and administration roles with a particular focus on commercial presenting, culminating in his appointment as Executive Producer, SOH Presents. Prior to SOH, Jonathan worked at The Edge in Auckland (New Zealand) as Group Operations Manager

overseeing the running of the four venues under management. He is a member of the Australian and Asia-Pacific Arts Centre's Programming Groups, the Venue Managers Association and a past member of the Helpmann Awards Theatre Nominating Panel.

VICTORIA DODGE, DIRECTOR MARKETING, COMMUNICATIONS AND CUSTOMER SERVICES

Appointed in February 2008.

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

Qualifications: B.Bus, Mktg

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

Other Directorships: Australian Marketing Institute (Senior Member).

RICHARD EVANS

DAVID ANTAW

JONATHAN BIELSKI

VICTORIA DOIDGE

GREG MCTAGGART

JULIA PUCCI

CLAIRE SPENCER

GREG MCTAGGART, DIRECTOR, BUILDING DEVELOPMENT AND MAINTENANCE

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

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

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

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

JULIA PUCCI, DIRECTOR, VENUE PARTNERS AND SAFETY

Commenced in role October 2010. Role: Julia is responsible for resident company relations, retail operations (including food and beverage), safety and legal.

Qualifications: BA, LLB, MArtAdmin

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

Other Directorships: Rinse Out Inc (Board Member).

CLAIRE SPENCER, CHIEF FINANCIAL OFFICER

Commenced in role October 2010.

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

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

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

PEOPLE AND CULTURE

ELEVEN STAFF RECEIVED NATIONAL QUALIFICATIONS FROM OUR REGISTERED TRAINING ORGANISATION THIS YEAR.

OVERVIEW > Working with staff to enhance organisational effectiveness and performance, initiatives from the second round Marker Business Excellence Project continued to be implemented this year. Improvements to remote system access for staff were carried out and another two people were awarded a CEO Award for Outstanding Service in recognition of their contribution to the organisation. Work also commenced to review the Code of Conduct with the aim of providing updated and more relevant guidance on ethical work standards.

A three-year Enterprise Agreement was agreed and commenced, providing a 3.4% pay increase and a series of reforms to improve business efficiency and deliver more flexibility in meeting customer requirements. The simpler and more logical format of the new Agreement ensures greater clarity for staff and assists to streamline the implementation of reforms.

A focus on personal and professional growth this year provided a range of learning programs as outlined in the table on the following page. Qualifications from the Sydney Opera House Registered Training Organisation were also awarded

with three staff gaining a Diploma of Management and eight staff achieving a Certificate III in Venues & Events (Customer Service). Next year the organisation will work with Bangarra Dance Theatre as they host their first Indigenous Traineeship for a 12-month placement.

With the aim of building a positive safety culture amongst staff and onsite partners, a range of safety training programs and resources were provided this year. Safety-related training was delivered to 116 staff, including manual task training for 37 people, while OH&S induction resources were strengthened to support general safety inductions for staff and performers. Safety Week was once again celebrated in October 2010 with a series of activities focused on workplace safety inspections and safety in the theatre environment. Yoga and Pilates classes continued to be offered to staff free of charge on a weekly basis to assist them to manage stress and maintain fitness (p.110).

Sydney Opera House staff this year continued to support seven charities and Sydney Opera House's Arts Assist program through Workplace Giving. Staff gave \$24,808 through payroll contributions, fundraising events and donations, and

a further \$4,400 in goods through the Christmas Gift Appeal. The BoysTown bookstall, a fundraising fixture at Sydney Opera House, raised \$2,500 through the sale of donated books.

Contributing to fundraising efforts, CEO Richard Evans participated in the inaugural Whitelion Sydney Bail Out 2011 in order to raise funds to support young people at risk. Staying overnight with 31 other CEO inmates at the YASMAR Juvenile Detention Centre on 13 May 2011, \$2,470 was raised for Whitelion, also a partner in Sydney Opera House's In the House youth engagement program (p.36).

Challenges > Increasing operational demands – Balancing the increasing number of day-to-day work demands with the time required for staff development is an ongoing challenge. Consistent engagement with staff to measure organisational and personal performance to date has assisted in identifying areas of development. Key training programs are scheduled on a monthly basis with others conducted on demand and learning resources provided online. Ongoing work to improve the alignment of performance measurement programs to the business

LEARNING AND DEVELOPMENT 2010/11

Program	Participants
Customer Service	224
Orientation and Role Training	105
Bullying and Harassment Workshops	95
Management Development and Coaching	73
Career Coaching and Interview Skills	66
Team Building	57
Conflict Management and Grievance Handling	46
Workplace Training and Assessment Programs	41
Manual Task Training	37
Workplace Health and Safety Legislation Briefing	36
Cash Handling; Sales Techniques	33
Performance Recognition	30
Production Safety Awareness and Training Programs	29
Technical and Licence Training Programs	14
TOTAL	886

planning cycle will allow better integration of development needs and business activities.

An integrated safety culture – Creating an inclusive safety culture relies on communicating with a range of individuals and workgroups onsite. In addition to Sydney Opera House staff, the safety of resident and supported companies, contractors, commercial partners, performers, visitors and patrons must

be managed on a daily basis. A new safety management structure and plan was established this year to ensure a consistent safety message is delivered to all people onsite, and targeted activities to build safety awareness amongst production safety teams have been implemented.

The Future > + Third Marker Business Excellence Project staff survey and

forums to identify further improvement opportunities (2011/12). + Senior management training program in partnership with the Australian Institute of Management (2011/12). + Performing arts safety network to be established to share information and establish industry benchmarks (2011/12). + Safety training needs analysis conducted to inform a new safety training plan (2011/12)

FIVE-YEAR COMPARISON OF STAFF AS AT 30 JUNE 2011

	2011	2010	2009	2008	2007
Total Permanent Staff	263	306	321	313	350
Equivalent Full-Time Permanent Staff	216.32	251.36	263.9	254.04	285.35
Total Non-Permanent Staff (includes casuals)	485	424	393	392	352
Equivalent Full-Time Non-Permanent Staff (includes casuals)	234.49	204.37	186.37	189.63	151.67
Total Full-Time Equivalent (includes casuals)	450.81	455.73	450.27	443.67	437.02

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

'Sydney Opera House has been a Registered Training Organisation awarding national qualifications since December 1999.'

FINANCIAL OVERVIEW

OVERALL GROUP RESULT IS A LOSS FOR THE YEAR OF \$5.0M. THIS COMPRISES A PROFIT FROM GENERAL OPERATIONS OF \$3.2M AND A NET PROFIT OF \$7.1M FROM BUILDING DEVELOPMENT AND MAINTENANCE, OFFSET FULLY BY DEPRECIATION EXPENSE OF \$15.3M. THE OVERALL LOSS REFLECTS THE HIGH DEPRECIATION ASSOCIATED WITH THE SYDNEY OPERA HOUSE ASSET BASE, WHICH HAS A VALUE IN EXCESS OF \$2 BILLION.

OVERVIEW To maintain sufficient cash reserves for general operations, Sydney Opera House actively prioritises funding requests to ensure sustainable operations longer term. During 2010/11 the general operating cash flow was \$2.8m, with the 2010/11 general operations profit of \$3.2m offset by investment in capital assets of \$0.4m. The strong general operating profit was achieved with cost control, a number of one-off upsides, increased activity levels across the business and the conscious deferral of \$1.5m project expenditure into future years. Expenditure on building maintenance and building development continued to be funded 100% by government grants with any profit due to combination of timing issues and the capitalisation of \$14.0m in 2010/11 of building maintenance and development expenditure.

Holding adequate cash reserves is an important risk strategy in ensuring capacity to maintain operations given

the volatility in global and domestic markets, as well as to manage potential risks associated with around the clock building operations. General operating cash reserves at \$12.5m are not large; they represent only 13.4% of operating activities revenue and are immaterial in terms of Sydney Opera House's asset base in excess of \$2 billion.

GENERAL OPERATIONS Operating revenues increased by 16% or \$13.1m on the prior year. Key reasons for this include:

- Operating interest increased by \$0.8m or 43% due to higher opening funds and cash flow profile;
- Self Generated Fundraising revenues increased by \$0.6m or 12% due predominantly to sponsorship growth; and
- Commercial Revenues and Other Revenues increased by \$11.8m or 20% with major movements:

- > SOH Presents increased by \$6.3m due to increased activity and attendance during the year, as in prior years the result includes Events NSW funding of \$1.2m for Vivid LIVE 2011.
- > Venue related revenues increased \$2.9m or 15% reflecting increased activity levels, aided by a strong Forecourt season.
- > Food and Beverage increased by \$1.1m or 23% due to increased patronage and new food and beverage offerings on site.

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

- overall 1,795 performances were presented to an audience of 1,318,525, an increase of 3.6% in attendance over the prior year;
- the four major resident companies presented 571 performances covering



opera, music, ballet and theatre to audiences of 653,743, an increase of 0.7% in attendance; and

- Sydney Opera House itself presented 849 performances, covering a wide range of genre to audiences of 384,815, an increase of 17% in attendance over the prior year. In addition 40 public activities attracted attendances of 47,357, driven by the Architects of Air Forecourt event which attracted 45,410 people.

Expenditure on Sydney Opera House programming activities was \$25.9m with a net investment after related production income of \$3.3m.

BUILDING DEVELOPMENT AND MAINTENANCE

The Other Activities profit of \$7.1m includes recognition of Government grants for Building Maintenance of \$29.5m and \$1.9m for the Waterproofing Repairs project. In 2010/11 maintenance expenditure totalled \$28.8m - of which \$5.8m was capitalised. Significant

progress was made in undertaking a number of high priority maintenance projects in 2010/11, including the Drama Theatre sound system upgrade; enhancement of the Lower Concourse services infrastructure to support Food and Beverage activities, upgrade of communications networks, refurbishment of theatre lighting control desks and various energy efficiency projects.

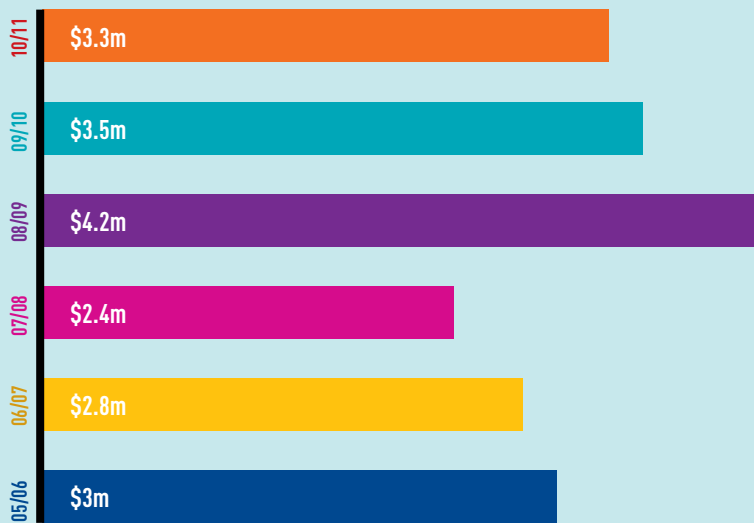
This year building development continued, with the commencement of the Vehicle Access & Pedestrian Safety Project and the awarding of the contract to commence the Waterproofing Repairs work.

Funding has been approved for the Stage Management Systems upgrade \$8.6m and the Lift and Escalators Upgrade \$18.5m projects in future years.

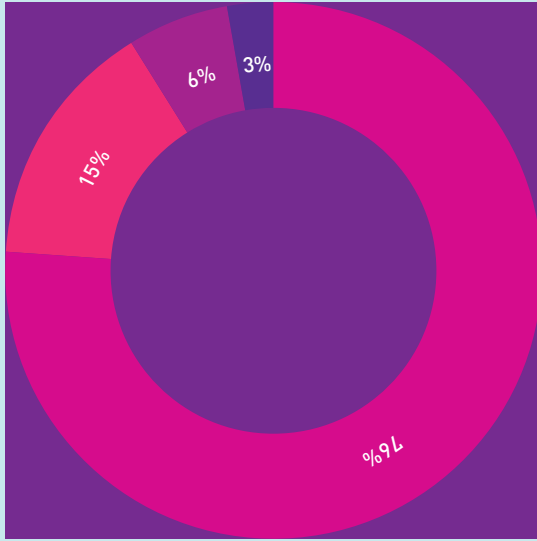
An additional other grant of \$0.9m was advised by the Office of Environment and Heritage for upgrades to lighting control systems that will assist in achieving our energy saving targets, of which \$0.3m was received in 2010/11.

'EXPENDITURE ON BUILDING MAINTENANCE AND BUILDING DEVELOPMENT CONTINUED TO BE FUNDED 100% BY GOVERNMENT GRANTS WITH ANY PROFIT DUE TO COMBINATION OF TIMING ISSUES AND CAPITALISATION.'

NET INVESTMENT IN SYDNEY OPERA HOUSE PROGRAMMING

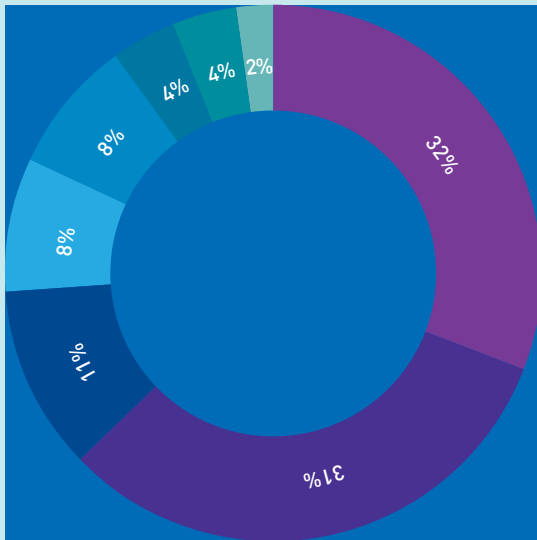


	NOTE	2011 \$'000	2010 \$'000
OPERATING ACTIVITIES			
REVENUES			
Operating revenues		79,163	65,942
Government endowment		14,316	14,443
		93,479	80,385
EXPENSE			
Operating expense		(90,295)	(78,571)
Operating profit before depreciation & other activities		3,184	1,814
Depreciation expense		(15,313)	(17,008)
OTHER ACTIVITIES			
REVENUES			
Maintenance Grant		29,469	29,013
Capital Grant		1,930	0
Asset related adjustment revenue		985	675
Increased in Prepaid superannuation		242	364
Restricted donation revenues		343	53
		32,969	30,105
EXPENSES			
Building refurbishment & maintenance expense		(25,775)	(26,604)
Asset related adjustment expense		(33)	(2,595)
Restricted donation expense		(39)	(100)
		(25,847)	(29,299)
Other Activities Profit / (Loss)		7,122	806
Surplus / (Deficit) for the year as per Audited Financial Report Income Statement		(5,007)	(14,388)



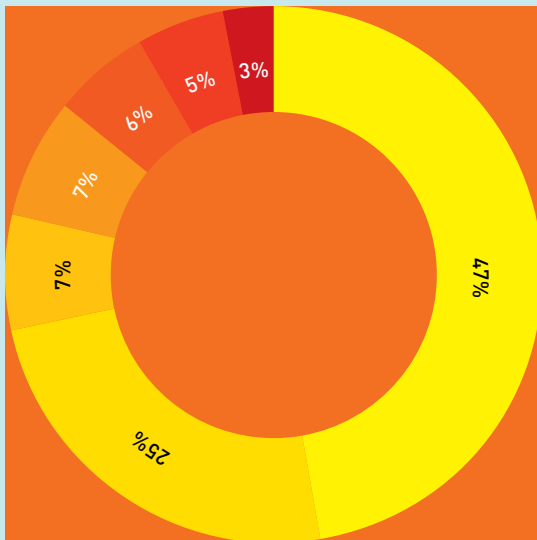
SOURCE OF FUNDING FOR OPERATING ACTIVITIES 2010/11

	2011 \$'000	2010 \$'000
SELF GENERATED - COMMERCIAL & RECOVERIES	70,824	59,022
ENDOWMENT	14,316	14,443
SELF GENERATED FUNDRAISING	5,627	5,024
INTEREST	2,712	1,896
TOTAL	93,479	80,385



COMMERCIAL REVENUE SOURCES 2010/11

	2011 \$'000	2010 \$'000
SOH PRESENTS	22,523	16,236
VENUE RENTAL & RECOVERIES	21,636	18,736
TOURISM SERVICES	7,499	7,702
FOOD & BEVERAGE	5,851	4,767
TICKETING SERVICES	5,665	5,090
FRONT OF HOUSE	3,160	2,865
BUSINESS DEVELOPMENT & RETAIL	1,629	2,273
OTHER REVENUE & RECOVERIES	2,861	1,353
TOTAL	70,824	59,022



OPERATING EXPENSES 2010/11

	2011 \$'000	2010 \$'000
PERSONNEL EXPENSE	(42,725)	(39,746)
PRESENTATION	(22,110)	(16,386)
MARKETING	(6,269)	(5,878)
FACILITY EXPENSE	(6,511)	(6,387)
ADMINISTRATION	(5,730)	(3,701)
FEE OF SERVICE	(4,162)	(3,325)
OTHER*	(2,788)	(3,148)
TOTAL	90,295	78,571

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

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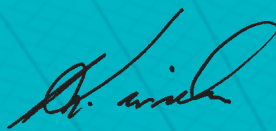
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SYDNEY OPERA HOUSE TRUST**STATEMENT IN ACCORDANCE WITH SECTION 41C OF THE PUBLIC FINANCE AND AUDIT ACT, 1983**

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

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2011, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (General) Regulation 2010 and the Treasurer's Directions.

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



Kim Williams AM
Chairman



Catherine Brenner
Chair, Audit and Risk Committee/Trustee

SYDNEY
23 SEPTEMBER 2011

INDEPENDENT AUDITOR'S REPORT

SYDNEY OPERA HOUSE TRUST



GPO BOX 12
SYDNEY NSW 2001

To Members of the New South Wales Parliament,

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the balances sheet as at 30 June 2011, the income statement, the statement of comprehensive income, the statement of changes in equity and the cash flow statement for the year then ended, notes comprising a summary of significant accounting policies and other explanatory information.

OPINION

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust as at 30 June 2011, and of its financial performance for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the Public Finance and Audit Act 1983 (the PF&A Act) and the Public Finance and Audit Regulation 2010.

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

THE TRUSTEES' RESPONSIBILITY FOR THE FINANCIAL STATEMENTS

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

AUDITOR'S RESPONSIBILITY

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

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

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

My opinion does not provide assurance:

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

INDEPENDENCE

In conducting my audit, I have complied with the independence requirements of the Australian Auditing Standards and other relevant ethical pronouncements. The PF&A Act further promotes independence by:

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

Steven Martin
Director, Financial Audit Services

27 September 2011
SYDNEY

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2011

BEGINNING OF AUDITED FINANCIAL STATEMENTS

	NOTE	2011 \$'000	2010 \$'000
INCOME			
Sale of goods and services income	3(a)	61,928	51,300
Share of net profits for joint ventures accounted for using the equity method	19	-	121
Investment income	3(b)	3,329	2,597
Grants and contributions	3(c)	8,874	6,570
Government contributions income	3(d)	45,715	43,456
Total Income		119,846	104,044
EXPENSES			
Personnel services expense	4(a)	42,601	39,183
Other expenses	4(b)	41,236	37,216
Maintenance expense	4(c)	25,703	25,025
Depreciation and amortisation expense	4(d)	15,313	17,008
Total Expenses		124,853	118,432
Deficit for the year	20	(5,007)	(14,388)

The accompanying notes form part of this financial statement.

STATEMENT OF COMPREHENSIVE INCOME

FOR THE YEAR ENDED 30 JUNE 2011

	NOTE	2011 \$'000	2010 \$'000
Deficit for the year	20	(5,007)	(14,388)
OTHER COMPREHENSIVE INCOME			
Revaluation of land, property, fabric and internal fit-out	20	21,896	350,063
Unrealised profit/(losses) on forward exchange contracts	9,20	266	(189)
Other comprehensive income for the year		22,162	349,874
Total comprehensive income for the year		17,155	335,486

The accompanying notes form part of this financial statement.

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2011

	NOTE	ACCUMULATED FUNDS \$'000	ASSET REVALUATION RESERVE \$'000	HEDGE RESERVE \$'000	TOTAL \$'000
Balance at 1 July 2010		231,280	1,902,973	(332)	2,133,921
Deficit for the year		(5,007)	-	-	(5,007)
OTHER COMPREHENSIVE INCOME					
Net increase in property, plant and equipment	20	-	21,896	-	21,896
Transfers on disposals	20	3,714	(3,714)	-	-
Unrealised profit	9,20	-	-	266	266
Total other comprehensive income		3,714	18,182	266	22,162
Total Comprehensive Income for the year		(1,293)	18,182	266	17,155
Balance at 30 June 2011		229,987	1,921,155	(66)	2,151,076
Balance at 1 July 2009		212,500	1,586,078	(143)	1,798,435
Deficit for the year		(14,388)	-	-	(14,388)
OTHER COMPREHENSIVE INCOME					
Net increase in property, plant and equipment	20	-	350,063	-	350,063
Transfers on disposals	20	33,168	(33,168)	-	-
Unrealised losses	9,20	-	-	(189)	(189)
Total other comprehensive income		33,168	316,895	(189)	349,874
Total Comprehensive Income for the year		18,780	316,895	(189)	335,486
Balance at 30 June 2010		231,280	1,902,973	(332)	2,133,921

The accompanying notes form part of this financial statement.

BALANCE SHEET

AS AT 30 JUNE 2011

	NOTE	2011 \$'000	2010 \$'000
ASSETS			
CURRENT ASSETS			
Cash and cash equivalents	6	49,768	48,752
Trade and other receivables	7	3,198	3,733
Prepayments	8	4,184	4,427
GST receivable		1,363	870
Derivatives used for hedging	9	1,373	2,073
Inventory	10	95	112
Total Current Assets		59,981	59,967
NON - CURRENT ASSETS			
Property, plant and equipment	11	2,125,654	2,104,465
Intangible assets	12	424	773
Total Non - Current Assets		2,126,078	2,105,238
Total Assets		2,186,059	2,165,205
LIABILITIES			
CURRENT LIABILITIES			
Trade and other payables	13	10,507	6,537
Deferred revenue	14	9,378	10,381
Payables - Personnel service providers	15	12,147	10,420
Provisions	16	230	152
Derivative financial instruments	9	1,439	2,405
Total Current Liabilities		33,701	29,895
NON - CURRENT LIABILITIES			
Payables - Personnel service providers	15	1,152	1,128
Provisions	16	130	261
Total Non - Current Liabilities		1,282	1,389
Total Liabilities		34,983	31,284
Net Assets		2,151,076	2,133,921
EQUITY			
Accumulated funds	20	229,987	231,280
Reserves	20	1,921,089	1,902,641
Total Equity		2,151,076	2,133,921

The accompanying notes form part of this financial statement.

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2011

	NOTE	2011 \$'000	2010 \$'000
CASH FLOWS FROM OPERATING ACTIVITIES			
RECEIPTS			
Receipts from operations		77,721	55,100
Interest received		3,157	2,447
Cash flows from Government		45,715	43,456
Total receipts		126,593	101,003
PAYMENTS			
Payments to suppliers and personnel service providers		(112,783)	(98,065)
Total payments		(112,783)	(98,065)
Net cash inflows from operating activities	25	13,810	2,938
CASH FLOWS FROM INVESTING ACTIVITIES			
Payments for property, plant and equipment		(12,794)	(14,496)
Net cash outflows from investing activities		(12,794)	(14,496)
Net increase/(decrease) in cash and cash equivalents		1,016	(11,558)
Cash and cash equivalents at the beginning of the financial year		48,752	60,310
Cash and cash equivalents at the end of the financial year	6	49,768	48,752

The accompanying notes form part of this financial statement.

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

FOR THE YEAR ENDED 30 JUNE 2011

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(A) REPORTING ENTITY

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

This financial statement for the year ended 30 June 2011 has been authorised for issue by the Sydney Opera House Trust on 23 September 2011.

(B) BASIS OF PREPARATION

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

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

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

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

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

(C) STATEMENT OF COMPLIANCE

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

(D) INSURANCE

The Trust's insurance activities are conducted through the NSW Treasury

Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience.

(E) ACCOUNTING FOR GOODS & SERVICES TAX (GST)

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

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

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

(F) INCOME RECOGNITION

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

(I) SALE OF GOODS

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

(II) RENDERING OF SERVICES

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

(III) INVESTMENT, RENTAL AND ROYALTY INCOME

Interest revenue is recognised using the effective interest method as set out in AASB 139 Financial Instruments: Recognition and

Measurement. Rental revenue is recognised in accordance with AASB 117 Leases on a straight-line basis over the lease term. Royalty income is recognised in accordance with AASB 118 Revenue on an accrual basis in accordance with the substance of the relevant agreement.

(IV) GRANTS AND CONTRIBUTIONS

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

(V) GOVERNMENT CONTRIBUTIONS

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

(G) ASSETS

(I) ACQUISITION OF ASSETS

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

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

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

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

(III) CAPITALISATION THRESHOLD

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

(III) REVALUATION OF PROPERTY, PLANT AND EQUIPMENT

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

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

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

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

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

Building fabric, structure, internal fit out, building services and the art collection were revalued by independent valuers at 30 June 2010. Building fabric, structure, internal fit out and building services were revalued by Rider Levett Bucknall NSW Pty Ltd and the art collection was revalued by Sue Hewitt.

Management is of the opinion that the carrying values of land, building, building services and the art collection do not differ significantly from their fair value at 30 June 2011.

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

The value of work in progress represents capital works not completed at 30 June 2011.

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

When revaluing non-current assets by reference to current prices for assets newer than those being revalued (adjusted to reflect

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

the present condition of the assets), the gross amount and the related accumulated depreciation are separately restated.

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

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

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

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

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

(IV) IMPAIRMENT OF PROPERTY, PLANT & EQUIPMENT

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

(V) INTANGIBLE ASSETS

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

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

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

All intangible assets were assessed for impairment as at 30 June 2011. No intangible assets were found to be impaired.

(VI) DEPRECIATION AND AMORTISATION

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

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

Land is not a depreciable asset. The Sydney Opera House building and the artwork collection are considered to be heritage assets with an extremely long useful life. Depreciation for these items cannot be reliably measured because the useful life and the net amount to be recovered at the end of the useful life cannot be reliably measured. In these cases depreciation is not recognised. The decision not to recognise depreciation for these assets is reviewed annually. In FY11 Management is of the opinion that depreciation should not be recognised on these assets.

Depreciation rates are shown hereunder:

CATEGORY OF ASSETS	RATE OF DEPRECIATION %
Computer hardware	10, 20 & 33.3
Computer software	20 & 33.3
Plant and equipment	Range between 1 & 33.3
Forklifts and Vehicle	10
Grand Organ	0.5
Amortisation of leasehold improvements	10, 20 & 33.3

(VII) MAINTENANCE

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

(VIII) LEASED ASSETS

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

The Trust has no finance leases.

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

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

Leasehold decommissioning costs have been capitalised and expensed where the Sydney Opera House Trust is contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the Trust's best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made on the basis of market value on commercially leased property. The unexpired terms of the premises lease range from 1 to 3 years.

(IX) LOANS AND RECEIVABLES

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

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

(X) INVENTORIES

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

(XI) INVESTMENTS

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

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

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

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

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

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

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

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

(XII) IMPAIRMENT OF FINANCIAL ASSETS

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

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

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

(XIII) DERECOGNITION OF FINANCIAL ASSETS AND FINANCIAL LIABILITIES

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

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

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

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

(XIV) DERIVATIVE FINANCIAL INSTRUMENTS

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

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

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

(XV) OTHER ASSETS

Other assets are recognised on a cost basis.

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(H) PERSONNEL SERVICES AND OTHER PROVISIONS

(I) PERSONNEL SERVICES ARRANGEMENTS

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

(II) PERSONNEL SERVICES, ANNUAL LEAVE, SICK LEAVE AND ON-COSTS

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

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

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

(III) LONG SERVICE LEAVE AND SUPERANNUATION

In the financial statements of Communities NSW, long service leave is calculated in accordance with AASB 119 Employee Benefits for employees with 5 or more years of service, using current rates of pay. It is measured using an actuarial

assessment with reference to the semi-annual government bond rate of 5.21% to arrive at the reported value and a current liability. The Sydney Opera House Trust reports the equivalent expense and liability in its financial statements to reflect this provision of personnel services.

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

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

(I) OTHER LIABILITIES

(I) PAYABLES

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

(II) OTHER PROVISIONS

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

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

(J) JOINT VENTURES

The Trust's interests in joint ventures are determined as joint venture entities and accounted for using the equity method. The Trust's share of income, expenses, liabilities and assets of the joint venture is disclosed in note 19 and the joint venture ceased to operate on 30 September 2009. A joint venture entity is where entities separate from the ventures are established to undertake a joint activity.

(K) FUNDRAISING AND BEQUESTS

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

(L) COMPARATIVE INFORMATION

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

(M) NEW ACCOUNTING STANDARDS AND INTERPRETATIONS

Certain new accounting standards and interpretations have been published that are not mandatory for 30 June 2011 reporting periods. The following new Accounting Standards and Interpretations have not yet been adopted and are not yet effective.

- AASB 2007-9 Amendments to Australian Accounting Standard arising from the review of AASs 27, 29 & 31 (1 July 2009) relocates certain requirements from AAS 27, AAS 29 and AAS 31 into existing topic-based standards and also makes consequential amendments. The Standard clarifies that for-profit government departments are outside the scope of both AASB 8 Operating Segments and AASB 114 Segment Reporting and may not always be able to comply with IFRSs. The Trust is a not-for-profit government department, and does not expect to be impacted by these revisions.
- AASB9 Financial Instruments and AASB 2009-11 Amendments to

Australian Accounting Standards arising from AASB 9. AASB9 simplifies requirements for the classification and measurement of financial assets resulting from phase 1 of the IASB's project to replace AASB139 Financial Instruments. The main impact of AASB 9 will be that the existing four category approach to measurement of financial assets after initial recognition will reduce to two categories – either amortised cost or fair value. The Trust has not fully evaluated the potential effect of this standard but given the nature of the Trust's operations this standard is not expected to have a significant impact on the Trust's financial statements.

- AASB2009-5 covers further amendments to Australian Accounting Standards arising from the annual improvement project. Some amendments will result in accounting changes for presentation, recognition or measurement purposes, while other amendments will relate to terminology and editorial changes.
- AASB1053 Application of Tiers of Australian Accounting Standards. This standard is designed to reduce the disclosure burden and costs of preparing audited financial statements for many entities that currently apply the full suite of Australian Accounting Standards. These entities (now called 'Tier 2' entities) include large proprietary companies in the for-profit private sector, all not-for-profit private sector entities and the majority of public sector entities. The standard will impact on the Trust's Financial Statements and will be implemented in line with NSW Treasury Guidelines
- ED 202R Leases. The proposed changes will be less fundamental for leases currently classified as finance leases. However, significant changes will result in the measurement of the assets and liabilities arising from these leases because of the way the exposure draft proposes to account for options and contingent rentals. In addition, the pattern of income and expense recognition in the profit or loss will change significantly. The Trust is an operating Lessee for 4 properties.

2. FINANCIAL RISK MANAGEMENT

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

- credit risk
- liquidity risk
- market risk

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

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

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

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

(A) CREDIT RISK

Credit risk is the risk of financial loss to the Trust if a customer or counterparty to a financial instrument fails to meet its contractual obligations, and arises principally from the financial assets of the Trust, including cash, receivables and authority deposits held through the normal course of business. The Trust's maximum exposure to credit risk is

represented by the carrying amount of the financial assets (net of any allowance for impairment).

(I) TRADE AND OTHER RECEIVABLES

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

(II) OTHER FINANCIAL ASSETS

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

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

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(B) LIQUIDITY RISK

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

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

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

(C) MARKET RISK

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

(D) CURRENCY RISK

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

(E) OTHER PRICE RISK – TCORP HOUR GLASS FACILITIES

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

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

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

	2011 \$'000	2010 \$'000		2011 \$'000	2010 \$'000
3. INCOME			4. EXPENSES		
(A) SALE OF GOODS AND SERVICES			(A) PERSONNEL SERVICES EXPENSES		
Production	21,120	15,243	All of the Sydney Opera House's personnel services are provided by Communities NSW except for temporary assistance which is included below:		
Theatre services	13,016	11,043	Salary, wages and allowances (including recreation leave)	36,273	34,972
Venue rentals	8,385	7,398	Penalties & Overtime	4,780	4,351
Tourism	7,471	7,699	Superannuation – defined contribution plans	2,974	2,887
Outsourced food and beverage	5,333	4,331	Superannuation – defined benefit plans	528	441
Booking fees and charges	4,134	3,852	Superannuation – decrease in prepaid position	(242)	(364)
Miscellaneous	1,192	813	Payroll tax and fringe benefits tax	2,379	2,264
Outsourced merchandising, licensing & retail	1,277	921	Workers compensation insurance	366	944
	61,928	51,300	Redundancies	1,569	148
			Other expenses	100	64
				48,727	45,707
(B) INVESTMENT INCOME			Less: charged to maintenance	6,126	6,525
Interest from financial assets not at fair value through profit or loss	3,329	2,597		42,601	39,183
	3,329	2,597			
(C) GRANTS AND CONTRIBUTIONS			(B) OTHER EXPENSES		
In-kind sponsorship	3,045	2,871	Artist fees and presentation expenses	13,102	9,237
Cash sponsorship	1,383	1,139	Publicity and advertising	6,125	5,754
Cash donations	837	427	Utilities and cleaning	4,897	4,649
In-kind donations	658	625	Administration expenses	5,172	3,301
Grants other	2,951	1,508	Consumables and minor equipment	3,446	2,624
	8,874	6,570	Fees for services rendered	4,819	5,530
			Tourism packages and events	793	785
(D) GOVERNMENT CONTRIBUTIONS INCOME			Merchandise expenses	61	-
RECURRENT			Building and general insurance	966	1,101
Annual endowment	14,316	14,443	Bank and credit card charges	1,131	907
	14,316	14,443	Rent payments on operating leases	648	636
CAPITAL AND MAINTENANCE			Assets written off	59	2,281
Capital – Waterproofing repairs	1,930	-	(Profit)/Loss on disposal of fixed assets	(57)	314
Strategic asset maintenance	29,469	29,013	Audit fee – audit of financial statement	74	96
	31,399	29,013		41,236	37,216
	45,715	43,456			

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

	2011 \$'000	2010 \$'000
(C) MAINTENANCE		
Computer hardware maintenance	41	124
System and network maintenance	468	437
Building and equipment repairs and maintenance	19,068	17,939
	19,577	18,500
Plus: Personnel services maintenance charge	6,126	6,525
	25,703	25,025
(D) DEPRECIATION, AMORTISATION AND MAKE GOOD		
DEPRECIATION		
Building and building services	-	6,889
Plant and equipment	14,203	9,576
	14,203	16,465
AMORTISATION		
Intangible assets	349	406
Amortisation of leasehold improvements	722	93
	1,071	499
PROVISION		
Lease Make Good expense	39	44
	15,313	17,008

Change in Accounting Estimates

During 2011 the estimated total useful lives of certain items of Building Services were revised. The net effect of the changes in the current financial year was a decrease in depreciation expense of \$2.107m with no impact on future years.

5. TRUSTEES' REMUNERATION

No emoluments were paid to the Trustees during the year. The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustee duties involve attending Sydney Opera House Trust events. (2010: Nil)

6. CASH AND CASH EQUIVALENTS

	2011 \$'000	2010 \$'000
Cash at bank and on hand	4,595	6,447
Hour-Glass cash facility	2,056	189
Short term deposits	43,000	42,000
NSW Treasury Corporation short term investments	117	116
	49,768	48,752

	2011 \$'000	2010 \$'000
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Cash and cash equivalent assets recognised in the Balance Sheet are reconciled at the end of the year to the Cash Flow Statement as follows:

Cash and cash equivalents	49,768	48,752
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Refer note 17 for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

7. TRADE AND OTHER RECEIVABLES

Trade receivables	1,394	1,628
Allowance for impairment of receivables	(47)	(85)
Accrued Income	851	1,402
Other receivables	1,000	788
	3,198	3,733

Refer note 17 for details regarding exposure to credit and currency risk and impairment losses related to trade and other receivables.

8. PREPAYMENTS

Prepaid superannuation	1,895	2,181
Prepaid expenses	2,289	2,246
	4,184	4,427

Prepaid Superannuation

The funding position at 30 June 2011 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

	ESTIMATED RESERVE ACCOUNT FUNDS		ACCRUED LIABILITY		PREPAID CONTRIBUTIONS	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
SASS	7,087	6,498	7,074	6,476	13	22
SSS	48,884	46,394	47,010	44,256	1,874	2,138
SANCS	1,596	1,488	1,588	1,467	8	21
	57,567	54,380	55,672	52,199	1,895	2,181

9. DERIVATIVES USED FOR HEDGING

FOREIGN CURRENCY RISK MANAGEMENT

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

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

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

FOREIGN CURRENCY FORWARD CONTRACTS	FORWARD RATE (LIABILITY) \$'000		FAIR VALUE (ASSET) \$'000	
	2011	2010	2011	2010
Euro	968	2,084	921	1,766
GBP	82	95	77	90
USD	370	226	358	217
CAD	19	-	17	-
Total	1,439	2,405	1,373	2,073

The Sydney Opera House Trust entered into contracts for the purchase of various currencies which expire within 7 months after year end. The Trust enters into forward foreign exchange contracts to cover foreign currency payments due on future performances.

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange contracts relating to anticipated future transactions is \$66k (2010: \$332k). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

10. INVENTORY – HELD FOR DISTRIBUTION

	2011 \$'000	2010 \$'000
Finished goods – at cost adjusted for obsolescence	95	112
Total inventory	95	112

11. PROPERTY, PLANT AND EQUIPMENT

	2011 \$'000	2010 \$'000
LAND		
At fair value	111,000	111,000
Land – at fair value	111,000	111,000
BUILDING AND BUILDING SERVICES		
Gross carrying amount	1,847,078	1,919,441
Less: accumulated depreciation and impairment	(330)	(290)
Buildings and building services – at fair value	1,846,748	1,919,151
Land and buildings – at fair value	1,957,748	2,030,151
PLANT AND EQUIPMENT		
Gross carrying amount	214,758	122,484
Less: accumulated depreciation and impairment	(66,964)	(67,196)
Plant and equipment – at fair value	147,794	55,288
Collections – works of art – at fair value	5,158	5,156
Work in progress – at fair value	14,954	13,870
Property, plant and equipment – at fair value	2,125,654	2,104,465

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

11. PROPERTY, PLANT AND EQUIPMENT (CONTINUED)

RECONCILIATION

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

2011	LAND AND BUILDING	PLANT AND EQUIPMENT	WORK IN PROGRESS	COLLECTION	TOTAL
	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	2,030,151	55,288	13,870	5,156	2,104,465
Additions	4,771	1,100	8,489	-	14,360
Disposals and write offs	-	(54)	(51)	2	(103)
Reclassification	(77,135)	84,489	(7,354)	-	-
Revaluation	-	21,896	-	-	21,896
Make good	(39)	-	-	-	(39)
Depreciation	-	(14,925)	-	-	(14,925)
Fair value at year end	1,957,748	147,794	14,954	5,158	2,125,654

The comparative reconciliation for the year ended 30 June 2010 is set out below:

2010	LAND AND BUILDING	PLANT AND EQUIPMENT	WORK IN PROGRESS	COLLECTION	TOTAL
	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	1,670,227	23,338	62,208	5,124	1,760,897
Additions	6	1,048	12,158	-	13,212
Disposals and write offs	(4)	(300)	(2,306)	(3)	(2,613)
Reclassification	16,827	40,871	(58,190)	-	(492)
Revaluation	350,028	-	-	35	350,063
Make good	(44)	-	-	-	(44)
Depreciation	(6,889)	(9,669)	-	-	(16,558)
Fair value at year end	2,030,151	55,288	13,870	5,156	2,104,465

	2011 \$'000	2010 \$'000
12. INTANGIBLE ASSETS		
Software		
At cost (gross carrying amount)	3,328	3,347
Less: accumulated amortisation and impairment	(2,904)	(2,574)
Net carrying amount	424	773
Reconciliation		
Reconciliation of the fair value of Intangibles is set out below:		
Intangibles - Fair value at start of year	773	687
Reclassification	-	492
Amortisation	(349)	(406)
Intangibles - Fair value at end of year	424	773
13. TRADE AND OTHER PAYABLES		
Trade creditors	3,875	3,530
Accrued expenses	6,403	2,858
Other payables	229	149
	10,507	6,537
Refer note 17 for details regarding exposure to currency and liquidity risk related to trade and other payables.		
14. DEFERRED REVENUE		
Advance ticket sales	6,985	7,395
Hirers' deposits	358	267
Income in advance	2,035	2,719
	9,378	10,381

	2011 \$'000	2010 \$'000
15. PAYABLES - PERSONNEL SERVICES		
CURRENT		
Annual leave and leave loading	3,420	3,325
Long service leave - current	5,990	5,271
Redundancy	1,218	516
Accrued salaries and wages	1,426	1,206
Fringe benefit tax payable	92	94
PAYG withholding payable	1	8
	12,147	10,420
NON-CURRENT		
Long service leave - non current	1,152	1,128
	1,152	1,128
16. PROVISIONS		
CURRENT		
Lease make good provision	230	152
Total Current Provisions	230	152
NON-CURRENT		
Lease make good provision	130	261
Total Non-Current Provisions	130	261
Total Provisions	360	413
Reconciliations		
Reconciliations of the fair value of provisions is set out below:		
Carrying amount at the start of the year	413	403
Additional provision (released)/recognised	(53)	10
Carrying amount at the end of the year	360	413

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

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

17. FINANCIAL INSTRUMENTS

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

The Trust's main risks arising from financial instruments are outlined below, together with objectives, policies and processes for measuring and managing risk. Further quantitative and qualitative disclosures are included throughout these financial statements.

The Audit and Risk Committee has overall responsibility for the establishment and oversight of risk management and reviews and agrees policies for managing each of these risks. Risk management policies are established to identify and analyse the risks faced, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by the internal auditors on a continuous basis.

FINANCIAL INSTRUMENT CATEGORIES	NOTE	CATEGORY	CARRYING AMOUNT 2011	CARRYING AMOUNT 2010
			\$'000	\$'000
FINANCIAL ASSETS¹				
Cash & cash equivalents	6	N/A	49,768	48,752
Trade & other receivables	7	Loans & receivables (at amortised cost)	3,198	3,733
Derivatives used for hedging	9	Designated and effective hedging instrument	1,373	2,073
FINANCIAL LIABILITIES²				
Trade & other payables	13	Financial liabilities (at amortised cost)	10,507	6,537
Derivative financial instruments	9	Designated and effective hedging instrument	1,439	2,405

Notes

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

	NOTE	2011 \$'000	2010 \$'000
A. CREDIT RISK			
EXPOSURE TO CREDIT RISK			
The carrying amount of the Trust's financial assets represents the maximum credit exposure. The Trust's maximum exposure to credit risk at reporting date was:			
Cash & cash equivalents	6	49,768	48,752
Trade & other receivables	7	3,198	3,733
Forward exchange contracts used for hedging	9	1,373	2,073
		54,339	54,558

CASH & CASH EQUIVALENTS

Cash comprises cash on hand and bank balances with Commonwealth Bank. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 3.75% for the CBA Management Account (3.50% in 2010) and 4.75% for the Business Online Saver (4.50% in 2010). The TCorp Hour Glass cash facility is discussed in note 17 (c) below.

The Trust has placed funds on deposit with TCorp, NAB, Westpac, St. George and ANZ. The deposits at balance date were earning an average interest rate of 6.14% (6.06% in 2010), while over the year the average interest rate was 6.04% (5.94% in 2010).

TRADE & OTHER RECEIVABLES

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

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

	NOTE	2011 \$'000	2010 \$'000
CARRYING AMOUNT			
Tourism activities		172	198
Sponsorship		161	374
Venue hire & related services		545	139
Commercial partners		413	443
Other		142	202
		1,433	1,356

IMPAIRMENT LOSSES

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

2011	TOTAL	NOT IMPAIRED	CONSIDERED IMPAIRED
	\$'000	\$'000	\$'000
Not past due	1,233	1,233	-
< 3 months past due	221	191	30
3 - 6 months past due	7	-	7
> 6 months past due	19	9	10
	1,480	1,433	47

2010	TOTAL	NOT IMPAIRED	CONSIDERED IMPAIRED
	\$'000	\$'000	\$'000
Not past due	1,318	1,318	-
< 3 months past due	33	-	33
3 - 6 months past due	40	36	4
> 6 months past due	50	2	48
	1,441	1,356	85

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

	2011 \$'000	2010 \$'000
Opening Balance	(85)	(85)
Less: Written off	38	-
Balance at 30 June	(47)	(85)

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

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

B. LIQUIDITY RISK

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

The following are contractual maturities of financial liabilities:

2011	CARRYING AMOUNT	CONTRACTUAL CASH FLOWS	6 MONTHS OR LESS	6 TO 12 MONTHS
	\$'000	\$'000	\$'000	\$'000
Non-derivative financial liabilities				
Trade and other payables	10,507	(10,507)	(10,507)	-
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	1,439	1,439	1,424	15
Inflow	(1,439)	(1,439)	(1,424)	(15)
	10,507	(10,507)	(10,507)	-

2010	CARRYING AMOUNT	CONTRACTUAL CASH FLOWS	6 MONTHS OR LESS	6 TO 12 MONTHS
	\$'000	\$'000	\$'000	\$'000
Non-derivative financial liabilities				
Trade and other payables	6,537	(6,537)	(6,537)	-
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(2,405)	(2,405)	(2,405)	-
Inflow	2,405	2,405	2,405	-
	6,537	(6,537)	(6,537)	-

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

2011	CARRYING AMOUNT	CONTRACTUAL CASH FLOWS	6 MONTHS OR LESS	6 TO 12 MONTHS
	\$'000	\$'000	\$'000	\$'000
Foreign Exchange contracts:				
Assets	1,373	1,439	1,424	15
Liabilities	(1,439)	(1,439)	(1,424)	(15)
	(66)	-	-	-

2010	CARRYING AMOUNT	CONTRACTUAL CASH FLOWS	6 MONTHS OR LESS	6 TO 12 MONTHS
	\$'000	\$'000	\$'000	\$'000
Foreign Exchange contracts:				
Assets	2,073	2,405	2,405	-
Liabilities	(2,405)	(2,405)	(2,405)	-
	(332)	-	-	-

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

C. MARKET RISK

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

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

	CHANGE IN INTEREST RATE	IMPACT ON PROFIT/LOSS	
		2011 \$'000	2010 \$'000
Cash at Bank	+/- 1%	46	65

OTHER PRICE RISK – TCorp HOUR GLASS FACILITIES.

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

FACILITY	INVESTMENT SECTOR & HORIZON	CHANGE IN UNIT PRICE	IMPACT ON PROFIT/LOSS	
			2011 \$'000	2010 \$'000
Hour Glass Cash facility	Cash, money market instruments up to 1.5 yrs	+/- 1%	21	2

There is no impact on equity in relation to the cash facility. The return on the Hour Glass cash facility for the year was 5.44% (4.19% in 2010).

D. CURRENCY RISK

EXPOSURE TO CURRENCY RISK

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

2011	EURO \$'000	GBP \$'000	USD \$'000	CAD \$'000
Trade & other payables	3	-	10	-
Forward exchange contracts*	968	82	370	19
Net exposure	971	82	380	19

* The forward exchange contracts relate to future forecast payments.

2011	EURO \$'000	GBP \$'000	USD \$'000	CAD \$'000
Trade & other payables	-	12	170	-
Forward exchange contracts*	2,084	95	226	-
Net exposure	2,084	107	396	-

SENSITIVITY ANALYSIS

A 10 percent strengthening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2010.

	2011		2010	
	EQUITY \$'000	PROFIT OR LOSS \$'000	EQUITY \$'000	PROFIT OR LOSS \$'000
Euro	88	-	189	-
GBP	7	-	9	1
USD	34	1	21	15
CAD	2	-	-	-
	131	1	219	16

A 10 percent weakening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2010.

	2011		2010	
	EQUITY \$'000	PROFIT OR LOSS \$'000	EQUITY \$'000	PROFIT OR LOSS \$'000
Euro	(108)	-	(231)	-
GBP	(9)	-	(11)	(1)
USD	(41)	(1)	(25)	(19)
CAD	(2)	-	-	-
	(160)	(1)	(267)	(20)

E. FAIR VALUE

FAIR VALUE VERSUS CARRYING AMOUNT

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

	2011		2010	
	CARRYING AMOUNT	FAIR VALUE	CARRYING AMOUNT	FAIR VALUE
	\$'000	\$'000	\$'000	\$'000
Trade & other receivables	3,198	3,198	3,733	3,733
Cash & cash equivalents	49,768	49,768	48,752	48,752
Forward exchange contracts used for hedging:				
- Assets	1,373	1,373	2,073	2,073
- Liabilities	(1,439)	(1,439)	(2,405)	(2,405)
Trade & other payables	(10,507)	(10,507)	(6,537)	(6,537)
	42,393	42,393	45,616	45,616

(F) FAIR VALUE RECOGNISED IN THE STATEMENT OF FINANCIAL POSITION

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

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

	2011			
	LEVEL 1 \$'000	LEVEL 2 \$'000	LEVEL 3 \$'000	TOTAL \$'000
FINANCIAL ASSETS AT FAIR VALUE				
Cash assets	4,595	-	-	4,595
Short term deposits	43,000	-	-	43,000
TCorp Hour-Glass Invt. Facility	-	2,173	-	2,173
Trade & other receivables	3,198	-	-	3,198
Derivatives receivable	1,373	-	-	1,373
	52,166	2,173	-	54,339
FINANCIAL LIABILITIES AT FAIR VALUE				
Trade & other payables	10,507	-	-	10,507
Derivatives payables	1,439	-	-	1,439
	11,946	-	-	11,946

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

18. TRUST FUNDS

A. ANNUAL GIVING PROGRAM (FUNDRAISING APPEAL)

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

- Outstanding Live Performance - Bringing the world's best performers to our stages,
- Youth and Education Programs - Developing programs for young people and families,
- Community and Access Projects - Ensuring accessible programs and price points for all our events,
- Preservation of Utzon's vision - Supporting the ongoing vitality of Sydney Opera House as the creative and cultural flagship of Australia.

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

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

	RESTRICTED		UNRESTRICTED		TOTAL	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
Gross proceeds from fundraising appeals	328	38	509	373	837	411
Interest received on proceeds	9	11	11	11	20	22
Costs of fundraising	-	-	(227)	(245)	(227)	(245)
Net surplus from fundraising	337	49	293	139	630	188
Application of funds	(34)	(95)	(139)	(206)	(173)	(301)
Balance (from)/to accumulated funds	303	(46)	154	(67)	457	(113)

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

	2011	2010
Cost of fundraising as a percentage of funds raised (excluding interest)	27%	60%
Net surplus as a percentage of funds raised (excluding interest)	73%	40%

The cost of fundraising as a percentage of funds raised (excluding interest) over the life to date of the fund is 42.6% (2010: 49.0%).

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

B. FOSTER BEQUEST

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

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

	2011 \$'000	2010 \$'000
Interest income	6	4
Distribution	(5)	(5)
Surplus/(Loss)	1	(1)

19. INTEREST IN JOINT VENTURES

The Trust held an interest in a joint venture which ceased to operate on 30 September 2009. The joint venture had the principal activity of operation of souvenir merchandise shops.

	OWNERSHIP INTEREST	
NAME OF JOINT VENTURE	2011	2010
Sydney Opera House Retail Joint Venture	-	75%
	2011 \$'000	2010 \$'000
Trust share of income	-	737
Trust share of expense	-	(616)
Trust share of profit	-	121
MOVEMENT IN INVESTMENT IN JOINT VENTURES		
Carrying amount of investment at beginning of financial year	-	221
Share of profit	-	121
Distribution from joint venture entities	-	(341)
Undistributed profits as at year end	-	(1)
Carrying amount of investment at the end of financial year	-	-
SHARE OF ASSETS AND LIABILITIES OF JOINT VENTURE ENTITIES		
Current assets		
Cash	-	3
Current liabilities	-	(2)
Net assets	-	1

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

20. MOVEMENTS IN EQUITY

	2011 \$'000	2010 \$'000
CHANGES IN ACCUMULATED FUNDS		
Balance at 1 July	231,280	212,500
Revaluation movements on disposal of assets	3,714	33,168
Deficit	(5,007)	(14,388)
Balance 30 June	229,987	231,280

The unspent balance of the Annual Giving Program (refer note 18(a)) was \$789k (\$332k for 2010) of which \$496k (\$192k for 2010) is restricted to specific objectives. The unspent balance of the Foster Bequest (refer note 18(b)) was \$117k (\$117k for 2010).

CHANGES IN ASSET REVALUATION AND HEDGE RESERVE

	ASSET REVALUATION RESERVE		HEDGE RESERVE		TOTAL	
	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000	2011 \$'000	2010 \$'000
Balance 1 July	1,902,973	1,586,078	(332)	(143)	1,902,641	1,585,935
Recognised	(3,714)	(33,168)	332	143	(3,382)	(33,025)
Revaluation	21,896	350,063	-	-	21,896	350,063
Hedge reserve	-	-	(66)	(332)	(66)	(332)
Balance 30 June	1,921,155	1,902,973	(66)	(332)	1,921,089	1,902,641

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

21. COMMITMENTS

(A) OTHER EXPENDITURE COMMITMENTS

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

	2011 \$'000	2010 \$'000
PAYABLE:		
Within one year	5,675	5,344
Later than one year and not later than five years	4,657	7,653
Later than five years	2,976	5,886
Total including GST	13,308	18,883

Goods and services contracted for at year end are of a general business nature. The commitments include input tax credits of \$1,178k recoverable from the Australian Taxation Office (\$1,716k for 2010).

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

(B) CAPITAL COMMITMENTS

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

	2011 \$'000	2010 \$'000
PAYABLE:		
Within one year	4,108	2,706
Later than one year and not later than five years	1,569	-
Later than five years	-	-
Total including GST	5,677	2,706

Capital commitments contracted for at year end relate to building development projects. The commitments include input tax credits of \$512k recoverable from the Australian Taxation Office (\$243k for 2010).

(C) LEASES

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

	2011 \$'000	2010 \$'000
PAYABLE:		
Within one year	383	684
Later than one year and not later than five years	81	464
Later than five years	-	-
Total including GST	464	1,148

The commitments include input tax credits of \$42k recoverable from the Australian Taxation Office (\$104k for 2010).

22. CONTINGENT LIABILITIES

There are no contingent liabilities. (Nil at 30 June 2010).

23. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2011, consultants were paid a total of \$473k (\$512k in 2010).

24. AFTER BALANCE DATE EVENTS

There are no after balance date events. (Nil at 30 June 2010).

25. NOTES TO THE STATEMENT OF CASH FLOWS

Reconciliation of surplus to net cash flows from operating activities:

	2011 \$'000	2010 \$'000
Deficit for the year	(5,007)	(14,388)
Depreciation, amortisation and make good	15,313	17,008
Capital sponsorship	(340)	(427)
Net (profit)/loss on sale of plant and equipment and assets written off	(4)	2,593
Increase/(decrease) in payables	3,307	(378)
Decrease/(increase) in receivables	523	(1,439)
Decrease/(increase) in inventories	18	(31)
Net cash flow from operating activities	13,810	2,938

END OF AUDITED
FINANCIAL
STATEMENTS

FIRST DETAILED BUDGET

FOR THE YEAR ENDED 30 JUNE 2011

INCOME	\$'000
Revenues from Operations	
Theatre Services	14,077
Production	20,358
Ticketing	5,085
Tourism	8,493
Food & Beverage	5,265
Outsourced Merchandising, Licensing & Retail	1,156
Venue Rentals	9,021
Miscellaneous	964
Investment	1,936
Cash Sponsorship	1,280
Contra Sponsorship	2,497
Other Grants & Donations	1,051
Revenues from Operations	71,183
Government Grants	
Annual Endowment	14,316
Strategic Asset Maintenance	29,469
Capital Grant	1,930
Government Grants	45,715
Total Income	116,898
EXPENDITURE	
Personnel Services	(46,451)
Less: Charged to Maintenance	6,450
Sub Total Personnel Services	(40,001)
Maintenance	(25,440)
Arts & Presentation	(18,447)
Marketing	(6,609)
Administration	(5,185)
Utilities	(4,976)
Fees For Services	(2,528)
Consumable & Minor Equipment	(2,109)
Tourism	(871)
Insurance	(966)
Rent	(639)
Bank Related Fees	(718)
Training	(506)
Audit Fee External	(82)
Total Expenditure	(109,077)
Surplus before Depreciation	7,821
Depreciation & Amortisation	(18,771)
Deficit from ordinary activities	(10,950)

OUTLINE BUDGET

FOR THE YEAR ENDING 30 JUNE 2012

INCOME	\$'000
Revenues from Operations	
Sale of Goods & Services	67,024
Others	5,209
Investment	4,289
Revenues from Operations	76,522
Government Grants	
Annual Endowment	14,425
Strategic Asset Maintenance	30,294
Vehicle Access & Pedestrian System	45,306
Lifts & Escalator Upgrades	1,177
Stage Management System Upgrade	3,135
Water Proofing Repairs	4,347
Government Grants	98,684
Total Income	175,206
EXPENDITURE	
Personnel Services	(42,123)
Others	(46,408)
Maintenance	(28,492)
Total Expenditure	(117,023)
Surplus before Depreciation	58,183
Depreciation & Amortisation	(12,010)
Deficit from ordinary activities	46,173

GOVERNMENT REPORTING

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THE SOH IS THE EMBODIMENT OF ALL THAT IS WONDERFUL ABOUT SYDNEY; IT SYMBOLISES CULTURE, ENTERTAINMENT, BEAUTY AND IS THE ICONIC IMAGE OF HOME.

THE GREATEST SOURCE OF THE SYDNEY SPIRIT IS THE PEOPLE WHO LIVE AND WORK HERE. THE SYDNEY OPERA HOUSE IS A PLACE WHERE PEOPLE FROM ALL OVER THE WORLD COME TOGETHER.

HERE IS THE PLACE I GO TO WHEN I'M HAPPY, AT HOME IN A CITY I CAN'T FIND ANYWHERE ELSE. IT'S MY HOME.



GOVERNMENT REPORTING

ACCOUNT PAYMENT PERFORMANCE INDICATORS

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

AGED ANALYSIS AT THE END OF EACH QUARTER

QUARTER	CURRENT (i.e. WITHIN DUE DATE)	LESS THAN 30 DAYS OVERDUE	30 TO 60 DAYS OVERDUE	60 TO 90 DAYS OVERDUE	MORE THAN 90 DAYS OVERDUE
	\$'000	\$'000	\$'000	\$'000	\$'000
September	4,680	0	0	0	0
December	3,421	75	0	0	0
March	6,332	68	1	0	0
June	11,911	55	15	0	0

ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

QUARTER	TOTAL ACCOUNTS PAID ON TIME			TOTAL AMOUNT PAID
	TARGET %	ACTUAL %	\$'000	\$'000
September	92	100	4,680	4,680
December	92	98	3,421	3,496
March	92	99	6,332	6,401
June	92	99	11,911	11,981

The number of accounts paid on time averaged over the year was 99% (99% in 2009/10). A new process technology system has been introduced to improve efficiency, including the introduction of weekly multiple payment runs. There was no interest paid on creditor accounts during the 2010/11 financial year.

CODE OF CONDUCT

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of Sydney Opera House. The Code assists staff to apply the key principles and ethical values upheld by Sydney Opera House. Key areas include individual performance and accountability; customer service; ethical standards; fair and equitable behaviour; safety and security; records and information; making public comment; outside employment; child protection.

The Code is provided to staff upon employment, via the intranet (Intouch), and is also available on the Sydney Opera House website for the information of stakeholders and the community. The Code will be reviewed and reissued in 2011/12 to ensure content is current and to reinforce the importance of the Code in the everyday work practices of all staff.

Sydney Opera House Trustees have a separate Trustee Code of Conduct that outlines standards of expected behaviour. In addition to the staff Code of Conduct it encompasses, accountability for public expenditure and decision making; use of public resources; use of official information; official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspect corrupt conduct; and relevant legislation. The Code was updated to include seven core performance requirements and was endorsed by the Trust in April 2011. The Conservation Council, which has external members and specialists, also has a separate Code of Conduct. The Code provides further guidelines on the values and behaviours expected of all Council members.

CONSULTANTS

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

- Professional Advantage – IPOS Consultation \$54,900.
- Arup – Fire, Structural Consulting \$113,725.
- Creative concepts for Tourism experiences \$184,126.

Thirteen consultancies of \$50,000 or less cost a total of \$120,210. The nature of these projects were – Information Technology (2), Theatre and Events (2), Management Services (2), Commercial Partners (1), Venue Partners and Safety (4), and SOH Presents (2).

CREDIT CARD USE

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

Richard Evans
Chief Executive

CUSTOMER EXPERIENCE

Sydney Opera House takes people on a journey from the ordinary to the extraordinary – amplifying experiences and inspiring imaginations. Sydney Opera House aspires to be an international benchmark for the highest standards of customer service in an arts environment. We are proud to be a customer-focused workplace and passionate about creating an extraordinary experience for everyone at Sydney Opera House – including visitors, artists and staff.

CUSTOMER FIRST COMMITMENT

Customer First is our house-wide customer service commitment.

In all our endeavours, we are committed to placing the needs and views of our customers first.

1. OUR REPUTATION

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

2. OUR CUSTOMERS

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

3. OUR STYLE

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

4. OUR SPIRIT

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

5. OUR PROFILE

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

6. OUR TEAM

We will work together, support each other and take personal responsibility to ensure that the customer experience is always seamless and consistently excellent. We will bring our knowledge and expertise

to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome. Service at Sydney Opera House means everyone, everywhere, every time making every customer feel special.

CUSTOMER SERVICE TEAMS

The Host Team are vital front-line customer service staff dedicated to providing a warm, welcoming and informative service at two crucial customer service areas: the Stage Door and the Information Desk in the Box Office foyer. The Host Team engages with visitors to raise awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House. In February 2011, the security function at Stage Door was transitioned to a full customer service function operated by the Host Team, providing a more consistent customer service environment for visitors, artists and staff.

Theatre Management and Front of House teams continue to provide customer service to patrons attending performances. These teams are ambassadors for Sydney Opera House in all interactions with internal and external customers, visitors and patrons by warmly greeting and acknowledging them, actively listening and understanding their needs and handling challenging situations in a positive and courteous manner.

The Protocol and Hospitality Officer oversees the management and coordination of visits by high level officials and guests of government programs, liaising with the initiating government departments and agencies (federal, state and local) and working with security agencies. More than 100 visits were undertaken this year with VIPs attending performances, events, receptions or taking tours tailored to their particular needs. A joint initiative with the NSW State Office of Department of Foreign Affairs and Trade invited Career Consuls and Consuls-General to a private tour and the opportunity to meet the Chief Executive. This initiative increased awareness of Sydney Opera House programs and services amongst foreign missions while promoting the diversity and quality of presentations at Sydney Opera House. In April 2011 the Protocol and Hospitality Officer role was modified to reflect broader community responsibilities.

'WE ARE PROUD OF THE DIVERSITY OF OUR CUSTOMERS, WHICH IS REFLECTED IN OUR PROGRAMS, PRODUCTS AND SERVICES.'

GOVERNMENT REPORTING

SYDNEY OPERA HOUSE COURTESY SHUTTLE BUS

This complimentary bus, which transports customers between Circular Quay and Sydney Opera House, has established itself as an essential service for many elderly and less mobile patrons. This year it carried in excess of 16,300 passengers.

COURTESY SHUTTLE BUS PASSENGERS 2007 TO 2011



CUSTOMER RESEARCH

Sydney Opera House led a joint database research project this year aiming to provide a better understanding of the shared Sydney performing arts market. Working with Opera Australia, Sydney Symphony, The Australian Ballet, Australian Chamber Orchestra, Bell Shakespeare, Sydney Symphony and Sydney Theatre Company, information from databases across all companies was used to build a profile of customers and map the key links between companies and genres.

By collaborating with resident and supported companies, a comprehensive understanding of the individual and shared customer base can be formed and will be used to inform future shared data uses, audience development initiatives and joint cultural community promotions. Outcomes of the research project will be finalised in early 2011/12.

Next year Sydney Opera House will undertake a Youth Audiences Review using a range of research methods, including database research on schools and family buying patterns, history, ticket prices and product type. Research findings will be used to inform programming and marketing approaches for Kids at the House, Babies Proms and House:Ed presentations, as well as associated education initiatives such as Digital Classrooms. This important research will provide Sydney Opera House with an in-depth understanding of all youth audience segments, ensuring programming and communication strategies continue to address and adapt to the cultural and educational needs of this important customer group.

CUSTOMER SERVICE FEEDBACK

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

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

ONLINE CUSTOMER SATISFACTION SURVEY AND RESULTS

This survey is designed to measure the quality of services provided. Customers were asked to rate their satisfaction from 1 (not satisfied) to 10 (extremely satisfied). In the past 12 months 2,233 visitors provided a rating of their experience, a significant increase over previous years (684 in 2009/10, 359 in 2008/09 and 361 in 2007/08).

Artistic quality/excellence was a new category from 2009/10 and measures satisfaction in the areas of artistic excellence, sound quality, lighting, set and costume design.

Overall satisfaction with visit remained at 83% this year (83% in 2009/10 and 81% in 2008/09).

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

OVERALL UNSOLICITED FEEDBACK 2006 TO 2011

In 2010/11 166 compliments were received compared to 132 in 2009/10, an increase of 20%.

In 2010/11 a total of 744 complaints were received compared to 631 in 2009/10, representing an increase of 15%. A number of complaints related to ticketing issues experienced with The Cure concert (97) and concerns over website overload issues and customers missing out on tickets.

TYPE OF FEEDBACK	10/11	09/10	08/09	07/08	06/07
Negative	744	631	661	266	305
Positive	166	132	83	54	57

UNSOLICITED FEEDBACK BY CATEGORY FOR 2010/11

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

CATEGORY	POSITIVE	NEGATIVE
Audience behaviour	0	19
Box Office counter fee	0	52
Front of house	60	10
Marketing	0	25
Wilson car park	0	20
Event/Performance	25	139
Policies and procedures	1	22
Pricing	0	4
Seating	0	24
Security	0	0
Site and venues	2	43
Retail and food	1	26
Ticketing services	42	174
Tourism	15	18
Website	0	134
Other	20	34
TOTAL	166	744

PRESENTER SATISFACTION MEASUREMENT SURVEYS

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

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

All participating companies actively engaged in the process with a high level of detail under review. Overall, scores from each company improved on the previous year. Areas that continued to score consistently well with every company (6 out of 7 or higher) were account management, first aid, invoicing and settlement, Recording Studio, Theatre Bars and Host Team. Building Development and Maintenance improved their overall ranking and Service Centre staff received their first ever 7 ranking. The Emergency Planning and Response Group increased their score and are now amongst the top tier. One pleasing aspect was the recognition of a much more integrated and cooperative environment within the theatre technical teams. Areas identified for improvement include marketing services and dressing room access, which will be managed through targeted meetings and activities with participating companies to address specific feedback.

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

GOVERNMENT REPORTING

DISABILITY ACTION PLAN

The three-year Sydney Opera House Access Strategic Plan 2009/12 was endorsed by the Trust in June 2009. It incorporates the planning outcomes set out in the Guidelines for Disability Action Planning by NSW Government Agencies.

The Plan consists of 48 access strategies with the goal of increasing the participation of people with disabilities (as customers, staff and business partners) by providing equal access to Sydney Opera House facilities, services, performances and experiences.

The full Sydney Opera House Access Strategic Plan 2009/12 is available on the Sydney Opera House website and has been lodged with the Department of Ageing, Disability and Home Care.

HIGHLIGHTS 2010/11 (ACCESS PLAN YEAR 2)

- Sign-language (Auslan) tours of Sydney Opera House commenced and offered twice monthly.
- Sydney Opera House, in collaboration with Vision Australia and Opera Australia, offered the first audio-described opera at Sydney Opera House for *Pirates of Penzance* in November 2010, followed by *Barber of Seville* in March 2011 and *La bohème* in August 2011.
- SOH Presents House:Ed performances began inclusive theatre programming for young audiences with disabilities.
 - > Patch Theatre Company's *Me and My Shadow* was both autism-friendly and sign-interpreted with an introductory pre-theatre sensory session. Over 80 participants from both the Autism Spectrum Association and Royal Deaf and Blind School attended the performance at Sydney Opera House for the first time.
 - > 40 students who were blind and vision impaired attended *Lah-Lah's Big Live Band* in the Concert Hall followed by an inclusive Q&A session and tactile tour of the bands musical instruments.
 - > Scotland's Puppet State Theatre Company's *The Man Who Planted Trees* provided a pre-session tactile session with cast and crew for blind and vision impaired students.

- sydneyoperahouse.com was audited against new Web Content Accessibility Guidelines (WCAG) 2.0 requirements. The last review was conducted in 2007 against WCAG Version 1.0. Since then the website has undergone various upgrades and re-designs, and therefore it was important changes were assessed against the new guidelines. Compliance with the required WCAG guidelines Level A could not be claimed due to failure to meet nine Level A Success Criteria, however an action plan to remediate these issues within the next 12 months has been agreed.

Developers have been engaged to address three issues, which will be completed next year. More issues will be addressed as part of the event page and transaction path project currently in very early design stage. Patrons are able to access services and assistance via telephone or face-to-face at the onsite Box Office until issues have been resolved.

- Accessibility awareness sessions were offered as part of the regular staff Orientation program. Tailored front of house accessibility sessions were also provided to Front of House and Host Team staff.
- Annual Sydney Opera House Access Awards were held as part of celebrations for International Day of People with Disabilities on 3 December 2010. The Awards acknowledged the work of staff and external partners who had contributed to Sydney Opera House's access achievements over the year. Presided over by the Accessibility Ambassador Louise Sauvage OAM, 14 awards were distributed to groups or individuals.
- A captioned customer accessibility information video featuring Accessibility Ambassador Louise Sauvage OAM was produced for the Sydney Opera House website.
- Sydney Opera House became a silver member of the Australian Disability Network. Membership will support Sydney Opera House to meet its Access Plan initiatives to increase employment opportunities for people with disabilities at Sydney Opera House and improve workplace support to existing staff with disabilities.

Initiatives planned for 2011/12 include:

- Mental Health and Workforce Wellbeing Training session for managers during Mental Health Month, October 2011.
- Four week work experience program for final year university student with disabilities at Sydney Opera House, in partnership with the Australian Disability Network's Stepping Into Program.
- Comprehensive program of targeted accessible House:Ed performances and pre-performance experiences offered to young people with disabilities to continue throughout 2012.
- Consultation with internal and external stakeholders will commence to develop the next three year Access Strategic Plan, which will be implemented for 2012/15.

ELECTRONIC SERVICE DELIVERY

CORPORATE WEBSITE

Visitation to the corporate website, sydneyoperahouse.com reached 3.6 million this year, 2.1 million of which were unique visitors. The focus on improving services for customers through the website has continued this year through a range of initiatives. The homepage was refreshed and customers are now able also able to purchase gift membership of the Insiders Membership program online. The PLAY video portal was relaunched, allowing visitors to access more content. Further development is now underway to enhance the transaction path and event related pages.

APP DEVELOPMENT

The first App as part of Vivid LIVE was developed, enabling customers to view the illumination of the sails and access information on the program. Further development is now under way to release a ticket purchase App next year.

STAFF INTRANET

The intranet was improved with the following initiatives to reinforce Occupational Health and Safety practices, enhance information sharing and increase organisational efficiency:

- online incident and hazard reporting system;
- access to roster and associated event information for technical crews (My Roster);
- enhanced in-house event information system (What's on Today); and
- launch of an accessible repository for a variety of departmental and cross organisational real time reports and data.

E-PROCUREMENT

A new e-procurement system was launched to enhance procurement processes, increase value for money and improve cash flow management.

NETWORK EXPANSION

Further enhancing access for staff and users of the venues, the corporate network and free internet wireless networks were expanded into all dressing rooms, inside theatre spaces and the Western Foyers.

ENERGY MANAGEMENT

Sydney Opera House is committed to environmental sustainability, including energy management. The Energy Savings Action Plan continued to be implemented and a number of energy management initiatives were completed in 2010/11:

- new energy efficient pumps and an upgraded seawater cooling component have improved the air conditioning system energy consumption;
- over 500 existing exit lights around the building and step lights in the Western theatres have been replaced with low energy LED lights;
- additional movement sensors were installed and trials continued for low energy lighting throughout the theatres, foyers and patron access areas;
- an improved electricity metering and monitoring system was implemented and eight additional meters installed;

- participated in Earth Hour 2011 and its theme to go 'Beyond the Hour' by keeping lights off all night and conducting an internal energy efficiency campaign directed at education and modifying behaviours;
- a National Australian Built Environment Rating System (NABERS) audit was conducted on the Customs House tenancy, achieving a four star rating; and
- 6% GreenPower was purchased and from 1 March 2011 Origin sponsored an additional 4% GreenPower to bring the total to 10%. This will continue through to August 2012.

In addition, broader environmental highlights include:

- achieved Bronze Partner recognition status through participation in the NSW Government's Sustainability Advantage program;
- incorporated environmental sustainability training and education in staff induction programs;
- developed a framework to manage environmental risk and legal compliance;
- developed a sustainability action plan for the Vehicle Access and Pedestrian Safety project to incorporate ecologically sustainable design principles;
- appointed a temporary part-time project manager in May 2011 to assist in designing a sustainable event management system and apply the new draft international standard ISO20121 to SOH Presents events;
- completed a carbon footprint calculation of Vivid LIVE 2011;
- developed a carbon footprint measurement and analysis tool for SOH Presents events as part of the Origin partnership;
- carbon offsets were also purchased by Origin for Vivid LIVE 2011; and
- continued to implement the Water Savings Action Plan.

ELECTRICITY, GAS AND WATER USE STATISTICS

Electricity use at Sydney Opera House decreased from last year by 5% through implementing energy efficiency upgrades.

	10/11	09/10	08/09	07/08	06/07
ELECTRICITY USE (MWH)					
Sydney Opera House	17,825	18,688	17,707	18,730	19,056
Offsite leases (office & storage)	281	273	277	209	164
Total	18,106	18,961	17,984	18,939	19,220
GAS (GJ)					
Sydney Opera House	1,961	1,539	2,416	2,371	2,377
WATER (ML)					
Sydney Opera House	70	59	54	58	66

Gas figures for 2010/11 are an estimate due to a malfunctioning meter which shows a significant decrease in gas consumption that may not be correct. The 2009/10 figure is also likely incorrect due to this issue. The gas meter fault has been reported. Water use has increased due to an undetected leak in a pipe in a disused chlorine tank, contributing to significant increases in water usage. The pipe leak has been repaired and improved water metering and monitoring is scoped for implementation in 2011/12 to help identify excessive usage issues.

GOVERNMENT REPORTING

CARBON FOOTPRINT

Sydney Opera House reduced its carbon footprint by 6% on the 2009/10 measurement. The 2010/11 result is 18,851 metric tonnes of carbon dioxide equivalents and includes office paper which is an additional emissions source not counted in 2009/10. Emissions have been calculated for the full fuel cycle in accordance with Department of Climate Change and Energy Efficiency National Greenhouse Accounts (NGA) Factors July 2011 and the Environmental Protection Authority Victoria.

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

SYDNEY OPERA HOUSE GREENHOUSE GAS EMISSIONS 2009 TO 2011

SOURCE	TONNES CO ₂ EQUIVALENT	
	2010/2011	2009/2010
SCOPE 1 – DIRECT EMISSIONS		
Natural gas ¹	126	91
Fleet vehicles diesel	8	4
Refrigerants	398	398
SCOPE 2 – ELECTRICITY		
Electricity from buildings (Sydney Opera House, tenancies and offsite leases)	19,193	20,288
GreenPower ²	(1,729)	(1,205)
Net emissions from electricity	17,463	19,083
SCOPE 3 – INDIRECT EMISSIONS		
Waste ³	837	482
Office paper	19	Not counted
TOTAL	18,851	20,057

¹ Gas increase due to gas meter malfunction and therefore 2009/10 and 2010/11 figures are likely incorrect.

² 2009/10 at 6% GreenPower and 2010/11 6% July to February and 10% March to June.

³ Waste increase due to municipal solid waste not being counted in 2009/10.

Sydney Opera House also counted emissions from Vivid LIVE 2011 with a total of 1,609 metric tonnes of carbon dioxide equivalents as a result of the festival. Emission sources counted included flights, electricity, catering, waste, accommodation, natural gas, ground transport, tickets, print collateral and advertising. More information on Sydney Opera House corporate and Vivid LIVE carbon footprints will be available on the Greening the House pages on the Sydney Opera House website from September 2011.

Next year, Sydney Opera House aims to achieve a 10% reduction in electricity consumption on the 2000/01 baseline and undertake the following energy management initiatives:

- projects supported by the NSW Government's Building Retrofit Program, including a lighting controls upgrade for Central Passage, Drama Theatre and Playhouse auditoriums as well as Concert Hall and Opera Theatre foyers and toilets, and a trial of energy efficient lighting solutions in the external perimeter lights of the Sydney Opera House precinct;
- commence an energy efficient lighting upgrade in Central Passage as well as the Playhouse and Drama Theatre;

- achieve energy efficiency through the implementation of a sustainable event management system;
- improve the NABERS energy rating for Customs House tenancy; and
- conduct a NABERS energy rating for the new 71 Macquarie Street, Sydney tenancy.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

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

- establishment of new targets for Indigenous employment, work experience and apprenticeship activities as part of the first Sydney Opera House Reconciliation Action Plan;
- continued roll-out of Marker Business Excellence Project initiatives following feedback from staff from the second round online survey and focus groups conducted in 2009/10;
- continued focus and adoption of personal staff development through career coaching;
- continued delivery of the organisation Orientation program for new staff and specific role induction programs that address EEO principles and practices;
- increased focus on educating staff about prevention of bullying and harassment in the workplace via targeted workshops;
- continuation of the online performance review system, allowing all staff 24 hour access to data entry forms;
- enhancement of site safety induction for staff and external contractors through new resources to complement the program; and
- continued access for staff to pursue external professional development programs, including Master of Arts Management modules provided by the Australian Institute of Management, facilities management, first aid, contracts management and technical training.

EEO initiatives planned for 2011/12 include:

- implementation of work experience and school based apprenticeships program for Aboriginal and Torres Strait Islander students;
- increase in Aboriginal and Torres Strait Islander identified positions for recruitment drives and use of Indigenous recruitment networks;
- continued delivery of workshops targeting prevention of bullying and harassment, supported by new policy and procedures; and
- continuation and development of the Marker Business Excellence Project to further engage with staff and integrate their ideas and feedback.

TABLE A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

% of Total Staff

EEO GROUP	BENCHMARK OR TARGET	2011	2010	2009	2008
Women	50%	47%	47%	45%	48%
Aboriginal people and Torres Strait Islanders ¹	2.6%	0.5%	0.5%	0.0%	0.0%
People whose first language was not English	19%	14%	13%	12%	14%
People with a disability	N/A	3%	4%	4%	5%
People with a disability requiring work-related adjustment	1.5%	0.0%	0.0%	0.3%	0.6%

¹ Includes casual staff for 2011 and 2010 only.

TABLE B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

Distribution Index

EEO GROUP	BENCHMARK OR TARGET	2011	2010	2009	2008
Women	100	98	103	101	97
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	90	72	79	78
People with a disability	100	n/a	n/a	n/a	n/a
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Note: Staff numbers as at 30 June 2011. Information provided by the Workforce Profile Unit, Department of Premier and Cabinet. The Distribution Index is automatically calculated by the software provided by ODEOPE. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20 (denoted by n/a).

FIRE SAFETY COMPLIANCE

Responsibility for fire safety compliance rests with the Director, Building Development and Maintenance. On 7 June 2011, the building's annual Fire Safety Statement was renewed in accordance with the Environmental Planning and Assessment Regulation 2000 – Division 5, Clause 175 and 178.

In 2010/11 the program of upgrades to fire systems continued. Stage 2 of the fire hydrant and hose reel upgrade has reached 80% completion, with an expected completion date of September 2011.

GOVERNMENT INFORMATION AND PUBLIC ACCESS (GIPA)

On 1 July 2010 the NSW Government implemented the new Government Information (Public Access) Act 2009 (GIPA). The impact of GIPA on Sydney Opera House is minimal. No major issues have arisen during the year in complying with the GIPA. No applications were received during the reporting year.

INFORMATION REQUESTS	10/11	09/10	08/09	07/08
New requests	0	1	4	0
Brought forward	0	0	0	0
Total to be processed	0	0	0	0
Completed	0	1	3	0
Transferred out	0	0	0	0
Withdrawn	0	0	1	0
Total processed	0	1	3	0
Unfinished (carried forward)	0	0	0	0

STATEMENT OF AFFAIRS

FUNCTIONS AND STRUCTURE

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

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

GOVERNMENT REPORTING

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

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

The Sydney Opera House Trust has 10 members. Trustees are appointed by the Governor on the nomination of the Minister for the Arts and their three year terms are timed to start on alternate years. If otherwise qualified, Trustees are eligible for reappointment and may serve no more than three consecutive terms.

The Chief Executive of the Sydney Opera House Trust is the General Manager, who is supported by a team of five Directors. More information about the structure and functions of Sydney Opera House can be found on page 58 or website sydneyoperahouse.com.

PUBLIC PARTICIPATION IN POLICY FORMULATION

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

DOCUMENTS MADE AVAILABLE TO THE PUBLIC

Sydney Opera House is proactive about releasing information to the public and has a wide variety of information and documents available on the website sydneyoperahouse.com or by contacting the Government Relations Department. Documents available free of charge include:

- Corporate Vision and Goals
- Artistic Vision
- Sydney Opera House Annual Report
- Utzon Design Principles
- Conservation Management Plan
- The Management Plan for the Sydney Opera House
- Sydney Opera House World Heritage Nomination
- Environmental Sustainability Plan
- Reconciliation Action Plan
- Access Strategic Plan 2009/12
- Sydney Opera House Access Guide
- Sydney Opera House Theatre Access Brochure

- Sydney Opera House Policies
 - > Artworks Management
 - > Charitable Assistance
 - > Charitable Collections
 - > Child Protection
 - > Code of Conduct
 - > Commitment to Our Customers
 - > Credit Control and Debtor Management
 - > Customer Feedback
 - > Environmental Sustainability
 - > Gifts and Benefits
 - > Giving Corporate Donations
 - > Illumination of the Sails
 - > Lost Property
 - > Movement of Vehicles on Site
 - > OH&S Policy Statement
 - > OH&S Risk Management
 - > People with Disabilities and Older People
 - > Permission to Film at Sydney Opera House
 - > Privacy
 - > Procurement
 - > Protected Disclosures Reporting
 - > Smoking, Alcohol and Other Drugs
 - > Sponsorship.

To comply with the new GIPA legislation Sydney Opera House added additional information to the website this year, including:

- information on how members of the public can access information on Sydney Opera House;
- information tabled in Parliament about and on behalf of the agency;
- a Disclosure Log of information that has been released under GIPA; and
- a Register of Government Contracts (includes leases and grants over \$150,000).

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

- Events management and production
- Box Office
- Tourism
- Customer feedback
- Occupational Health and Safety
- Security
- Philanthropy and corporate partnerships
- Trust
- Industry liaison
- Property management and conservation.

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

INFORMATION ACCESS REQUESTS

If you would like access to any of the documents, apart from the free of charge documents, you will need to make a request under GIPA for access.

Requests for access to documents held by the Trust must be made by written application accompanied by a fee of \$30 and addressed to:

Right to Information Officer

Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Right to Information Officer between the hours of 10am and 4pm, Monday to Friday. Contact details are listed below.

Telephone: (02) 9250 7488

Fax: (02) 9250 7844

Email: GIPA@sydneyoperahouse.com

HERITAGE MANAGEMENT

The cultural and architectural significance of Sydney Opera House is recognised with its inclusion on the World Heritage List, National Heritage List, and State Heritage Register. As required every six years, a periodic report was prepared on Sydney Opera House's heritage management activities for inclusion in a national report on Australia's World Heritage properties. The national report will be tabled at the UNESCO World Heritage Committee meeting in June 2012. Sydney Opera House has performed well in the critical areas of maintaining the authenticity and integrity of the World Heritage values.

Work has continued throughout the year on development of the Conservation Management Plan 4th Edition, the principal guide and policy document for heritage and conservation management. This will be published once all statutory requirements have been fulfilled (p.48).

The Conservation Council is a Trust advisory committee and provides

specialist advice on issues of heritage management, conservation and preservation (p.59).

Planning and heritage approvals were secured for the Vehicle Access and Pedestrian Safety project during 2010 and construction commenced in February 2011. The new underground road and loading dock will remove heavy vehicle traffic from the Forecourt and Broadwalks, significantly enhancing the heritage values and safe operation of the site. The project is targeted for completion in 2013/14.

INDIGENOUS

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

RECONCILIATION ACTION PLAN

Sydney Opera House launched its first Reconciliation Action Plan (RAP) on 30 May 2011. The RAP builds on existing programs, such as the Message Sticks Festival and Indigenous Traineeship Program, to introduce a number of targets that aim to close the gap between Aboriginal and Torres Strait Islander people and fellow Australians. The RAP was developed in consultation with Reconciliation Australia and a range of Aboriginal and Torres Strait Islander stakeholders both within and external to the organisation. An internal RAP Working Group including Indigenous and non-Indigenous reconciliation ambassadors from all areas of the organisation has been established to implement and monitor actions.

The RAP sets actions and targets across key focus areas:

- building relationships;
- expanding and promoting artistic content;
- audience engagement and participation;
- education and employment pathways; and
- cultural awareness and protocols.

The first meeting of the RAP Working Group was held in June 2011, with work commencing on a number of initiatives. Updates against the targets set out in the RAP will be reported on in 2011/12.

MESSAGE STICKS INDIGENOUS FILM FESTIVAL 2010

The 12th Message Sticks Festival took place at the Sydney Opera House in the Playhouse, The Studio and Utzon Room.

The Indigenous Film program was curated by Darren Dale and Rachel Perkins of Blackfella Films and was presented in association with Blackfella Films and Screen Australia from 12-15 May 2011. It included feature films, documentaries and short films from Australia and the USA. The festival opened with the debut feature by filmmaker Bec Cole, *Here I Am* and included Inuit filmmaker Andrew Okpeaha MacLean's *On the Ice* as a co-presentation with the Sydney Film Festival. Other film highlights included feature documentary *Grab* by Billy Luther, the premier of the fourth installment of *Shifting Shelter* by Ivan Sen and a celebration of the 21 years of the series *Nganampa Awernekenhe*. A 'pitching' session was held for filmmakers in partnership with the Australian Film, Television and Radio School.

The festival also included a forum on Indigenous storytelling across artforms with Steven Page, Wesley Enoch, Hettie Perkins and Andrew Okpeaha MacLean, chaired by Rachel Perkins.

Film screenings were attended by over 2,500 patrons and many included question and answer sessions with directors. Additional screenings for schools were held as part of the House:Ed program.

This year, Message Sticks expanded to include two performing arts presentations: *I See* – a Babies Proms show developed by NAISDA and presented as part of the House:Ed and Kids at the House programs; and actor and singer Ursula Yovich performing her autobiographical cabaret *Magpie Blues* in The Studio over three nights.

INDIGENOUS WORK PLACEMENT PROGRAM

The Sydney Opera House Indigenous Work Placement Program developed from the 1999 Dreaming of a Better Future Conference. The program has created an avenue for young Indigenous people to enter the arts industry via a 12 month traineeship in the theatre technical fields; lighting, staging or sound. It has since evolved into a three month placement program for Indigenous graduates in any business field offered.

To date, 17 individuals have completed the traineeship program and since 2009 Sydney Opera House has endeavoured to provide graduates short term employment opportunities through a three month placement program. Challenges in continuing this program arose this year due to the lack of potential candidates as the graduates are usually approached by organisations for work placements during the undergraduate years or while still at school.

To ensure that education and employment pathways continue to be provided, in 2010/11 Sydney Opera House has focused on setting targets for an Indigenous School Based Apprenticeships Program as part of Sydney Opera House Reconciliation Action Plan. This program will be implemented in 2011/12 and will aim to engage with Year 10 Indigenous students for placements between 12 to 24 months.

'THE ACCESS STRATEGIC PLAN CONSISTS OF 48 STRATEGIES WITH THE GOAL OF INCREASING THE PARTICIPATION OF PEOPLE WITH DISABILITIES.'

GOVERNMENT REPORTING

INSURANCE

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO (which covers property, public liability and motor vehicle) and by Allianz (which covers workers' compensation). The property policy protects Sydney Opera House assets and the properties for which it holds long-term leases.

During the year Sydney Opera House had three property claims totalling \$139,900.

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

	10/11 \$	09/10 \$	08/09 \$	07/08 \$	06/07 \$
Motor vehicle	2,880	2,620	0	0	0
Property	579,600	707,890	662,440	661,490	406,700
Public liability	372,780	381,220	382,770	370,940	342,230
Workers' comp.	924,280	928,570	702,970	842,390	1,411,974
Miscellaneous	9,600	7,210	5,460	1,880	0
TOTAL COST	1,889,140	2,027,510	1,753,640	1,876,700	2,160,904
Total Employees	781	741	716	719	703
COST PER EMPLOYEE	2,419	2,736	2,449	2,610	3,074

INVESTMENT PERFORMANCE MEASURE

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

LAND TITLE HOLDINGS

SUMMARY OF LAND HOLDINGS

Ownership of Sydney Opera House and its land is vested in the Minister administering the Sydney Opera House Trust Act 1961 (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act 1961, is responsible for the operation and maintenance of Sydney Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2011 was valued at \$111,000,000.

LEGAL

The Sydney Opera House Trust By-law was remade on 1 September 2010 in accordance with the Subordinate Legislation Act 1989. The process involved internal and external consultation with stakeholders including the public, resident companies, Sydney Opera House Trust commercial partners and relevant government departments and agencies. Based on the submissions received, the Parliamentary Counsel's Office finalised the Sydney Opera House Trust By-law, which was approved by the Minister for the Arts and the Governor.

The Statute Law (Miscellaneous Provisions) Act 2010 amended the Sydney Opera House Trust Act 1961 ("the Act") commencing 9 July 2010. Section 11A (4) of the Act was amended to provide that a resolution approved under subsection (1) is, subject to the by-laws [replacing "regulations"]. Section 28 of the Act was amended to provide that a by-law has no effect unless approved by the Governor, removing the need for the Sydney

Opera House Trust to seal every by-law it makes with a common seal.

An order under the Public Sector Employment and Management Act 2002 established a new Principal Department of Trade and Investment, Regional Infrastructure and Services (DTIRIS) on 1 April 2011. Communities NSW was abolished on the same date and the Sydney Opera House Trust, along with four other NSW cultural institutions, was transferred as a division to the newly created Ministry for Tourism, Major Events, Hospitality and the Arts under DTIRIS.

MULTICULTURAL POLICIES AND SERVICES PLAN

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

The music and theatre offering included both large and small scale presentations across the venues. Amongst the highlights were:

- **GAFF AFF 17 to 24 October 2010** - Swiss performance duo Zimmermann & de Perrot created a world that revolves quite literally on a turntable. Enthralled by the minutiae of everyday life, their productions combine music, dance and circus with humour, originality and a striking visual style.
- **Roby Lakatos 16 to 18 December 2010** - equally comfortable performing classical, jazz, and his native Hungarian folk idiom, Lakatos is a musician who defies definition.
- **Afro Celt Sound System 14 to 15 May 2011** - Afro Celt Sound System came together through Simon Emmerson collaborating with James McNally, Martin Russell and Irish vocalist Iarla O'Lionaird.
- **PINA 17 April 2011** - a 3D cinematic experience by Wim Wenders dedicated to the extraordinary modern dance icon Pina Bausch, a German choreographer whose incredible imagination and vision helped expose modern dance across the globe and across multiple artistic platforms.

- ***A Gospel Celebration 25 April 2011*** – revered living legends of gospel and blues The Blind Boys of Alabama join rhythm and blues and soul icon Aaron Neville with soul-diva Mavis Staples and her band to complete a power-house line-up for a unique performance in the Concert Hall.
- ***Cafe Rebetika! 3 to 8 May 2011*** – a passionate and uplifting theatre production told against the backdrop of 1930s urban Greek slums that maps the rise of rebetika, the 'Greek blues'.
- ***Magpie Blues: Ursula Yovich 13 to 15 May 2011*** – a soulful one-woman cabaret show presented as part of the Message Sticks Festival. This moving musical account of growing up in the Northern Territory with a mother from Arnhem Land and a Serbian father features a mix of Yovich's own new songs and musical influences from her past, directed by Wesley Enoch.
- ***Random 16 to 22 May 2011*** – a one woman play by the black British writer Debbie Tucker Green. Written entirely in imperfect verse with Caribbean accent.
- ***Superbien Lighting of Sails 27 May to 5 June 2011*** – a multi-disciplined, multi-talented art and design collective from France. They became the centrepiece during the Vivid LIVE 2011 festival transforming the Sydney Opera House sails into 3D animation with their sumptuous environments of animation.
- ***Odd Future 1 to 3 June 2011*** – making their Australian debut at the Vivid LIVE festival, Odd Future are a 10-strong LA hip-hop collective of rappers, producers, filmmakers and designers led by the African-American urban artist Tyler The Creator.
- ***Sonny Rollins 2 June 2011*** – this Grammy award-winning African-American tenor saxophonist is widely recognised as one of the 20th century's most important musicians.
- ***Hypnotic Brass Ensemble 4 June 2011*** – this hip-hop driven nine-piece brass African-American band from Chicago were a highlight of the Vivid LIVE 2011 festival.
- ***Havana Rakatan 6 to 19 June 2011*** – Salsa, mambo, jazz, bolero, son, cha-cha-cha and rumba all came alive in a dazzling dance display of Cuban passion.

The Sydney Opera House dance program Spring Dance, continued to create opportunities for new and established artists:

- ***Echoa 11 to 19 July 2010*** – an electrifying performance of dance and percussion from France.
- ***Los Van Van 14 to 15 August 2010*** – the iconic and quintessential sound of Cuba ignited in the Concert Hall with their hot fusion of Cuban rhythms.
- ***Bare Soundz 29 August to 6 September 2010*** – only in his 30s, African-American Savion Glover is widely hailed as America's greatest living tap dancer.
- ***Transports Exceptionnels 6 to 13 September 2010*** – a short but moving free performance on the Forecourt, French performer Philippe Priasso took on a dance partner with a difference: a giant earthmover.
- ***Singular Sensation 13 September 2010*** – marked the welcome Australian debut of Israeli choreographer Yasmeeen Godder.
- ***Sutra 5 to 30 September 2010*** – 17 Chinese warrior monks and one extraordinary Belgian contemporary dancer-choreographer.
- ***Asphalte 20 to 26 September 2010*** – this riveting production was created with five dancers who Pierre Rigal plucked from the obscurity of the streets of Paris.

Sydney Opera House and the St James Ethics Centre presented the Festival of Dangerous Ideas:

- ***If You Want Peace Forget Justice 2 October 2010*** – discussion ranged across some of the thorniest issues and most intractable conflicts throughout the world – Ireland, Timor, Cyprus, the Middle East.
- ***Why the Religious Will Inherit the Earth 3 October 2010*** – drawing on extensive demographic research, and considering questions of multiculturalism and terrorism, Eric Kaufmann examined the implications of the decline in liberal secularism as religious conservatism rises – and what this means for the future of western modernity.
- ***No One is Above the Law 3 October 2010*** – Geoffrey Robertson mapped a vision of what for despots and war criminals around the world is the most dangerous idea of all – that no one is above the law.

- ***What We Can Learn from Terrorists 3 October 2010*** – a writer, filmmaker and occasional broadcaster, Tariq Ali drew a parallel with the current geopolitical situation and that of the Western world in the late 19th century.
- ***After The Flotilla 3 October 2010*** – prominent Australian foreign correspondent, Paul McGeough questioned whether recent events have changed control of the conflict story in the Middle East and what this could mean for Israel.

Other significant events during the year with notable multicultural content included:

- ***Ayaan Hirsi Ali 27 July 2010*** – Dutch Somali feminist, activist, writer and politician.
- ***Pavan Sukhdev Talk 3 August 2010*** – head of the UN Green Economy Initiative, Sukhdev explained why saving nature saves money, and what Australia needs to do to balance the environmental books.
- ***When His Watch Stopped 20 to 28 August 2010*** – presented as part of Kids at the House program, this program was performed by Korea's world-renowned Sadari Theatre Company.
- ***David Suzuki Talk 24 October 2010*** – Canadian-born Japanese Suzuki is one of the world's leading authorities on climate change, sustainability, and clean energy, and talked about his book *The Legacy*.

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

Next year Sydney Opera House will continue to:

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

GOVERNMENT REPORTING

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

Restructure of the OH&S department resulted in a dedicated multi-disciplinary Safety Team, reporting to the Director Venue Partners and Safety. Previously a de-centralised function had seen safety specialists based in four portfolios.

As a result of the new safety structure, initiatives and strategies can be divided into three groupings:

WORKPLACE HEALTH AND SAFETY

A key objective of the Sydney Opera House Safety Strategy is to improve prevention of occupational injury and disease and to reduce the frequency and severity of risks to people's health and safety. This year highlights include:

- upgrade of the online incident and hazard reporting system, resulting in an integrated online corrective action system;
- upgrade of OH&S performance reporting to the Sydney Opera House executive and the Trust;
- new procedures for OH&S Risk Management, Manual Handling Procedures and Guidelines, and Incident Reporting and Investigation Procedures;
- roll-out of numerous manual handling initiatives, including 37 staff attending manual handling training, engagement of a leading Australian ergonomist David Capel to provide technical advice concerning a number of hazardous manual tasks and the finalisation of plans and approval of redesign of a work area in the Opera Theatre that has been linked to a number of muscular-skeletal injuries;
- introduction of new height safety installations and equipment in Opera and Drama Theatres;
- introduction of a system to capture safety risk reduction suggestions for theatre and events workers. These suggestions are now documented and followed up;
- development of Induction Booklets to complement Sydney Opera House Site Safety Inductions and are now distributed to all new workers at

Sydney Opera House. A separate induction flyer has been developed for performers; and

- focus during Safety Week 2010 on promoting workplace safety inspections and safety in the theatre environment. Fun activities including a Safety Week BBQ and Quiz were very popular.

Safety obligations and compliance are shared by Sydney Opera House with commercial partners, contractors and resident companies. Safety highlights in this area include:

- a Shared Safety Responsibilities Workshop held with Sydney Opera House and Opera Australia supervisors;
- new resident company contracts to strengthen OH&S expectations;
- internal audits of four contractor OH&S Management systems (United, State Auto, Clean Event, and Hastie) were undertaken; and
- 16 managers from resident companies and commercial partners attended the on-site national harmonisation OH&S legislation briefing.

In 2010/11 the number of Incident Reports that were staff related decreased from 282 to 245. The number of new workers' compensation claims lodged decreased from 48 to 42, this being the lowest figure in the last six years.

REDUCING THE IMPACT OF INJURY

The Health Centre onsite is staffed by registered Occupational Health Nurses seven days a week and provides a professional first aid service for Sydney Opera House staff, resident and visiting company members, patrons and visitors. This year, nurses provided first aid to 860 ill or injured patrons, visitors and workers. Of the 8.2 million visitors to Sydney Opera House annually, 177 injuries and 256 illnesses were attended to by the Health Centre this year.

In 2010/11 the internal Pre-Employment Health Assessment methodology was reviewed. Independent review results were positive, with minor recommendations for improvement provided. A bi-annual review of the Injury Management Policy and Return to Work Program occurred.

HEALTH PROMOTION AND WELLBEING

Health promotion and wellbeing strategies support an engaged, motivated and healthy workforce. The following initiatives are highlighted for 2010/11:

- 186 immunisations were administered this year in the annual Influenza Vaccination and Awareness program, a slight increase from 180 immunisations in 2009/10;
- Sydney Opera House continued to offer complimentary Yoga and Pilates classes four days per week to staff; and
- targeted health promotions included Heart Week, Diabetes Awareness and Mental Health.

AUDIT

A follow up internal audit was undertaken by Deloitte Touche Tohmatsu in April 2011. Deloitte identified that of the original 19 management actions, a small number remain partially open, relating to four OHSIM Improvement Standards.

The audit assessment generated six recommendations for improvement, replacing previous recommendations from the 2009 report. There were no additional recommendations arising from the requirements of OHSIM Improvement Standards 2 and 4, which were also included as a component of this assessment. Audit issues remaining open relate to the following OHSIM Improvement Standards, all of which have a low residual risk rating.

- Planning Processes (rec. 1).
- Consultation (rec. 2).
- Information, Instruction and Training (rec. 3, 4 and 5).
- Incident Reporting, Investigation and Review (rec. 6).

INCIDENT REPORTS (STAFF RELATED) 2006 TO 2011



YEAR	INCIDENT REPORTS (STAFF RELATED)
10/11	245
09/10	282
08/09	221
07/08	229
06/07	252
05/06	253

NEW WORKERS' COMPENSATION CASES LODGED 2006 TO 2011*

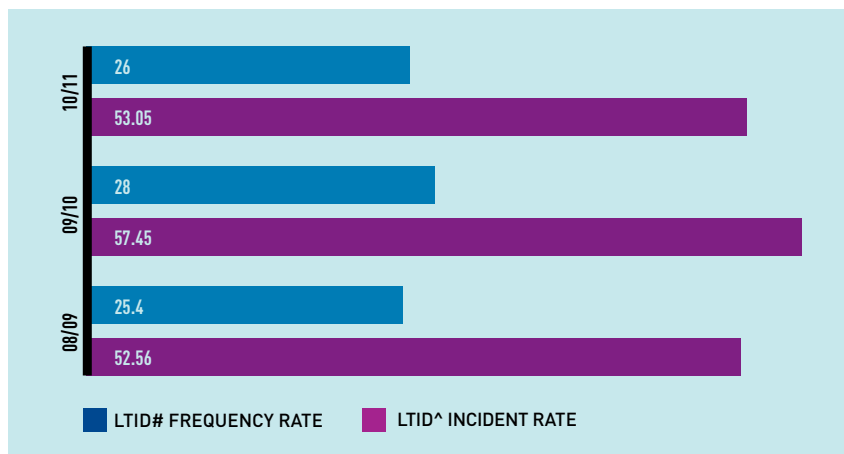


YEAR	NEW WORKERS' COMPENSATION CASES LODGED*
10/11	42
09/10	48
08/09	44
07/08	45
06/07	46
05/06	57

* Includes all workers' compensation cases including provisional liability (including no cost claims).

A new set of quarterly benchmarking and reporting measures have been implemented around Lost Time Injury Disease (LTID) rates to better reflect work related lost time injuries.

LOST TIME INJURY DISEASE INCIDENT AND FREQUENCY RATES 2008 TO 2011



YEAR	LTID^ INCIDENT RATE	LTID# FREQUENCY RATE
10/11	52.56	25.4
09/10	57.45	28
08/09	53.05	26

^ Lost Time Injury Disease (LTID) Incident Rate is the number of work related lost time injuries (1 day or more) per 1,000 employees.

LTID Frequency Rate is the number of work related lost time injuries (1 day or more) per million hours worked.

OVERSEAS TRAVEL

Sydney Opera House staff undertake interstate and overseas travel for business reasons including sourcing performing arts product, touring programs and representing Sydney Opera House at key industry forums. Overseas travel approved by the Chief Executive Officer, Sport Recreation and Communities and undertaken during the reporting year is listed below:

NAME	COUNTRY	DATES	PURPOSE
Rachel Healy Director, Performing Arts	Europe & UK	2–12 July 2010	To progress proposal from Montreux Jazz Festival to establish affiliated festival with Sydney Opera House and visit aligned performing arts centres.
	Japan	14–19 Sep 2010	To attend the Association of Asian Pacific Performing Arts Centres.
Richard Evans Chief Executive Officer	New Zealand	14–16 July 2010	To attend OZPAC (Australasian Performing Arts Centres) CEO's twice yearly meeting.
	Japan	14–18 Sep 2010	To attend the Association of Asian Pacific Performing Arts Centres.
	USA & France	31 Oct–8 Nov 2010	To attend residential course for arts/non-profit CEO's at University of Michigan Ross Business School and attend Forum d'Avignon.
	USA	28 April–4 May 2011	To attend Performing Arts Centres Consortium Spring conference.
	Singapore	31 May–4 June 2011	To accept invitation to deliver the keynote speech at the LIVE 2011 conference.
	Beijing, China	21–24 June 2011	To accept invitation to speak at the 2011 World Theatre Summit at the National Centre for the Performing Arts.
Ken McSwain Business Solutions Manager	USA	3–26 Aug 2010	To participate in Tessitura Learning and Community Conference.
Peter Nelson Business Analyst	USA	6–15 Aug 2010	To participate in Tessitura Learning and Community Conference.
Lyndsey Long Online Marketing Manager	USA	8–13 Aug 2010	To participate in Tessitura Learning and Community Conference.
Claire Spencer Financial Controller	USA	8–12 Aug 2010	To attend Tessitura Conference and Tessitura Network Board Meeting.
Virginia Hyam Head of Contemporary Culture	UK	21–31 Aug 2010	To attend a series of productions at the Edinburgh Fringe Festival to be considered for programming.
	USA & Malaysia	5–20 Nov 2010	To meet with agents in New York and Kuala Lumpur as part of programming planning for 2011.
Naomi Martin Manager, Sustainability and Energy	UK	13–15 Sep 2010	To attend the One Day Plasa Show workshop presentations on sustainability.
Bob Moffat Manager, Facilities	New Zealand	7–8 Oct 2010	To attend the OzPAC Facilities Management Group meeting.
Greg McTaggart Director, Building Development and Maintenance	New Zealand	7–8 Oct 2010	To attend the OzPAC Facilities Management Group meeting.
	Dubai, UAE	15–20 May 2011	To speak at World Facilities Management Conference.

NAME	COUNTRY	DATES	PURPOSE
Wendy Martin Head of Theatre and Dance	Europe, China & USA	19 Oct–11 Nov 2010	To attend theatre performances in Europe and USA under consideration for programming planning and to accept invitation from China's Ministry of Culture to be part of official delegation of Australian arts leaders' tour of China.
Sarah Duthie Sales Account Manager	Canada & USA	1–17 Nov 2010	To attend Tourism NSW Best of Australia North America trade events.
Derrin Brown Production Manager	Indonesia	21–23 Nov 2010	To attend Javanese Opera performance to study the technical requirements for the production being presented at Sydney Opera House on 18 December 2010.
Bridgette Van Leuven Head of Education and Performances for Young People	Bologna, Italy & London, U.K.	1–9 March 2011	To attend Visioni di futuro festival in Bologna, Italy and meet with producers of family programs at Barbican Centre and Southbank Centre in London.
	UK, Denmark & Sweden	7–30 May 2011	To attend annual Imagine festival of performing arts for children and young people in Edinburgh to 15 May. Attend annual ASSITEJ (International Association of Theatre for Young People and Children) Congress and Performing Arts Festival in Copenhagen and Malmö.
Jonathan Bielski Executive Producer	Auckland, New Zealand	14–19 March 2011	To attend the International Producers Showcase hosted by Creative New Zealand and meet with New Zealand based performing arts organisations.
Ben Marshall Producer	UK, France, Holland, Belgium & USA	30 April–17 May 2011	To attend performances at Brighton Festival in the UK and MusicNOW in Cincinnati and meet with key overseas based artists, agents, managers and arts organisation programmers.

PRIVACY MANAGEMENT

The Sydney Opera House Privacy Management Plan includes:

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

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

Privacy Contact Officer

Sydney Opera House, GPO Box 4274, SYDNEY NSW 2001

Telephone: (02) 9250 7111

Email: privacy@sydneyoperahouse.com

There were no privacy reviews conducted and no formal privacy complaints were received during the year. A number of customers chose to opt out of receiving direct marketing material from Sydney Opera House.

RISK MANAGEMENT

AUDITS

(also refer [Governance page 58](#)).

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

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems for the 2010/11 period. The objective of the audits was to evaluate the design and operating effectiveness of internal controls established and to make recommendations for improvement. The following audits occurred as part of the 2010/11 Internal Audit Plan for Sydney Opera House.

- **[Newslink Occupation Agreement, August 2010](#)** – evaluation of the management of the Occupation Agreement – Shops BOF1 and LCO5, Sydney Opera House with Newslink Pty Ltd. Part of the audit assessment included accuracy of payments made to Sydney Opera House by Newslink under the Agreement. The scope took in transactions during the period 1 October 2009 to 30 June 2010. Four audit issues were identified with 10 associated recommendations. All recommendations are being actioned in accordance with target completion dates.
- **[Human Resources Management, November 2010](#)** – evaluation of selected procedures associated with human resources management. The scope took in transactions during the period 1 July 2009 and 5 September 2010 and covered rostering, employee leave and higher duties and overtime. Four audit issues were identified with six associated recommendations. All recommendations were implemented, closing off all issues raised.
- **[Payroll Management, January 2011](#)** – evaluation of selected procedures associated with payroll management. The scope was limited to transactions during the period 1 July 2009 to 24 October 2010 and covered key controls in the areas of commencement of new employees, termination of new employees, payroll Masterfile changes, payroll related General Ledger Reconciliations and payroll processing

GOVERNMENT REPORTING

and disbursement. Two audit issues were identified with three associated recommendations. All recommendations were implemented, closing off all issues raised.

- **Vehicle Access and Pedestrian Safety (VAPS) project Management, April 2011** – evaluation of the management of the VAPS project. The scope took in transactions during the period 1 July 2010 to 13 March 2011 and covered project planning, project scheduling and project monitoring and reporting. Three minor areas for improvement were identified with four associated recommendations. All recommendations have been actioned and will be closed off by the agreed dates.

INTERNAL AUDIT AND RISK MANAGEMENT STATEMENT FOR THE 2010/11 FINANCIAL YEAR FOR THE SYDNEY OPERA HOUSE

The Sydney Opera House Trust is of the opinion that Sydney Opera House has internal audit and risk management processes in place that are, in all material respects, compliant with the core requirements set out in Treasury Circular NSW TC 09/08 Internal Audit and Risk Management Policy.

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

- Catherine Brenner – Chair (Term: 13 May 2009 – Present, Chair 1 January 2010 – Present)
- Kim Williams – Member (Term: 1 January 2005 – Present)
- Sue Natrass – Member (Term: 1 January 2007 – Present)
- Renata Kaldor – Member (Term: 7 July 2010 – Present)

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

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

Kim Williams AM
Chairman, Sydney Opera House Trust
21 September 2011

BUSINESS CONTINUITY

This year all business streams were engaged to obtain a better understanding of critical business functions. Utilising a variety of new disruption scenarios the process has begun building resilience into the supply chain for all functions that are time critical. This includes safety, ticketing and event production. Key staff have been identified that will form strategic, tactical and operational teams and exercises designed to embed the business continuity processes to be implemented.

Sydney Opera House is committed to the safety of guests and staff. Engagement with wardens has occurred across the business with hands on training that includes use of the fire extinguishers and the Emergency Warning Information System. Training has also focused on communication and leadership during an emergency to reduce confusion and ensure a safe evacuation.

SENIOR EXECUTIVE SERVICE

There are four senior executive service positions at Sydney Opera House. Two positions are filled by women.

SES LEVEL	10/11	09/10	08/09
2	-	2 (2 female)	2 (2 female [*])
3	2 (2 female)	2 (2 female)	4 (3 female [*])
4	1	2 (1 female)	1 (1 female)
6 [^]	1	1	1

^{*} Includes maternity leave coverage of two positions.

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

As at 30 June 2011 the Chief Executive of Sydney Opera House was Richard Evans.

PERFORMANCE STATEMENT

Richard Evans
Chief Executive Officer, SES Level 6
Appointment at Level 6 commenced on 29 January 2008
Total remuneration package: \$332,239pa

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

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 7 July 2010. Key activities and achievements are outlined in this report.

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

WAGE AND SALARY MOVEMENTS

A 4% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002 effective from the first pay period commencing on and after 1 July 2010.

A 3.4% increase was granted to staff covered by the Sydney Opera House Enterprise Agreement 2010 effective from the first pay period commencing on and after 1 July 2010.

A 4% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2010 as per the Statutory and Other Offices Remuneration Act 1975.

WASTE AND RECYCLING MANAGEMENT

Sydney Opera House has been working to reduce waste and improve waste and recycling management. Initiatives implemented in 2010/11 include:

- battery and e-waste recycling including cables, mobile phones and other small e-waste items;
- polystyrene compacting and recycling;
- continued donation of unwanted large goods to Reverse Garbage for re-use;
- continued recycling of old banners into bags for use as prizes and give-aways at Greening the House events; and
- a prototype recycling bin was trialled in the Western Foyers. Although this was deemed not suitable and a new bin system is being designed as a result.

MONITORING AND REPORTING

A waste audit was undertaken over a 24 hour period in December 2010 which identified that 45% of the precinct's waste is being recycled; however this 24 hour period was not representative of an average day. The data collected by Cleanevent (cleaning and waste contractor) on a daily basis and reported monthly provides a more accurate reflection of recycling outcomes. Through the introduction of new recycling streams a 2% increase in recycling has been achieved.

YEAR	2010/11		2009/10	
STREAM	TONNES	PERCENTAGE	TONNES	PERCENTAGE
Recycling	238	27%	212	25%
General waste	637	73%	627	75%
TOTAL	875	100%	839	100%

Next year, Sydney Opera House proposes to:

- introduce co-mingled recycling in all areas including foyers and the Forecourt;
- investigate further options for food recycling;
- improve recycling control and accuracy of monthly reporting provided by the waste and cleaning contractor; and
- continue to improve communication with commercial partners and develop signage to increase recycling outcomes and reduce co-mingled recycling contamination.

'WE WILL STRIVE TO ENSURE THAT VISITING SYDNEY OPERA HOUSE IS A VIBRANT, COMPELLING AND MEMORABLE EXPERIENCE FOR ALL.'

PERFORMANCE LIST

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
DANCE						
Bangarra Dance Theatre						
Of earth & sky	34	16,090	-			
Bjelke-Petersen School of Physical Culture						
National Seniors Final 2010	1	2,680	-			
Sydney Eisteddfod						
Sydney Eisteddfod	4	3,106	-			
Sydney Opera House						
Dance on Film						
- Footloose	1	900	-			
- Happy Feet	1	900	-			
- The Red Shoes	1	250	-			
Echoa	10	3,682	10			
Faker	6	790	-			
Havana Rakatan	14	14,354	-			
In Glass	6	1,230	-			
Pierre Rigal - Ashphalte	6	1,808	-			
Political Mother	5	1,926	-			
Savion Glover - Bare Soundz	6	2,814	-			
Screen Live - Pina	1	1,309	-			
Singular Sensation	5	662	-			
Sutra	4	4,776	-			
Transports Exceptionnels	7	5,800	-			
Wrong Skin	12	3,815	-			
The Australian Ballet						
British Liaisons	22	24,482	-			
Dancing Athletes Education programme	1	1,340	-			
Edge of Night	20	25,769	-			
Introduction to the Ballet: After the Rain	1	1,050	-			
Madame Butterfly	22	31,590	-			
Saturdays at Five	4	251	-			
The Nutcracker	23	33,014	-			
The McDonald College						
An Evening of Classical Ballet	1	1,328	-			
DANCE TOTAL				218	185,716	10
MUSIC						
Andrew McKinnon Concert Presentations						
Johann Strauss Ensemble	1	1,019	-			
Aria Awards						
ARIA Awards	1	5,484	-			
Arrebato Ensemble						
Arrebato Ensemble	1	320	-			
Artist Network Australia						
John Williamson with the Sydney Symphony Orchestra Celebrating 40 Years	2	2,727	-			
Asquith Girls High School						
Arts North Primary Choral Festival	1	1,941	-			
ATA Allstar Artists						
A Night in Budapest & Vienna	4	610	-			
Ausfeng Event Productions						
Chinese Folk Orchestra Concert	2	4,640	-			
Australian Chamber Orchestra						
Barefoot Fiddler	1	1,678	-			
Glittering Frost	1	1,649	-			
Kreutzer Sonata	1	1,745	-			
Listen to This - The Rest is Noise	1	1,573	-			
Teddy Tahu Rhodes	1	1,492	-			
Viennese Masters	1	1,874	-			
Australian Chinese Performing Arts Association						
Four Chinese Classical Tales	1	2,130	-			

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
Australian Girls Choir				Suzuki Talent Education Association of Australia			
Australian Girls Choir	2	3,357	-	Suzuki Piano Recitals	15	1,327	-
Australian Singing Competition				Suzuki Talent Graduation Concert	1	1,378	-
Australian Singing Competition	1	684	-	Sydney Festival (with Sydney Opera House)			
Australian Youth Orchestra				Sufjan Stevens	2	4,317	-
Australian Youth Orchestra	1	2,203	-	Sydney Omega Ensemble			
Baraka Sana				Sextets in the City	1	89	-
Vishwa Mohan Bhatt	2	345	-	Sydney Omega Ensemble - Take Two	1	147	-
Chugg Entertainment				Top of the Pops	1	194	-
Rufus Wainwright	1	2,049	-	Sydney Opera House			
Cionisis				12 Cellists	1	2,139	-
Mario Panteliadis	1	559	-	2Many DJs Presents	1	800	-
Flinders Quartet				A Gospel Celebration	2	4,533	-
Flinders Quartet	1	121	-	Afro Celt Sound System	1	1,127	-
Gondwana Choirs				Amanda Palmer Goes Down Under	1	1,649	-
Voices of Celebration	1	1,998	-	Architecture in Helsinki	1	1,377	-
Harmony International				Bat For Lashes	3	4,612	-
Harmony Festival	1	210	-	Belle & Sebastian	1	2,272	-
International Music Concepts				Berlin Philharmonic Orchestra	4	10,469	-
The Church - 30th Anniversary Concert	1	2,095	-	Blonde Redhead	1	1,004	-
Kambala				Cafe Rebetika!	6	2,373	-
Kambala Music Festival	1	2,200	-	Cat Power	1	2,252	-
Kinder Music				Cecilia Bartoli	2	3,989	-
Beyond The Seas	1	130	-	Chris Cunningham	2	2,546	-
Kiriaki Koubaroulis				Club Kooky Presents	1	919	-
Kyriakos Kalaitzidis	1	200	-	CocoRosie	1	1,896	-
Koenner, Sattelmanier, Bensmann & Kehling GbR				Cut Copy	1	1,669	-
Köln Chamber Orchestra	1	821	-	Dee Dee Bridgewater	1	1,629	-
La Parrillada Productions				Dom	1	390	-
Eva Ayllon - A Dream Come True	1	1,258	-	House Cabaret			
Live Nation Australia				- Clare Bowditch	3	893	-
Sting Symphonicity Tour	4	13,626	-	- Dick and Christa Hughes	2	699	-
Michael Coppel Presents				- Elana Stone and Friends	1	349	-
Chick Corea - Return To Forever	1	1,981	-	- He Drank Too Many Cigarettes	2	608	-
Gotan Project	1	2,036	-	- Perry Keys and Friends	2	514	-
Herbie Hancock	2	3,585	-	- Saligia (Tim Rogers)	4	826	-
Simply Red Farewell	2	6,898	-	- Steve Ross Sings	3	590	-
MLC School				Hypnotic Brass Ensemble	1	1,406	-
MLC School Concert	1	2,200	-	I See	34	4,682	34
Music Council of Australia				I Wanna be a Mermaid	33	6,312	33
Freedman Jazz	1	301	-	Jack De Johnette Film Project	1	1,348	-
NSW Department of Education & Training				Katie Noonan - Sumptuous	1	1,214	-
Primary Choral Festival	5	9,422	-	Kurt Elling	1	1,376	-
NSW Dept of Education - Granville				La Van Van	1	1,455	-
Our Spectacular	1	2,600	-	Lah-Lah's Big Live Band	5	5,094	5
Office of the Board of Studies				Late Night Lounge	7	2,258	-
Encore	2	5,263	-	Mad Racket Presents	1	800	-
Encore Awards	1	700	-	Maggie Blues	3	648	-
Opera Australia				Martha Wainwright	1	2,210	-
New Year's Eve Gala	1	2,486	-	Modular Presents Leave Them			
Opera Australia's Great Christmas Caper	6	7,696	-	All Behind Club Night	1	800	-
Queensland Flood Benefit Concert	1	1,493	-	Music Book	24	6,143	24
Singing for Love	1	1,417	-	Music For Tutus	45	9,290	45
Regional Arts Western Sydney				Odd Future	3	1,798	-
Pulse - Western Sydney Music Festival	1	1,931	-	Roby Laktos	1	1,663	-
Ryde District Schools				Sneaky Sundays Presents	1	309	-
Ryde Schools Music Festival	1	2,100	-	Sonny Rolins	1	1,926	-
Seed Production				Spiritualized: Ladies and Gentlemen			
YouTube Symphony Orchestra	5	2,514	-	We Are Floating in Space	2	2,747	-
YouTube Symphony Orchestra Grand Finale	1	1,625	-	Tame Impala	1	1,408	-
Sophie Serafino Management				The Avalanches DJs Present	1	777	-
Sophie Serafino	1	180	-	The Axis of Awesome	5	1,468	-
Spiritworks				The Crystal Ark	1	330	-
Let It Be	4	8,224	-	The Cure	2	4,214	-
St Sava Serbian Orthodox College				The Three Kings	33	8,456	33
Raise the Roof	1	188	-	The Ultimate Rock and Roll Jam Session	14	4,652	-
Staton Music School				The Ziggy Stardust meets			
Tapestries	1	122	-	Tiny Tim Songbook	4	839	-
				Unkle	1	2,267	-

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
Utzon Music Series			
- Aria Co	1	130	-
- Brodsky Quartet	1	200	-
- Ironwood	1	116	-
- Marshal McGuire and Karin Schaupp	1	209	-
- Marshall McGuire & Friends	1	196	-
- Orava Quartet & Stephen King	1	200	-
- Strelitzia Trio	1	200	-
- Thomas Ades	1	165	-
- Young Performer of the Year	1	139	-
WU LYF	2	811	-
Yo Gabba Gabba!	6	10,619	-
Sydney Opera House (with Australian Pops Orchestra)			
Not New Year's Eve	3	6,525	-
Sydney Opera House (with Chugg Entertainment)			
Jimmy Buffett & The Coral Reefer Band	2	4,546	-
Sydney Philharmonia			
A Christmas Celebration	1	1,216	-
Berlioz Te Deum	2	3,356	-
It's all about Rhythm	2	2,961	-
Messiah	3	5,049	-
Missa Solemnis	1	1,490	-
St John Passion	1	1,983	-
Sydney Region Music Festival			
Sydney Region Music Festival	1	2,301	-
Sydney Symphony			
Arabian Nights	4	9,440	-
Bartok's Concerto: Symphonic Spotlight	3	5,880	-
Beethoven 5: Fate Knocks	4	9,781	-
Best of Bernstein	2	4,280	-
Distant Worlds: Music from Final Fantasy	2	4,435	-
Divine Dances	2	4,196	-
Edo conducts Beethoven: The Voice of Ecstasy	3	6,525	-
George Benson with the Sydney Symphony	3	7,729	-
Gilbert and Sullivan	2	3,267	-
James Morrison - Trumpet Blast	2	4,891	-
James Morrison at the Movies	2	4,129	-
Kenny Rogers and the SSO	2	5,192	-
Lang Lang in Recital	1	2,601	-
Lang Lang plays Rachmaninoff	2	5,229	-
Lang Lang plays Tchaikovsky	1	2,609	-
Lang Lang Public Masterclass	1	1,400	-
Last Night of the Proms	2	5,028	-
Lovers and Enigmas	1	2,263	-
Mahler 10: Love and Death	2	4,369	-
Mahler 3: Joyful Summer Voices	3	7,286	-
Mahler 4: Celestial Visions	3	7,232	-
Mahler 6: Hammerblow of Fate	3	6,544	-
Mahler 7: Night Music	3	6,533	-
Mahler 9: Another World	3	6,109	-
Midori Plays Classics	2	3,907	-
Mozart and Haydn - Tea and Symphony	1	2,053	-
Passions of the Soul	4	9,268	-
Peer Gynt: Ashkenazy Conducts	3	6,801	-
Pictures at an Exhibition: An Artist's Inspiration	1	2,088	-
Rachmaninoff's 2nd Piano Concerto	4	9,076	-
Rhapsody in Blue	2	5,140	-
Romantic Rapture	3	6,503	-
Russian Rococo - Tea & Symphony	1	2,352	-
Showstoppers (Best of Broadway)	2	3,737	-
Sibelius 2: Into the Light	1	1,972	-
Sydney Symphony Europe Tour			
Farewell Performance	1	2,124	-
Tchaikovsky Spectacular	3	7,662	-
Tchaikovsky's First Piano Concerto	3	6,579	-
Tea and Symphony	1	2,061	-
The Fellowship of the Ring	3	6,050	-

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
The Last Romantic: Rachmaninoff's 3rd Piano Concerto	4	9,203	-
Tim Minchin vs the Sydney Symphony	4	10,261	-
Trumpets will Sound	1	1,899	-
Two Great Symphonists	2	4,671	-
Uncompromising Masterpieces	3	6,609	-
The Australian Music Prize			
Australian Music Prize	1	200	-
The Harbour Agency Sydney			
David Campbell: The Broadway Show	1	2,132	-
Tim Woods Entertainment			
Looking Through a Glass Onion	14	4,676	-
Sir James Galway	1	1,735	-
Tinalley String Quartet			
Tinalley String Quartet	1	163	-
United World Concert Tours			
Sydney Youth Musicale	1	1,800	-
United World concert	1	1,100	-
Wayang Orang Indonesia Pusaka			
Ade 'Wonder' Irawan	1	190	-
World Projects South Pacific			
Australian International Music Festival	2	1,019	-
XYZ Networks			
Max Sessions with Marcia Hines	1	250	-
MUSIC TOTAL	542	555,807	174
OPERA			
Australian Opera Auditions Committee			
Highlights of Opera	1	863	-
Opera Australia			
A Little Night Music	10	12,338	-
Carmen	23	32,511	-
Dame Joan Sutherland Memorial Service	1	2,154	-
Der Rosenkavalier	9	9,165	-
La fanciulla del West	9	9,282	-
Great Opera Hits	3	1,165	-
La sonnambula	10	10,682	-
Madame Butterfly	17	23,479	-
Partenope	7	7,292	-
Rigoletto	15	15,921	-
Sunday Concert	8	3,630	-
The Barber of Seville	18	19,182	-
The Marriage of Figaro	22	24,479	-
The Pirates of Penzance	29	34,725	-
Optus			
Wayang Orang	1	2,000	-
Sydney Eisteddfod			
Operatic Aria Finals	1	249	-
Sydney Festival			
Giacomo Variations	4	8,420	-
OPERA TOTAL	188	217,537	-
THEATRE			
A-List Entertainment			
Fiona O'Loughlin	2	702	-
Kitty Flanagan	7	2,726	-
Raymond Crowe	5	1,449	-
Australian Broadcasting Corporation - ABC TV			
Festival of Dangerous Ideas - Q & A			
Live from Sydney Opera House	1	210	-
Bell Shakespeare Company			
Faustus*	1	380	-
Just Macbeth*	37	12,962	-
Much Ado About Nothing	40	18,427	-
Twelfth Night	38	13,015	-

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
Duet Entertainment				- Spirited Away	1	187	-
Billy Connolly	6	12,729	-	- The Arrival	1	381	-
Fairfax Media				- Tokyo Express	1	249	-
Rene Redzepi Talk	1	1,388	-	Hansel & Gretel	11	1,094	11
Kay & McLean Productions				House Cabaret			
Haunted	21	3,635	-	- Eddie Perfect: Songs from the Middle	1	297	-
Waiting for Godot	8	4,256	-	- I'm Every Woman	6	1,927	-
Live Performance Australia				Le Grand Cirque - Adrenalin	19	34,842	-
Helpmann Awards	1	1,314	-	Little Big Shots	14	3,158	14
Lunchbox Theatrical Productions				Love Loss and What I Wore	54	19,104	-
Rick Stein's Food Odyssey: Live on Stage	1	1,996	-	Me and My Shadow	22	6,044	22
Nataraj Cultural Centre				Message Sticks Indigenous Film Festival	12	3,031	4
Spirit of India	1	273	-	Moth	8	1,128	8
National Rugby League Limited				Nearly Lear	8	680	8
The Footy Show	1	5,348	-	Panic	7	1,268	-
Pacific Bluewater Equity				Random	8	1,054	8
Mel Miller's Big Fat Comedy Show	1	279	-	Saltbush - Children's Cheering Carpet	20	2,369	20
Royal Thai Consulate-General				Sammy J and Randy - Ricketts Lane	8	1,439	-
Joe Louis - Live in Sydney	2	500	-	Screen Live			
Sydney Festival (with Sydney Opera House)				- Brilliant Journeys	1	151	-
Super Night Shot	6	1,462	-	- Phillip Johnson: The George Melies Project	1	245	-
Sydney Opera House				- The Water Magician	1	371	-
Briefs	10	2,837	-	- Wizard of Oz	1	249	-
Charlie & Lola's Best Bestest Play	77	24,740	77	Soap	32	17,053	-
Drag XXXmas	4	1,387	-	SOH Talks			
Festival of Dangerous Ideas				- Armistead Maupin	1	1,050	-
- Alan Dershowitz & Geoffrey Robertson: The sins of the fathers	1	2,232	-	- Ayaan Hirsi Ali	1	333	-
- Andrew Leigh: Canberra is the best city in Australia	1	172	-	- David Suzuki	1	2,137	-
- Anne Manne: Are children worth it?	1	459	-	- Israel & Palestine in the New Middle East	1	367	-
- Christian Lander: Stuff White People Like	1	1,433	-	- Joseph Stiglitz	1	322	-
- Clive Hamilton: We are all climate change deniers	1	308	-	- Joss Whedan	1	2,143	-
- Cordelia Fine: Delusions of gender	1	321	-	- Matt Ridley: The Rational Optimist	1	179	-
- David Marr: Art does not make us better people	1	370	-	- Pavan Sukhdev	1	392	-
- Eric Kauffman: Why the religious will inherit the earth	1	584	-	- Stephen Fry	2	5,382	-
- Geoffrey Robertson: No-one is above the law	1	392	-	- Terry Pratchett	1	2,700	-
- Good ideas = Bad politics	1	392	-	Songs From Above"	2	78	2
- Hugh Mackay: The pursuit of happiness is making us miserable	1	525	-	The Animals and the Children Took to the Streets (1927)	14	2,101	-
- IQ2 Debate: If you want peace forget justice	1	928	-	The Man in Black	2	4,296	-
- John Quiggin: Zombie economics	1	303	-	The Man Who Planted Trees	18	2,857	18
- Jon Keane: Fossil fuels are bad for democracy	1	206	-	The Shape of a Girl'	1	64	1
- Lenore Skenazy: Is freedom too dangerous for kids?	1	647	-	The Wau Wau Sisters	8	2,111	-
- Marcus Westbury: What's so special about Opera?	1	117	-	Ursula Martinez - My Stories Your Email	7	1,405	-
- P.W. Singer: Wired for war	1	532	-	When His Watch Stopped	6	1,248	6
- Paul McGeough: After the flotilla: controlling the narrative in Israel and Palestine	1	763	-	Sydney Opera House			
- Rebecca Huntly: Australian husbands are the worst in the world	1	199	-	(with Melbourne Comedy Festival)			
- Right is the new left	1	389	-	Nina Conti	13	3,768	-
- Ross Gittens: Curing Affluenza	1	392	-	Sydney Opera House (with Token Events)			
- Soapbox	1	96	-	Josh Thomas	13	4,740	-
- Steve Biddulph: Are all men fakes?	1	320	-	Sydney Peace Foundation			
- Tariq Ali: What we can learn from terrorists	1	1,268	-	Sydney Peace Prize Lecture	1	1,292	-
- World Cafe	1	178	-	Sydney Theatre Company			
GAFF AFF	6	1,302	-	In The Next Room, or the vibrator play	59	27,243	-
GRAPHIC				Our Town	50	23,266	-
- Discussion Panel: Focus on Fantagraphics	1	279	-	Terminus	32	12,343	-
- Akira with Regurgitator	1	1,365	-	The Grenade	42	17,334	-
- An Evening with Kevin Smith	2	3,114	-	Sydney Writers' Festival			
- Australian Animation	1	201	-	An Evening with Ingrid Betancourt	1	1,119	-
- Discussion Panel: Story Boarding for Film	1	177	-	Tim Woods Entertainment			
- Discussion Panel: The Evolution of an Idea	1	335	-	Fiona O'Loughlin	3	823	-
- Fear(s) of the Dark	1	121	-	One Man Lord of the Rings	12	3,524	-
- Marvel Then and Now	1	256	-	That Was the Year That Was	2	1,845	-
- Neil Gaimen: The Truth is a Cave in the Black Mountain	1	2,095	-	Vibe Australia			
				The Deadly Awards	1	1,896	-
				THEATRE TOTAL	847	359,465	199
				GRAND TOTAL	1,795	1,318,525	383
				<i>*Balance of season in FY10</i>			
				<i>**Balance of season in FY12</i>			

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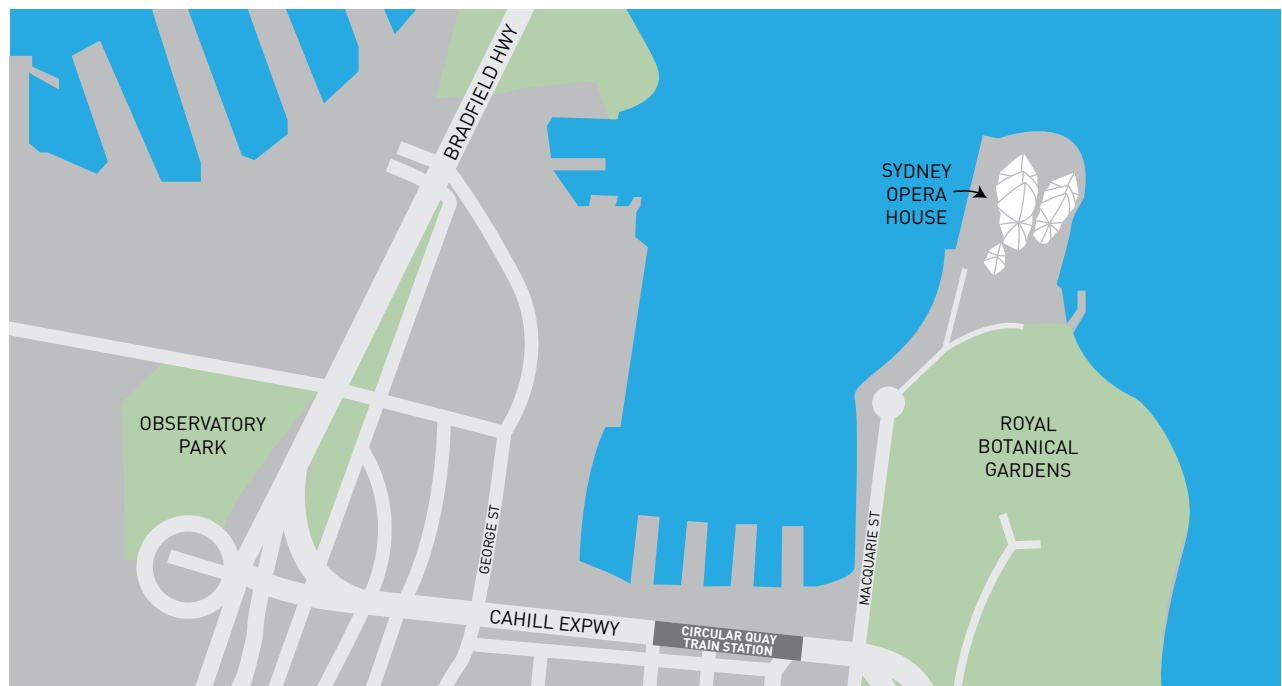
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Financial information elsewhere in this report is unaudited.

Definitions:

Performances

All performances open to the public (ticketed and non-ticketed), film screenings, previews, large scale rehearsals with audiences. Excludes performances by SOH touring productions.

Activities

All performances as outlined in definition above plus other activities where attendances are recorded. These activities can include ceremonies, conferences, exhibitions, forums, lectures, presentations, small scale rehearsals with audiences, secondary performances, speech days, workshops, launches and media calls. Excludes performances by SOH touring productions.

CONTACT INFORMATION

HOURS OF OPERATION

Sydney Opera House is open daily except for Christmas Day and Good Friday.

BOX OFFICE

The Main Box Office, located in the Box Office Foyer, Level 1 (upper level) of Sydney Opera House is open from 9.00am to 8.30pm Monday to Saturday and Sundays from two hours prior to performances scheduled for the Opera Theatre and Concert Hall. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for events staged in the Playhouse and Drama Theatre and The Studio.

Telephone: 61 2 9250 7777

Facsimile: 61 2 9241 6410

Email: bookings@sydneyoperahouse.com

Mail: Box Office, Sydney Opera House, PO Box R239, Royal Exchange Sydney, NSW 1225 Australia

Bookings for performances and events can also be made online at sydneyoperahouse.com

CONTACT CENTRE

Open for telephone bookings and enquiries 9.00am to 8.30pm Monday to Saturday and 10.00am to 6.00pm Sundays.

Telephone: 61 2 9250 7777

Facsimile: 61 2 9241 6410

Web: sydneyoperahouse.com

Email: bookings@sydneyoperahouse.com

Mail: Contact Centre, Sydney Opera House, PO Box R239, Royal Exchange Sydney, NSW 1225 Australia

GUIDED TOURS

The one hour Sydney Opera House Tour in English operates between 9:00am and 5:00pm daily (except Christmas Day and Good Friday). The tour is also available in German and French three times a week. Asian Language Tours are run daily in Mandarin, Japanese and Korean at regular intervals. There is also an exclusive Backstage Tour run daily at 7:00am. Tours can be purchased from the Tours desk located in the main Box Office Foyer or online via the Sydney Opera House website.

Telephone: 61 2 9250 7250

Facsimile: 61 2 9250 7096

Web: sydneyoperahouse.com

Email: tourism@sydneyoperahouse.com

CAR PARKING

Wilson Parking operates a car park at Sydney Opera House which is open from 6.00am to 1.00am, seven days a week. Entry to the car park is via the Sydney Opera House end of Macquarie Street, Sydney.

Telephone: 1800 PARKING
(1800 727 5464)

NATIONAL RELAY SERVICE

Free service for customers who are deaf or who have a hearing impairment.

TTY USERS PHONE 13 36 77 THEN ASK FOR:

- 9250 7777 to book a performance
- 9250 7250 to book an access tour
- 9250 7185 for accessible parking.

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- 9250 7777 to book a performance
- 9250 7250 to book an access tour
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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
- 9250 7185 for accessible parking.

ADMINISTRATION AND GENERAL ENQUIRIES

General enquiries can be made 9.00am to 5.00pm weekdays.

Telephone: 61 2 9250 7111

Facsimile: 61 2 9241 6410

Email: infodesk@sydneyoperahouse.com

Address: Sydney Opera House, Bennelong Point, Sydney NSW Australia 2000

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