

SYDNEY OPERA HOUSE ANNUAL REPORT 09/10

YOUR

ANNUAL REPORT 09/10

HOUSE.

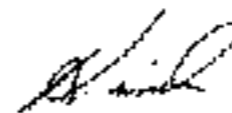
SYDNEY OPERA HOUSE 

CONTENTS

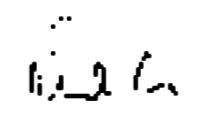
09/10

The Hon. Kristina Keneally, MP
NEW SOUTH WALES PREMIER

We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2010, for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983.



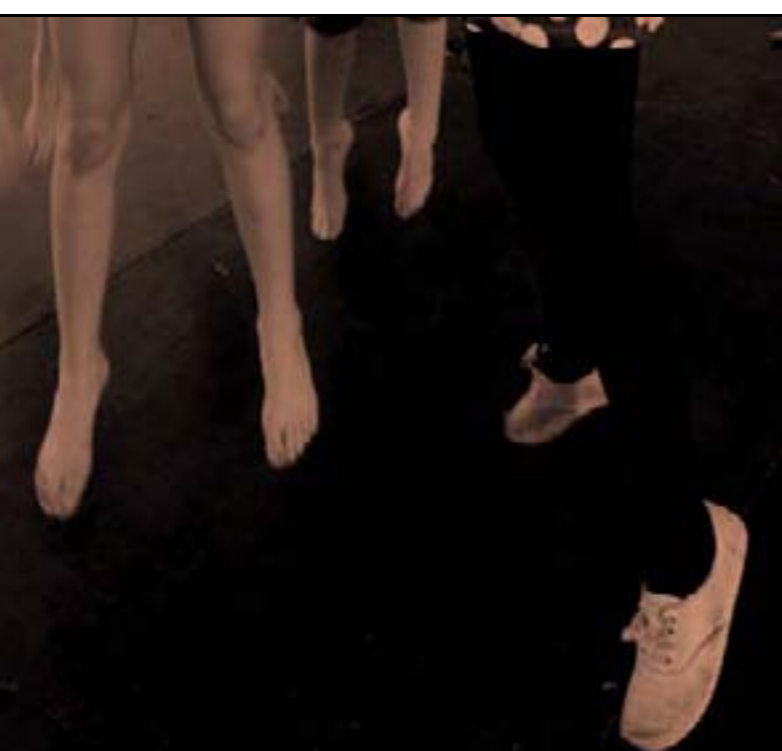
KIM WILLIAMS AM
CHAIRMAN



RICHARD EVANS
CHIEF EXECUTIVE

p.1	Letter to Minister
p. 3	High Points
p. 4	Chairman's Message
p. 6	CEO's Message
p. 8	Vision and Goals
p. 10	Outcomes & Objectives
p. 15	Performing Arts
p. 27	Broadening the Experience
p. 31	Building & Environment
p. 35	Governance
p. 38	The Trust
p. 40	The Executive
p. 42	People & Culture
p. 45	Financials
p. 64	Government Reporting
p. 74	Performance List
p. 79	Our Donors
p. 81	Image Credits
p. 83	Contact Information
p. 84	Index
p. 85	Sponsors

EMILY HAINES
IN THE OPERA THEATRE
[VIVID LIVE, JUNE 2010]
IMAGINATION LIVES INSIDE.



HIGH

SYDNEY OPERA HOUSE

09/10

POINTS.

'It's such an icon of Australia that it needs to be enjoyed by everyone and have the opportunity to be enjoyed by all.'

LOUISE SAUVAGE OAM (ACCESSIBILITY AMBASSADOR)

COMMUNITY ENGAGEMENT AND ACCESS

- + Open Day 2009 was the biggest free event ever held at Sydney Opera House with some 50,000 people seeing behind the scenes.
- + We broadened our reach and participation with initiatives such as the online dance competition *MyMutation* – 252,000 hits worldwide.
- + Paralympian Louise Sauvage OAM was appointed as the inaugural Sydney Opera House Accessibility Ambassador to provide advice and help create public awareness of facilities and programs.
- + Engagement with youth and Indigenous groups expanded this year to include *Detours* and *Destinations*, an initiative connecting at-risk youth from Western Sydney with creative industry mentors. [See *Broadening the Experience* page 29.]

ARTISTIC EXCELLENCE

- + 1,272,097 people attended 1,679 performances – an increase of 2%.
- + Helpmann Awards held at the House for the first time. Several programs performed here won awards: *The Man in Black* (Sydney Opera House), *Bliss* and *Peter Grimes* (Opera Australia), *Fire* (Bangarra Dance Theatre).
- + New programs at the House included *Festival of Dangerous Ideas*, *Spring Dance*, *Late Night Lounge*, *Screen Live* and the *Full Swing* series.
- + 49% of *Vivid LIVE* attendees were new patrons to Sydney Opera House.
- + The first concerts by the London Philharmonic Orchestra in Australia for 24 years. [See *Performing Arts* page 17.]

A VIBRANT AND SUSTAINABLE SITE

- + Awarded NSW Tourism Silver Medal for Major Tourist Attraction 2009.
- + New onsite experiences included French and German language tours and a new *Studio Café*. [See *Broadening the Experience* page 29.]
- + NSW Government funding of \$152.1m was announced for the *Vehicle Access and Pedestrian Safety Project* – the biggest construction project for Sydney Opera House since 1973.
- + The *Accessibility and Western Foyers* project was officially opened. It included the first public lift, escalator and refurbished western foyers.
- + The first *Environmental Sustainability Plan* endorsed by the Trust, setting targets and actions to reduce environmental impact over a three year period. [See *Building & Environment* page 33.]

EARNING OUR WAY

- + General operating cash flow was \$0.9m, with the general operations profit of \$1.8m offset by investment in capital assets of \$0.9m.
- + Contributions from *Food and Beverage* increased by 5.2% and *Retail* by 37% through new commercial terms. [See *Financials* page 46.]
- + The inaugural *CEO Award for Outstanding Service* was launched.
- + A new online *Safety Induction Program* commenced and some 200 people attended safety management workshops. [See *People & Culture* page 43.]



FROM THE
CHAIRMAN

CHAIR.



Kim Williams
KIM WILLIAMS AM, CHAIRMAN

'Underlying business performance will continue to grow with revenue generating activities coupled with effective cost control measures.'

The Trust is committed to maintaining the momentum of the last four years which has seen significant improvements in theatre and foyer access and general site amenity. The Vehicle Access and Pedestrian Safety Project is an important step towards the full renewal of the building which will provide a fully accessible Sydney Opera House for the 21st century and more importantly secure its operational delivery in a transformative way better suiting contemporary standards. The long term renewal plan is especially important in securing the future of this world heritage site through the remainder of this century in such a way as to reflect the exterior vision in the internal delivery landscape, equally in all the House's delivery touchpoints: venue stages, acoustics, professional and patron amenity.

FINANCIAL & OPERATING PERFORMANCE I am pleased to report that Sydney Opera House had an increase of 2% over the prior year in overall attendances to 1,272,097 (1,679 performances).

The four resident companies – Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company – presented 529 performances to audiences of 649,172, an increase of 3%. Refer page 18.

Sydney Opera House itself presented 810 performances to audiences of 327,528. Expenditure on Sydney Opera House programs was \$19.7m [\$22.2m in 2008/09] with a net cost of \$3.5m [\$4.2m in 2008/09]. Refer page 22.

During 2009/10 the general operating cash flow was \$0.9 million with the general operations profit of \$1.8 million offset by investment in capital assets of \$0.9 million. The solid general operating profit was achieved with cost control and the delivery of productivity improvements across the business although depreciation more than consumed the surplus. Refer page 46 for the full financial overview.

Underlying business performance will continue to grow as we strengthen the business with revenue generating activities coupled with effective cost control measures.

BUILDING RENEWAL On behalf of the Trust I would like to acknowledge the New South Wales Government for supporting some major building projects, including the newly refurbished Western Foyers, which were officially opened this year. I would also highlight the recent important funding announcement of \$152.1m for the Vehicle Access and Pedestrian Safety Project – a major and most welcome commitment.

This project will see the biggest building works on the site since its opening in 1973. The project will improve safety and security; preserve essential site heritage and conservation values; and also dramatically improve efficient management of the site. A new tunnel will be built from the bottom of Macquarie Street to a new underground loading dock – removing about 1,000 heavy vehicle movements a week from the Forecourt and facilitating smoother operational arrangements for users. Additional tunnels will connect the new underground loading dock to new lifts for deliveries to the Opera Theatre, Concert Hall and the three smaller theatres on the western side of the building. Construction will begin in early 2011 with completion planned for mid 2013.

FUTURE OUTLOOK During the year the Sydney Opera House Trust engaged the Boston Consulting Group to undertake an efficiency and strategy review to assess options for future operating models that include operational and commercial improvements. The enterprise needs to regularly refresh its thinking and approaches in order to sustain efficient delivery of services in ways that respond relevantly to the many disciplines and demands of the modern funding and operational environment. The results of that study have highlighted opportunities in such areas as: retail; food and beverage operations; marketing and new performance revenue opportunities; further transformation of the tourism experience; reinforcement of the programming identity; and addressing organisational complexities that will release fresh energies and approaches. Plans are in development to determine relevant action across the various strands identified in the review.

BOARD CHANGES Mr John Ballard completed his final term on 31 December 2009 after serving nine years on the Trust. Mr Ballard was Chair of the Trust's Philanthropy Committee and made an invaluable contribution to the Trust, gaining the respect of colleagues and management. Dr Thomas Parry AM commenced on 24 February 2010 and Mr Wesley Enoch and Ms Catherine Brenner were reappointed, all for a period of three years to 31 December 2012. Each is a welcome contributor to the Trust's deliberations and provides an invaluable contribution.

THANK YOU On behalf of the Trust I would like to acknowledge the support received from our many personal donors and corporate sponsors and in particular our principal supporter the Government of NSW. I also acknowledge major partner Sony and partners NAB and Sennheiser & Neumann. Their generosity allows the House to make fresh investments in its performing arts program, ensuring a greater number of community, education and free public events.

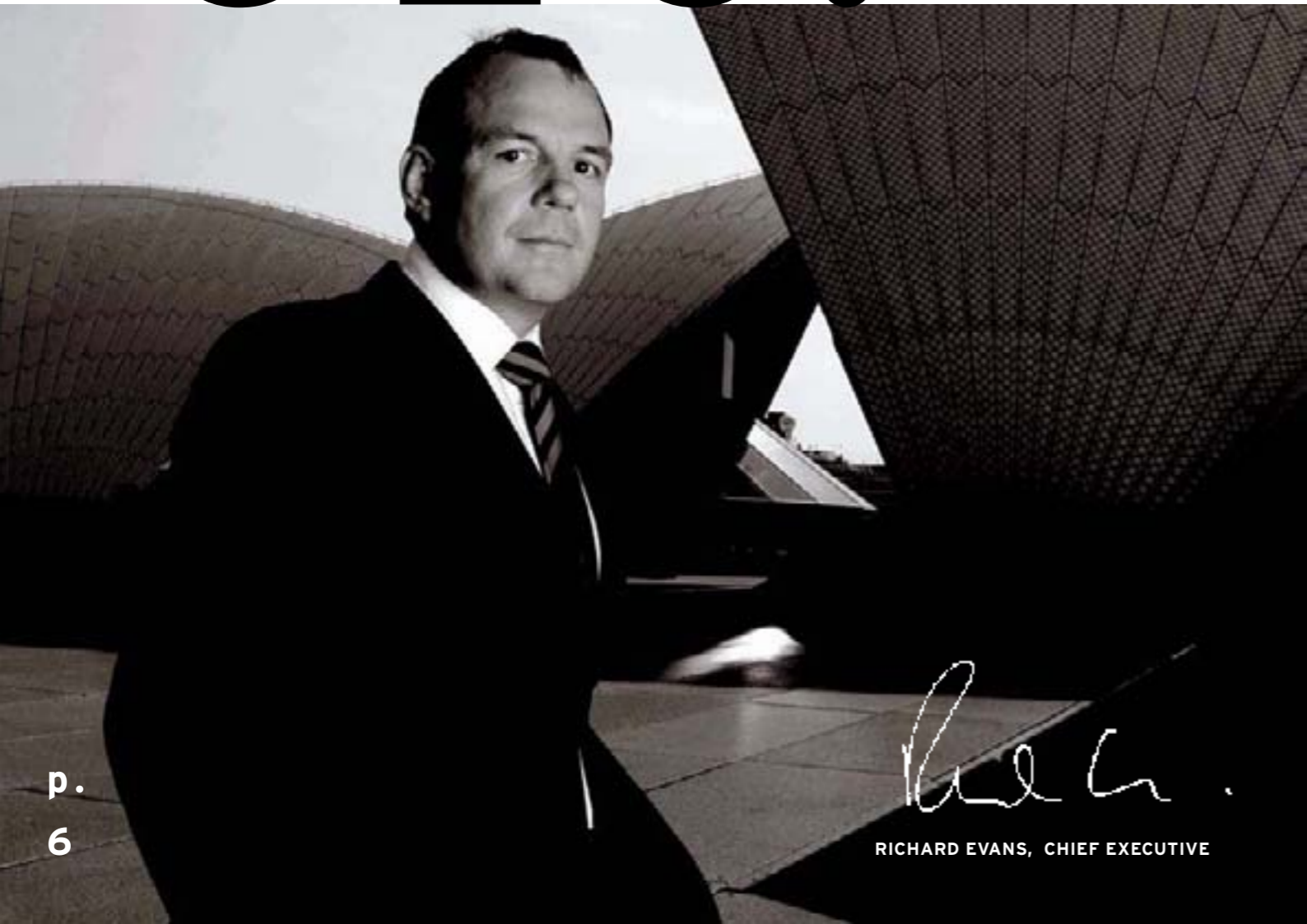
On behalf of my fellow Trustees I congratulate our resident companies, our CEO Richard Evans, the fine management team and our remarkable workforce for a successful year in meeting the many financial and operational challenges so effectively (and I am pleased to say constructively and cheerfully). I also extend thanks to my fellow Trustees for the quality and consistency of their commitment to deliberations and for the support offered me as Chairman.



'The year has been busy and rewarding and we have made strong progress in the four strategic priority areas.'

FROM THE
CHIEF EXECUTIVE

CEO.



RICHARD EVANS, CHIEF EXECUTIVE

In early May we opened a live and interactive exhibition called *Detours and Destinations*, presenting work created by young people from Western Sydney through a youth engagement program.

Some 70,000 children have attended our popular *House:Ed and Kids* at the House programs this year, with 2,065 children enjoying a *House:Ed* performance as part of our *Arts Assist* program. See page 25.

EARNING OUR WAY A new retail partnership has been put in place this year which will deliver commercial returns and also extend our brand footprint. Refer page 46 for financial highlights.

A number of initiatives have been put in place to engage and recognise staff, develop performance and to create a safe and healthy environment. The 2010 *Marker Project* involving staff generated practical ideas about ways we can improve. A range of new initiatives and training programs to improve awareness of safety in the workplace were also implemented. See page 43 for more information.

I was pleased to present our first CEO's Award for Outstanding Service. This initiative was developed in response to feedback from our staff through the *Marker Project* and was a wonderful opportunity to recognise someone greatly respected and popular with both staff and visitors.

A VIBRANT AND SUSTAINABLE SITE As custodians for the building, our focus is on intensifying customer engagement with the site, ensuring progress works in harmony with our heritage and corporate values.

On 6 June 2010 a \$152.1m NSW Government grant to fund the *Vehicle Access and Pedestrian Safety Project* was announced, while the completion of the *Western Foyers* provided an attractive, versatile area that is increasingly being used as a public space.

Some 309,000 visitors took a tour this year, while French and German language versions of *The Essential Tour* commenced in June 2010. Next year the *Lower Concourse* will be revitalised with a new range of food and beverage offerings that will help create a livelier and compelling site.

This year we launched our first *Environmental Sustainability Policy and Plan*, publicising our commitment and targets for the next three years and continuing our work towards a greener future. See page 33 for more information.

I thank all of the staff for their extraordinary efforts throughout the year, and particularly my executive team for their leadership and energy in all that we pursued. Thanks are due to my generous Chairman Kim Williams, and all Trustees and committees whose advice and direction has ensured that we are delivering to the public and fitting our business for future growth.

ARTISTIC EXCELLENCE Sydney Opera House strives for artistic excellence by creating, producing and presenting imaginative and engaging performing arts events from Australia and around the world: onsite, offsite and online.

We held our first *Spring Dance festival* in September 2009, a three week celebration of dance in all its forms. This was closely followed by the *Festival of Dangerous Ideas*, a new direction in programming that seeks to promote debate across a range of topics.

In early October 2009 we welcomed the *London Philharmonic Orchestra* to our stages as part of the successful *World Orchestra Program*. January 2010 began on a high with *Balé de Rua*, a massive hit with the general public with 55% of audiences visiting Sydney Opera House for the first time.

May and June 2010 were an intense period for us with *Vivid LIVE*, a celebration of contemporary music, theatre and visual art. The diversity of the program brought new audiences (49% of sales were to new ticket buyers) and significant international media attention to our programming. See pages 17 to 25 for more information.

COMMUNITY ENGAGEMENT AND ACCESS On 25 October we hosted our biggest ever *Open Day*, which drew in a crowd of 50,000. It was a magical day for both staff and the public, who got the opportunity to experience Sydney Opera House 'behind the scenes'.

Our digital content strategy allowed us to extend our reach 'Beyond Bannelong' through activities such as live streams of events, educational content, podcasts and social media. Refer page 29 for more information.

The *MyMutation* online dance competition gave us a platform to take Sydney Opera House to national and global communities with our YouTube site. Meanwhile the hugely popular *Dance on Film on the Forecourt* enabled us to connect with the community through free films and dance classes.

We were proud to welcome Paralympian Louise Sauvage OAM as our *Accessibility Ambassador* up to 2011. Louise has been extremely engaged and interested in the future accessibility improvements planned under the *Access Strategic Plan 2009/12* and we consult with her regularly.

OUR

SYDNEY OPERA HOUSE

09/10

VISION.

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 whenever they are.

GOALS>

ARTISTIC EXCELLENCE. Produce and present imaginative and engaging performing Arts events from Australia and around the world. See p.17.

COMMUNITY ENGAGEMENT AND ACCESS. Sydney Opera House belongs to everyone and all communities have access to experiences. See p.29.

AVIBRANT AND SUSTAINABLE SITE. Intensifying customer engagement and ensuring progress works in harmony with heritage values. See p.33.

EARNING OUR WAY. Remain relevant, contemporary and leverage our position as a critical tourism and cultural asset. Staff engagement and empowerment. See p.37, p.43 and p.46.

WHO WE ARE>

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

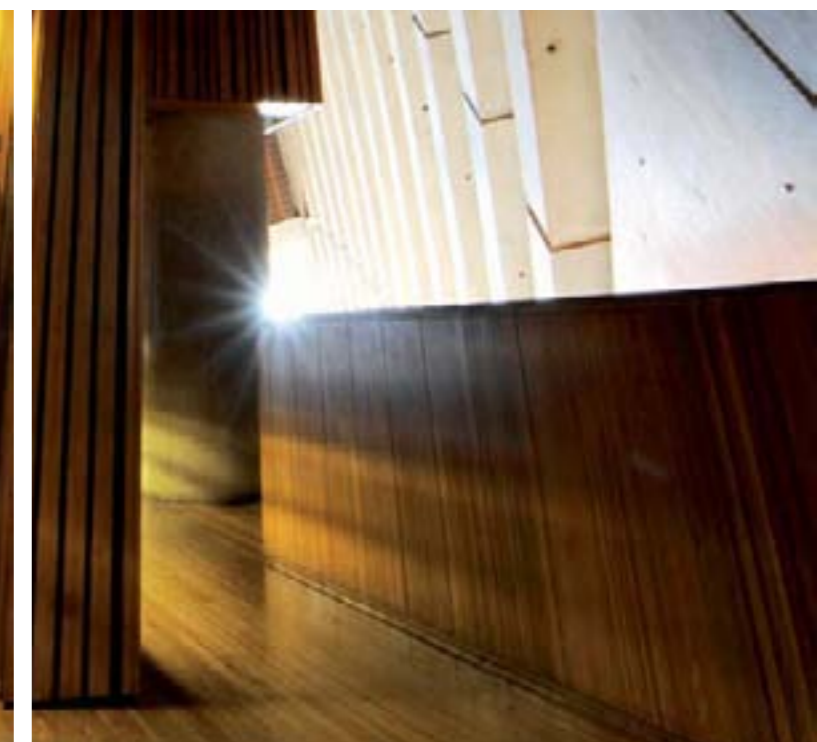
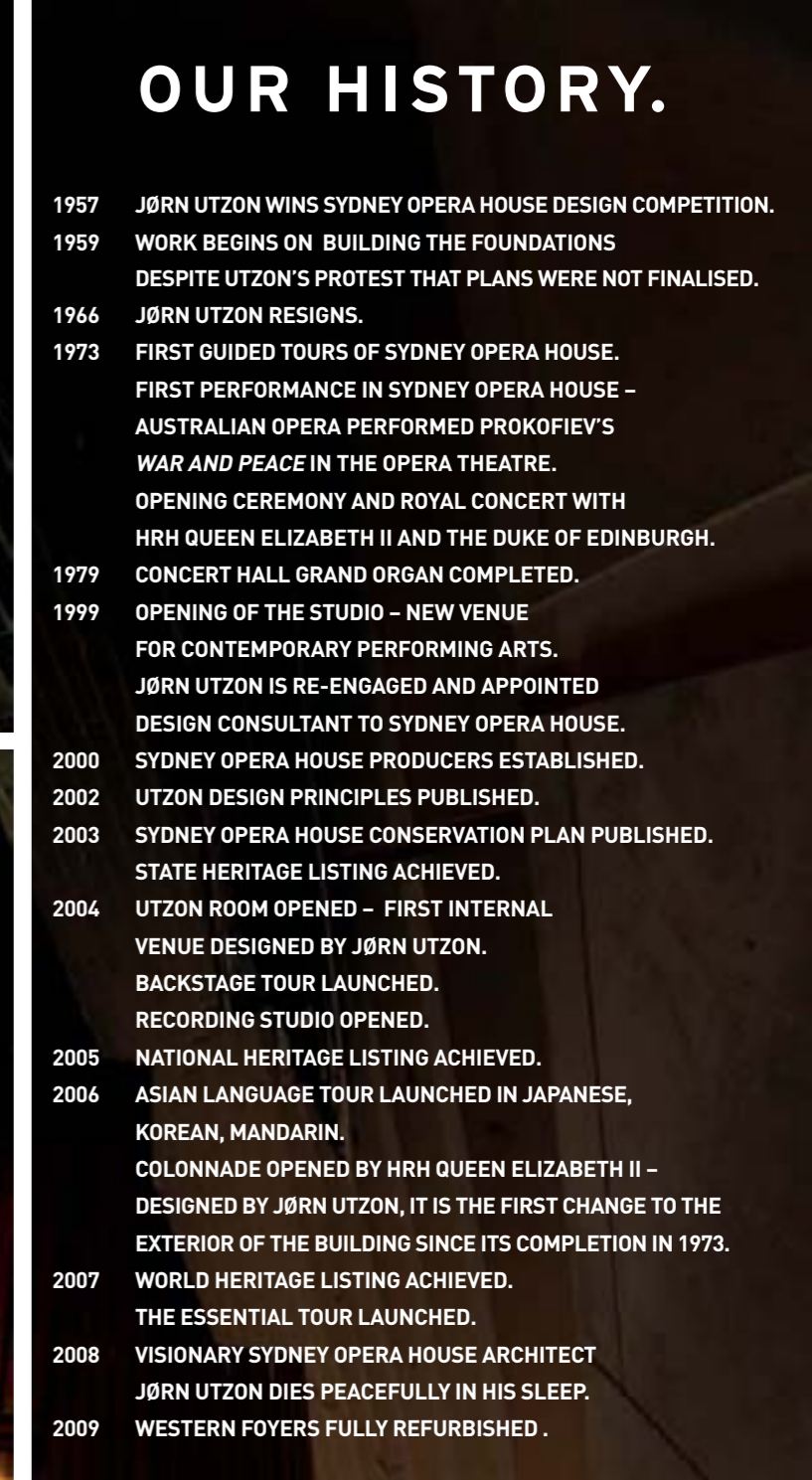
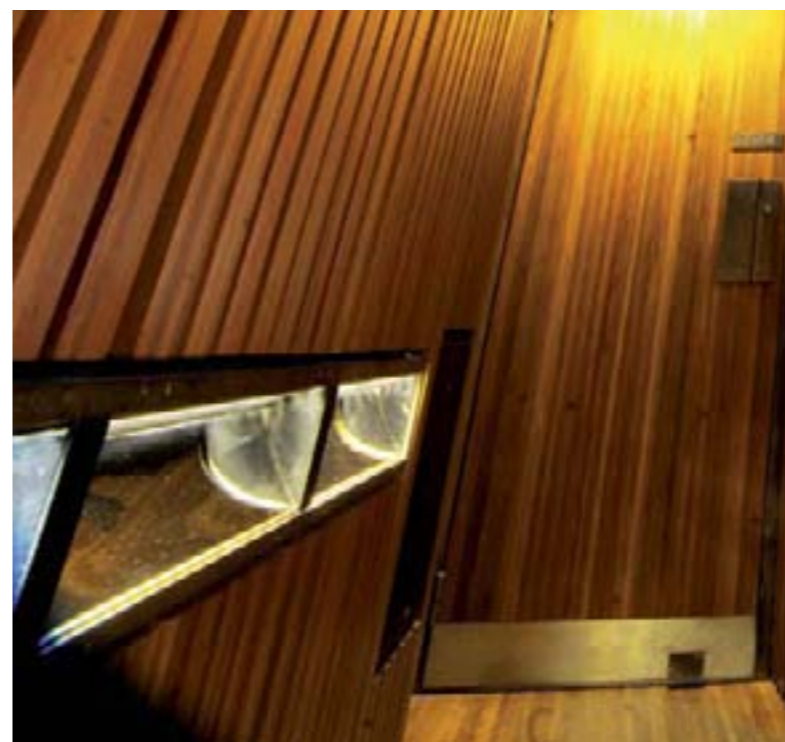
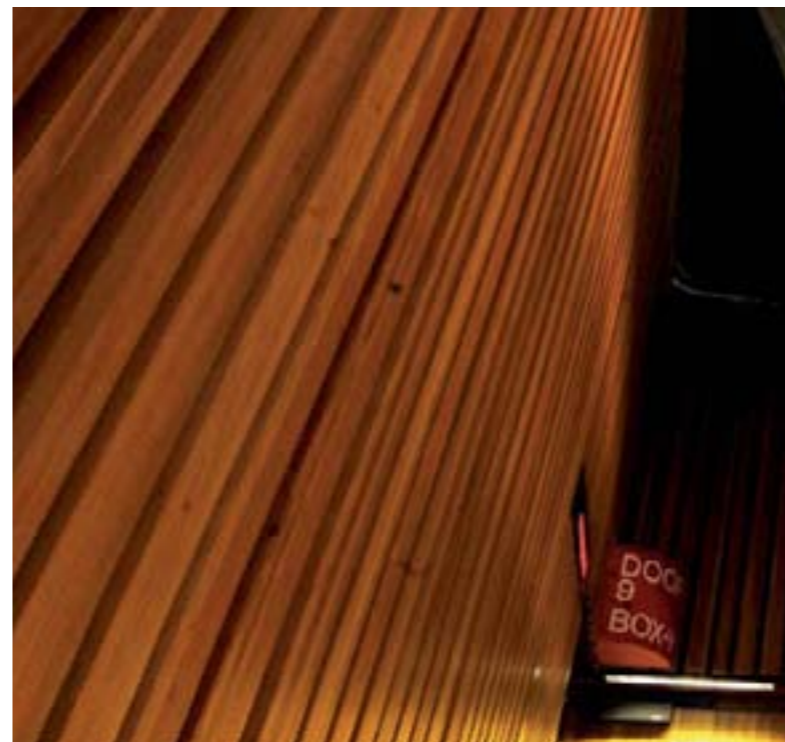
As one of the world's busiest performing arts centres, we staged 1,679 live performances enjoyed by over 1.2 million people in 2009/2010.

Sydney Opera House is an important piece of Australia's tourism infrastructure. More than 7.4 million people visit the House each year and some 300,000 people take a guided tour. 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 an important part of Australia's cultural fabric, uniting people from all geographic, cultural and socio-economic backgrounds. Nationwide research shows that 95% of Australians, wherever they live, see Sydney Opera House as a source of national pride.

We generate 82% of our operational funding from commercial ventures (food and beverage, ticket sales, venue rentals and associated business, retail, tourism, and fundraising). The 18% balance of funding comes from the NSW State Government, who also funds building maintenance.

In July 2007 Sydney Opera House was inscribed on the World Heritage list by UNESCO as a "masterpiece of human creative genius". Our commitment to leadership in creativity goes hand in hand with our commitment to maintaining this great building. We have a responsibility to resident companies, artists, audiences, and to the community to ensure that the 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 BUILDING THE FOUNDATIONS DESPITE UTZON'S PROTEST THAT PLANS WERE NOT FINALISED.
- 1966 JØRN UTZON RESIGNS.
- 1973 FIRST GUIDED TOURS OF SYDNEY OPERA HOUSE. FIRST PERFORMANCE IN SYDNEY OPERA HOUSE – AUSTRALIAN OPERA PERFORMED PROKOFIEV'S *WAR AND PEACE* IN THE OPERA THEATRE. 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. JØRN UTZON IS RE-ENGAGED AND APPOINTED DESIGN CONSULTANT TO SYDNEY OPERA HOUSE.
- 2000 SYDNEY OPERA HOUSE PRODUCERS ESTABLISHED.
- 2002 UTZON DESIGN PRINCIPLES PUBLISHED.
- 2003 SYDNEY OPERA HOUSE CONSERVATION PLAN PUBLISHED. STATE HERITAGE LISTING ACHIEVED.
- 2004 UTZON ROOM OPENED – FIRST INTERNAL VENUE DESIGNED BY JØRN UTZON. BACKSTAGE TOUR LAUNCHED. RECORDING STUDIO OPENED.
- 2005 NATIONAL HERITAGE LISTING ACHIEVED.
- 2006 ASIAN LANGUAGE TOUR LAUNCHED IN JAPANESE, KOREAN, MANDARIN. 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. THE ESSENTIAL TOUR LAUNCHED.
- 2008 VISIONARY SYDNEY OPERA HOUSE ARCHITECT JØRN UTZON DIES PEACEFULLY IN HIS SLEEP.
- 2009 WESTERN FOYERS FULLY REFURBISHED .

OUTCOMES & OBJECTIVES

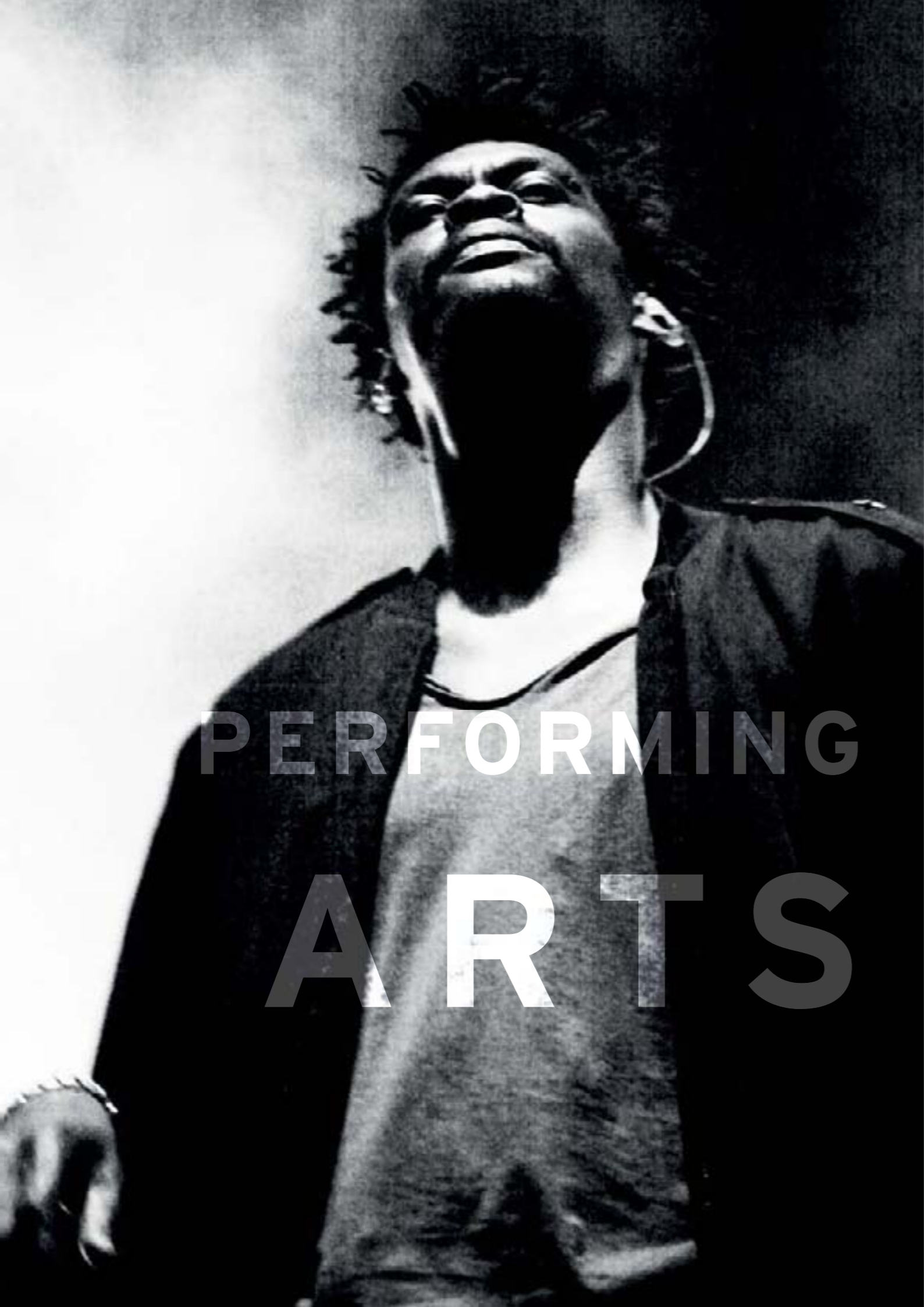
YEAR IN REVIEW 09/10

INITIATIVE	PROGRESS	SELF-RATED PERFORMANCE	ISSUES ARISING AND THE FUTURE
ARTISTIC EXCELLENCE PAGES 17 - 25			
Increase SOH Presents attendance by 15%.	Attendance decreased by 8%. Note that Open Day was not included in statistics.	Not completed	Target remains for next year.
Introduce new Programs.	New Spring Dance festival launched including new commission, Meryl Tankard's <i>The Oracle</i> . New Festival of Dangerous Ideas, Late Night Lounge, Full Swing Series and Screen Live program.	Completed	All programs will continue next year.
New venue hire contracts in place for all resident companies.	Major contracts in place. Additional contracts in development.	Partial Completion	Finalisation of outstanding contracts. Renewal negotiations and management of contract terms ongoing.
Programs receive recognition for artistic excellence and achievement.	Helpmann Awards achieved for <i>The Man in Black</i> (Sydney Opera House), <i>Bliss</i> and <i>Peter Grimes</i> (Opera Australia) and <i>Fire</i> (Bangarra Dance Theatre).	Completed/Ongoing	Continue to present programs that attract Helpmann Awards and industry recognition.
COMMUNITY ENGAGEMENT AND ACCESS PAGE 29			
Broaden reach and participation onsite, offsite and online.	50,000 people attended Open Day. Online dance competition <i>MyMutation</i> attracted some 252,000 hits from around the world. Festival of Dangerous Ideas broadcast via TV, radio and online networks. New social networking channels launched.	Completed/Ongoing	Open Day will be held again next year with improvements for crowd management implemented. Online presence will continue to grow with new online competitions and digital content.
Achieve 85% overall customer satisfaction.	Achieved 83% overall satisfaction on online customer satisfaction survey.	Partially achieved	85% overall satisfaction set as a target for next year.
Expand the education offering through leadership in arts education.	Mentor program for at-risk youth implemented. New online education resources provided.	Completed/Ongoing	Education program will continue to expand including vocational learning programs, professional development for teachers and support for arts education forums.
Improve disability access.	A number of access improvements were implemented including a new public lift and escalators. Accessibility Ambassador Louise Savage OAM appointed.	Completed/Ongoing	Continue to implement access improvements in line with the Access Strategic Plan 2009/12.

INITIATIVE	PROGRESS	SELF-RATED PERFORMANCE	ISSUES ARISING AND THE FUTURE
A VIBRANT AND SUSTAINABLE SITE PAGES 29 & 33			
New onsite experiences.	French and German language tours implemented. Studio Café opened in the Western Colonnade. Agreement with new retail operator.	Completed/Ongoing	Tours will continue next year. A new food precinct to open next year on the Lower Concourse. Retail offering to expand in partnership with new operator.
Maintain tour visitors at 302,000.	Tour visitors totalled 309,537.	Completed/Ongoing	Maintain tour visitors at 302,000.
Building improvements – secure funding and implement key projects.	Formal Opening of the refurbished Western Foyers, including new and improved amenities. \$152.1m announced for the Vehicle Access and Pedestrian Safety Project.	Ongoing	Commence Vehicle Access and Pedestrian Safety Project. Continue to work to secure funding for additional building improvements to ensure the longevity and accessibility of the building and site.
Undertake high priority and safety maintenance projects.	Fire Damper Replacement project completed and Stage 1 of the Fire Hydrant Upgrade project completed. Emergency exit signs and lighting replacement completed. Substantial completion of the Parapet Wall and Handrail Project.	Completed/Ongoing	Stage 2 of the Fire Hydrant Upgrade to commence next year. High priority and safety maintenance projects will continue to ensure the safety and preservation of the building.
Achieve 80% for Building Condition Indices.	Building Condition Indices achieved.	Completed/Ongoing	Achieve 80% for Building Condition Indices.
New Conservation Plan.	Conservation Plan drafted.	Partially achieved	The Plan will be finalised next year.
Implement Environment Sustainability Plan and initiatives.	New Environmental Sustainability Plan approved by the Trust. A number of energy saving and sustainability initiatives implemented including new recycling and waste management system.	Completed/Ongoing	The Plan will be implemented over the next three years with targets set for energy savings.
New telephony system implemented.	New telephony system with improved functionality in place.	Completed	Systems to improve communications capability and services continue through the IS Strategic Plan 2008/11.
EARNING OUR WAY PAGES 37 & 43			
Gold Australasian Reporting Award for Annual Report.	Silver Award achieved.	Partially achieved	Work towards achieving Gold Award next year.
Empowering staff through engagement and development.	Marker staff survey and forums conducted. Self assessment score improved to 492/1000 (464/1000 in 2008). Staff forums produced some 50 actions for improvement. Customer service training for 100 staff.	Completed	Marker business improvement and staff engagement project to be conducted again in 2012. Training and development programs to continue in line with staff need.
Recognise and reward staff.	CEO Award implemented. Online performance review system implemented.	Completed/Ongoing	To continue next year.
Enhanced culture of safety awareness.	Online OH&S induction program launched. Safety Week held and OH&S workshops delivered to over 200 people.	Completed/Ongoing	Initiatives to educate staff and enhance safety awareness to continue next year. Implement new online hazard and incident reporting tool.
New Enterprise Agreement.	New interim Enterprise Agreement negotiated.	Ongoing	New three year Enterprise Agreement to be negotiated next year.
Maximise revenue opportunities.	Food and beverage contribution growth of 5.2% (target contribution held).	Completed	A new offer will be implemented next year.
	Tourism contribution growth of 0.3% (target 4%).	Not completed	Target remains for next year.
	Operating cash reserve was maintained above the target of \$5m.	Completed/Ongoing	Operating cash reserve maintained above \$5m.



DANCE ON FILM / FAME.
[FORECOURT, SEPTEMBER 2009]
IMAGINATION LIVES INSIDE.



PERFORMING ARTS

PERFORMING ARTS

HIGHLIGHTS

A R

- + Inaugural Spring Dance Festival and Festival of Dangerous Ideas.
- + Launch of the Late Night Lounge, Screen Live and Full Swing series.
- + First performance by London Philharmonic Orchestra in Australia in 24 years.
- + Vivid LIVE festival, with new patrons representing 49% of the total audience.
- + *The Man in Black*: Helpmann Award for Best Australian Contemporary Concert.
- + Opera Australia's *Peter Grimes*: four Helpmann Awards including Best Opera.
- + Bangarra Dance Theatre's *Fire*: two Helpmann Awards including Best Ballet or Dance Work.
- + Opera Australia's *Bliss*: eleven nominations and winner of two Helpmann Awards.
- + Helpmann Awards held at Sydney Opera House for the first time.

TRICKY
ON THE FORECOURT
[MASSIVE ATTACK, MARCH 2010]
IMAGINATION LIVES INSIDE.

OUR

PERFORMING ARTS

OVERVIEW

YEAR.



WE STRIVE FOR ARTISTIC EXCELLENCE BY PROVIDING THE MOST ENGAGING PERFORMING ARTS EXPERIENCES ONSITE, OFFSITE AND ONLINE. ARTISTIC EXCELLENCE IS ACHIEVED THROUGH FIVE OBJECTIVES.

PRODUCING AND PRESENTING THE MOST ACCLAIMED, IMAGINATIVE AND ENGAGING EVENTS >

Sydney Opera House presented 1,679 performing arts events this year to 1,272,097 people. Sydney Opera House's own programming represented 48% of all performances, with 810 performances presented to an audience of 327,528. Our four resident companies presented 529 performances to an audience of 649,172, representing 51% of all audiences.

Headline names and events were presented in concerts that appealed to a variety of musical tastes this year. Audiences enjoyed a variety of international stars in the Concert Hall and 'trip hop' superstars Massive Attack wowed fans with an explosive show on the Forecourt for 10,257 people over two nights.

The broad appeal of *Balé de Rua* attracted new audiences over summer with an exhilarating mix of African dance, hip hop, samba, percussion and capoeira. 23,683 people attended 12 performances, with 55% of those attending Sydney Opera House for the first time.

BUILDING RELATIONSHIPS WITH ARTISTS AND AUDIENCES>

The World Orchestra Program presented the London Philharmonic Orchestra in October 2009. The program included a Family Concert, providing people of all ages access to this internationally renowned ensemble at an affordable price. Four performances attracted an audience of 10,214.

The Utzon Music Series showcased exciting new music and great classics with 18 performances. Since its first season in 2007 this program has continued to grow, with 3,289 people attending this year, a 41% increase on last year. Programs included the *Arrebato Ensemble*, *Marshall McGuire and Riley Lee*, *Barbara Bonney*, *Paolo Pandolfo*, *Diana Doherty* and *Roger Woodward*.

The annual Message Sticks Indigenous Film Festival was hosted this year with an expanded House:Ed component for students aged 14-18 years. The festival also provided access to communities outside Bennelong Point with a mirror site opening in Western Sydney for the first time.

A new series, Late Night Lounge, introduced an original after-hours variety program, attracting the best cabaret, comedy and musical talent in a monthly supper club format in The Studio. Launching in March 2010, the Full Swing series presented international jazz icons and innovators with a diverse program celebrating this genre.

PRESENTING NEW IDEAS AND EXCITING WORK FROM ACROSS THE GLOBE>

The Adventures program brought the most exciting theatre, music and dance to Sydney this year. Following record breaking seasons in London, Samuel Beckett's masterpiece *Waiting for Godot* starred Sir Ian McKellen and Roger Rees. 16 performances were presented to 8,464 people throughout June 2010.

The eye-popping theatrics of *Glow* introduced audiences to the magic of black light theatre, while the Edinburgh Festival smash *Circa* was a raw, modern interpretation of circus. *Good Morning, Mr Gershwin* traversed dance eras, appealing to both seasoned and new dance audiences and attracting 6,378 people.

New ideas on film were presented to both adult and young audiences this year. Screen Live launched in 2010, mixing cinema classics with live performance. Little Big Shots, the annual international children's film festival, encouraged young audiences to explore and think about different cultures through films from 22 countries. The festival attracted a capacity audience of 2,351.

AN INDUSTRY LEADER IN ARTS PROGRAMMING INITIATIVES AND PARTNERSHIPS >

A series of festivals this year gave Sydney Opera House the opportunity to present innovative yet widely accessible programs. The first Spring Dance festival 2009 was a major step forward in achieving truly global participation in our events. With an online dance competition in partnership with YouTube, an exciting array of contemporary artists onsite, free events and affordable ticket prices, Spring Dance appealed to local and international audiences.

In October 2009 the inaugural Festival of Dangerous Ideas provided a platform for ideas and discussion. A line-up of thought leaders and public voices attracted an audience across a wide age range within venues and offsite through radio, TV and online broadcasts. The variety of this year's Vivid LIVE festival brought a diverse audience to Sydney Opera House, with 49% of tickets sold to new patrons.

WORKING WITH RESIDENT COMPANIES TO SHOWCASE ARTISTIC EXCELLENCE >

Sydney Opera House is proud to work with our resident and supported companies, presenting and promoting exceptional works across music, opera, theatre and dance. Presentations by our four resident companies continued to resonate with audiences this year with attendance increasing by 3% to 649,172. Together, our four resident companies and five supported companies presented 702 performances to 759,555 people.

A number of milestones were celebrated this year. In 2009 Bangarra Dance Theatre marked their 20th anniversary. Richard Tognetti celebrated 20 years as Artistic Director and Lead Violin of the Australian Chamber Orchestra and Lyndon Terracini commenced as new Artistic Director of Opera Australia. Bell Shakespeare commenced their 20th anniversary season in 2010 and the Sydney Philharmonia Choirs celebrated their 90th Anniversary year.

Information on Sydney Opera House presentations is provided on pages 22-25. More information about resident and support company presentations is provided on pages 18-21.

THE YEAR AHEAD>

ARIA Awards held at Sydney Opera House for the first time + Simply Red and Sting on the Forecourt + Berliner Philharmoniker presented as part of the World Orchestra's Program + The Oprah Winfrey Show filmed direct from the Sydney Opera House Forecourt + Summer at the House - an accessible and family-friendly program of entertainment across the summer months + YouTube Symphony Orchestra.

10 YEAR PERFORMANCE TRENDS

YEAR	PERFS	AUDIENCES	CAPACITY
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%
00/01	1,434	1,124,976	83%
AVERAGE	1,609	1,188,582	82.4%

M

R

PERFORMING ARTS

RESIDENT & SUPPORTED COMPANIES

<INTRO>

Sydney Opera House works together with some of the finest performing arts companies in Australia, delivering an array of dynamic and diverse programs throughout the year. Our resident and supported companies showcase the highest standards of artistic excellence, delighting audiences with the best Australian and international talent.

<SYDNEY SYMPHONY>

40 presentations, 110 performances, 238,533 audiences

For its 2009 Winter Gala, Sydney Symphony presented a lively program of Shostakovich's *Festive Overture*, Respighi's *Pines of Rome* and Orff's *Carmina Burana*. Two performances were attended by 4,998 people. *Battleship Potemkin* brought music and film together with a newly arranged soundtrack to accompany a previously unseen version of the 1925 Russian film. 4,476 people attended two performances.

Following rave reviews from two previous visits, French-Canadian conductor Yannick Nézet Séguin returned to Sydney to conduct Haydn's *Symphony No. 100* and Bruckner's *Symphony No. 3*. Four impressive performances attracted 8,988 people. *Meet the Concerto* featured baroque, romantic and modern day versions of the concerto, including the world premiere of Australian composer Christopher Gordon's *Lightfall*. Three concerts were presented to an audience of 6,303.

Vladimir Ashkenazy presented four programs in *The Prodigal Russian: Ashkenazy's Prokofiev Festival* in 2009. Prokofiev's work and life was celebrated over nine performances that attracted 21,930 people.

ARIA Award-winning band The Whitlams returned by popular demand to perform with the Sydney Symphony in December 2009. Three performances attracted an audience of 7,661. The sounds of summer came alive in February 2010 as one of America's great bands, The Beach Boys, joined forces with the Sydney Symphony for the first time. The Beach Boys had a crowd of 7,648 people up and dancing over three performances.

February 2010 also marked the start of Sydney Symphony's two-year Mahler cycle. Amongst this year's performances was Mahler's *Symphony No. 8*, which brought over 550 performers to the stage. Two performances were attended by 4,232 people. The colour and passion of Spanish music filled the Concert Hall in April 2010 with *Viva Espana*. Featuring acclaimed Australian guitarist Slava Grigoryan, three performances attracted 7,436 people.

<OPERA AUSTRALIA>

17 presentations, 177 performances, 220,489 audiences

Baroque Masterpieces opened Opera Australia's Winter 2009 season with two tales of love and tragedy. Yvonne Kenny dazzled audiences in Purcell's *Dido and Aeneas*, while Handel's *Acis and Galatea* showcased the talents of Taryn Fiebig, Henry Choo and Shane Lawrence. Six performances attracted an audience of 6,525.

Verdi's epic *Aida* made a triumphant return in a new production directed by Graeme Murphy, featuring lavish costumes and spectacular production design. 20 performances attracted an audience of 29,533.

A new production of Bellini's *I Capuleti e i Montecchi* was brought to life by Irish director Orpha Phelan. Bringing a modern twist to an age old story, this new interpretation featured outstanding performances by Emma Matthews and Catherine Carby. Nine performances were attended by 9,229 people. Jim Sharman's exuberant interpretation of *Così fan tutte* opened in September 2009 to critical acclaim, presenting a talented cast of young Australians. 16,454 people attended 15 performances.

Concluding the Winter season was Neil Armfield's interpretation of *Peter Grimes*. Stuart Skelton held audiences spell-bound in the title role in this moving production that secured four 2010 Helpmann Awards, including Best Opera. Six performances attracted an audience of 6,548. As 2009 drew to a close, Lyndon Terracini took up his role as Opera Australia's new Artistic Director leading the company into both a new year and a new artistic era.





Summer 2010 opened with Opera Australia's first new production of Puccini's *Tosca* in almost 30 years. Christopher Alden's controversial production showcased American soprano Takesha Meshé Kizart in the title role. 21 performances attracted an audience of 26,216.

The world premiere of *Bliss* brought a contemporary perspective to opera this year. Brett Dean and Amanda Holden's interpretation of Peter Carey's acclaimed novel showcased the latest in design and musical virtuosity. Six performances attracted an audience of 6,448. After an exhilarating first season in Sydney, Opera Australia will present *Bliss* at the Edinburgh Festival in September 2010.

<THE AUSTRALIAN BALLET>
7 presentations, 94 performances, 122,402 audiences

Taking audiences on a dynamic journey through modern ballet, *Concord* combined three eras of modern ballet together with works by Wayne McGregor, Alexei Ratmanský and Nacho Duato. 21 performances attracted 26,433 people.

A sold-out season of Stanton Welch's *The Sleeping Beauty* closed the 2009 performance year in Sydney. The 67 strong company of dancers were joined by special guest Steven McRae, Principal with London's Royal Ballet, to bring this majestic fairytale to life. 22 performances were attended by an audience of 31,243.

The 2010 season opened with the Australian premiere of *The Silver Rose* by celebrated choreographer Graeme Murphy. The production featured an all-Australian creative team, including a specially commissioned score by Carl Vine and sumptuous Art Nouveau sets and costumes by Roger Kirk. 24 performances attracted an audience of 31,401.

The classic ballet of magic and mistaken identity, *Coppélia*, was brought to life in May 2010. First created for The Australian Ballet in 1979, the comedy and spectacle of this enduring favourite appealed to the whole family. 31,134 people attended 22 performances.

<SYDNEY THEATRE COMPANY>
3 presentations, 148 performances, 67,750 audiences

Sydney Theatre Company presented Yasmina Reza's Tony and Olivier Award-winning hit, *God of Carnage* in October 2009. A stellar cast featuring Russell Dykstra, Marcus Graham, Sacha Horler and Helen Thomson brought this sharp and hilarious satire to the Drama Theatre stage. 54 performances attracted an audience of 25,010.

Exploring modern day happiness amidst an era of climate change, economic woes and terrorism fears, *Optimism* opened Sydney Theatre Company's 2010 mainstage season. *Optimism* starred Frank Woodley as the ever cheerful Candide and Barry Otto as his mentor, Pangloss. 21,935 people attended 48 performances.

Joanna Murray-Smith's modern Australian classic *Honour* was also staged in 2010. Examining love and betrayal with sophistication and sensitivity, this elegant production starred Wendy Hughes and William Zappa. 46 performances were presented to 20,805 people

<SYDNEY FESTIVAL>
2 presentations, 4 performances, 8,832 audiences

The centrepiece of Sydney Festival's 2010 music program was Stravinsky's *Oedipus Rex & Symphony of Psalms*, staged by acclaimed director Peter Sellars and presented in conjunction with the Sydney Symphony and Sydney Philharmonia Choirs. Three performances attracted an audience of 4,419. A stellar line up of pop, rock and folk musicians gathered on the Forecourt in January 2010 for *Rogues Gallery*, a concert tribute to songs of the sea. One performance attracted 4,413 people.

<AUSTRALIAN CHAMBER ORCHESTRA>
9 presentations, 10 performances, 18,731 audiences

Under the leadership of Director Richard Tognetti, the Australian Chamber Orchestra presented nine outstanding programs this year. English violinist Anthony Marwood returned to conduct an exciting program in September 2009, and flute virtuoso Sharon Bezaly dazzled audiences in *The Girl with the Golden Flute*. Barry Humphries, along with Dame Edna Everage and Sir Les Patterson, presented a personal selection of favourites in two performances for 4,885 people.

In February 2010 *Tognetti's Mozart* presented masterpieces by Mozart, Haydn, Schubert and Grieg to 2,346 people in one performance. *Bach and Beyond* featured four leading singers from Australia and Britain, and the orchestra's principal musicians performed some of their favourite works in *Australian Chamber Orchestra Soloists*. Completing the 2010 season, *Romantic Symphony* included the Australian premiere of an original orchestral work by Jonny Greenwood, lead guitarist from rock band Radiohead. One performance attracted an audience of 2,005.

<BELL SHAKESPEARE>
4 presentations, 119 performances, 52,074 audiences

Bell Shakespeare presented four productions at Sydney Opera House this year. Marcus Graham starred alongside drumming ensemble TaikOz in *Pericles*, presenting 38 performances to an audience of 19,152. Marion Potts directed a bold new production of *The Taming of the Shrew* in the Playhouse in October 2009, featuring an all female cast. 38 performances were presented to 12,561 people.

Bell Shakespeare's 20th anniversary year began in 2010 with *King Lear*. Artistic Director John Bell led a cast of esteemed Australian actors and new talent in this epic story of power, loyalty and betrayal. 17,888 people attended 36 performances in the Drama Theatre.

Concluding the 2010 season, Andy Griffith's *Just Macbeth!* was a hilarious re-imagining of this Shakespearean classic. Six actors and one garden gnome transformed this Scottish tragedy into an outrageous piece of family theatre. Seven performances attracted 2,473 people before an acclaimed tour to the 2010 Edinburgh Fringe Festival.

<BANGARRA DANCE THEATRE>
1 presentation, 27 performances, 14,211 audiences

Bangarra Dance Theatre celebrated their 20th Anniversary in 2009, presenting *Fire – A Retrospective* in the Drama Theatre. Featuring the most memorable and powerful elements of their repertoire, *Fire* took audiences on a journey through the company's beginnings to its current status as one of Australia's premier contemporary dance companies. 27 performances were attended by 14,211 people.

<SYDNEY PHILHARMONIA CHOIRS>
7 presentations, 13 performances, 16,533 audiences

Sydney Philharmonia Choirs presented seven programs of choral brilliance this year. Verdi's *Messa da Requiem* featured nearly 450 performers in three explosive performances for 3,666 people. Handel's *Messiah* brought 5,066 people to the Concert Hall over three performances, while *The Beginner's Guide to Messiah* presented excerpts and insights about the great composer to 1,486 people in one performance.

Celebrating the Choirs' 90th Anniversary season, 2010 commenced with *Ode to Liberty*. Beginning with a world premiere from Australian composer Moya Henderson and concluding with Beethoven's *Symphony No. 9*, two performances attracted an audience of 2,946. *Songs for Shakespeare* combined an array of Shakespeare-inspired music with memorable cinematic scenes, and the season finished with Chorus Oz once again filling the Concert Hall with voices from around Australia in Elgar's *The Dream of Gerontius*.



PERFORMING ARTS

SYDNEY OPERA HOUSE PRESENTS

<INTRO>

Over the last 10 years a broader artistic vision has introduced programs that seek to redefine what Sydney Opera House means for everyone. Our artistic vision is created on the principle of excellence, reliability and community, ensuring programs that entertain, challenge and respond to diverse communities. Sydney Opera House's 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. The last five years has seen an 82% growth in attendances to Sydney Opera House programmed events and an increasing focus on attracting new audiences.

<MUSIC PROGRAM>

61 presentations, 88 performances, 90,462 audiences

Contemporary music stars were welcomed throughout the year with an impressive line up of musical talent. Alternative rock celebrity Ben Folds returned to Sydney with a solo show presented to 7,635 people over three performances, and Andrew Bird's captivating performance played to a sold-out audience of 2,209. In another sell-out performance, electronic music master Moby had an audience of 2,224 dancing the night away in a one-off show in the Concert Hall.

Direct from New York, Antony and The Johnsons were welcomed this year to present a special program with a 41 piece orchestra specially formed for this occasion. Two performances attracted an audience of 5,098. UK legend Marianne Faithfull made her solo debut in February 2010 in *An Evening with Marianne Faithfull*. One performance was presented to an audience of 2,268.

The inaugural Full Swing series celebrated the world of jazz from March to May 2010. Saxophonist Wayne Shorter and his quartet presented a challenging performance that drew standing ovations from 2,073 people, while the energetic Branford Marsalis Quartet played material from their latest release *Metamorphosen* to a crowd of 1,863. Rounding out the series, legendary pianist Ahmad Jamal led his ensemble through an exhilarating performance for 1,718 people.

A collection of music from around the world appealed to the diverse cultures encompassed by our wider community. Portuguese sensation Mariza attracted 2,194 people in October 2009, and iconic South African musician Hugh Masekela melded jazz, jive and afro-beats in one performance for 1,910 people. The Hemispheres program featured Spanish ensemble Ojos de Brujo, as well as Béla Fleck with Malian diva Oumou Sangare in one performance for 1,802 people.

A festival celebrating the world's best contemporary artists, Vivid LIVE, welcomed artistic luminaries Lou Reed and Laurie Anderson to curate an exciting program of music, theatre, film and visual arts in May and June 2010. Delving into the world of deep noise, *Lou Reed's Metal Machine Trio* was an evening of extended improvisation performed to 1,318 people, while Laurie Anderson showcased her unique artistry in the outstanding *Transitory Life* as well as *Songs from Delusion*. Three performances over both presentations attracted an audience of 1,298.

Acclaimed as a festival highlight, *Slow Music Night* brought together an exciting line up of artists to create an evening of intimate music, hosted by Laurie Anderson. One performance attracted 1,797 people. In a world first, *Music for Dogs* invited dogs and dog-owners to the Forecourt for a special musical experience. This delightful concert attracted world-wide media attention and enchanted audiences of both species, attracting 2,200 people.

<THEATRE & DANCE>

20 presentations, 129 performances, 80,873 audiences

Barrie Kosky's *Poppea* gave audiences an internationally acclaimed production by one of Australia's most important directors. Presented in association with Sydney Theatre Company, this radical work garnered critical praise throughout its season. 16 performances attracted an audience of 6,940.

June 2010 saw the Australian premiere of *Glow*, an uplifting tale of love and adventure. *Glow* introduced a unique style of theatre to a broad audience, using black light theatre to make the set and actors appear as if in an animation. Poor pre-season sales resulted in a reduced season of just eight performances; however audiences embraced this magical event, with *Glow* emerging a popular event with wide public support. Eight performances attracted 7,694 people.





A new annual dance celebration, Spring Dance, was unveiled in 2009. The festival launched with Sydney Opera House's first online dance competition, *MyMutation*, encouraging everyone to unleash their own form of dance magic into cyberspace. Presented in conjunction with YouTube, the competition attracted 85 entries from 11 countries across a range of dance styles.

Onsite, the Spring Dance performance program included *New Breed*, a showcase of works by emerging choreographers from two of Australia's leading dance companies. Five sold-out performances were presented to an audience of 1,744. Commissioned by Sydney Opera House and Malthouse Theatre Melbourne, Meryl Tankard's *The Oracle* featured Helpmann Award-winning dancer Paul White in a production lauded by audiences and critics alike. Six performances attracted an audience of 1,927.

Complementing programs inside the theatres and online, *Dance on Film on the Forecourt* presented three iconic dance films free of charge in September 2009. Sydneysiders flocked to see Fred and Ginger's *Swing Time*, the Academy Award-winning *West Side Story* and 1980's classic *Fame* over three fun-filled nights that also included dance classes and live music. This popular program attracted 5,400 people.

<CONTEMPORARY CULTURE>

49 presentations, 244 performances, 73,831 audiences

Sydney Opera House created a new signature series for patrons seeking edgy and dynamic late night performances this year. Launching in February 2010, Late Night Lounge is a monthly variety, cabaret and chat show experience that enthralled audiences. Featuring artists such as Frisky and Mannish, Angus and Julia Stone, and iOTA the series sold out throughout 2010 with five performances presented to 1,686 people.

Australian rock star Tex Perkins took to the stage with the Tennessee Four in February 2010 in *The Man in Black*, a tribute to the legendary Johnny Cash. Perkins' brilliant portrayal was acclaimed by both critics and audiences. 21 performances attracted 9,130 people. Provocative filmmaker, artist and writer John Waters brought his one-man show *This Filthy World* to the Sydney Opera House in March 2010, drawing a capacity crowd of 2,217 people for one performance.

Screen Live, a new series of events showcasing cinema and live performance, was launched in March 2010. Oscar-nominated film *Mother India* was boldly reworked by British turntablist DJ Tigerstyle, vampire film *Nosferatu* was fully re-scored by Sydney's Darth Vegas, and The New Pollutants presented their take on the 1927 Sci-Fi epic *Metropolis*. Three presentations attracted an audience of 1,100 across the series.

<PUBLIC PROGRAMS>

14 presentations, 41 performances, 22,133 audiences

Presented in conjunction with the St James Ethics Centre, the inaugural Festival of Dangerous Ideas gave voice to thought leaders and the wider public in an original program of discussion and debate. Audiences enthusiastically welcomed Christopher Hitchens and Germaine Greer to challenge ideas on religion and freedom, and an international panel of speakers assembled for the *IQ2 Debate*. A public speaking competition, *Soapbox*, gave everyone a chance to participate onsite, while broadcasts via the ABC, Fairfax and Slow TV gave access to audiences offsite and online. The festival comprised 23 events across a range of venues and attracted a total onsite audience of 12,084.

Entertaining and thought-provoking discussions continued in 2010 as *Sydney Opera House Talks* presented three renowned authors and speakers. In conjunction with the Sydney Writer's Festival, best-selling author Alexander McCall Smith shared personal stories and insights into his fictional characters with an audience of 1,058. Professor of Philosophy A.C. Grayling discussed the various ways the arts matter in human life, and *The Greatest Show on Earth* presented the world's best-known atheist, Richard Dawkins to a sell-out audience of 1,515.

The Message Sticks Indigenous Film Festival was hosted at Sydney Opera House from 6-8 May 2010, showcasing the best in Indigenous cinema from Australia and around the world. In its 11th year the festival featured five world premieres, four Australian premieres and a karaoke screening of Rachel Perkins' *Bran Nue Dae*. Q&A sessions were held with filmmakers and an expanded House:Ed component provided complimentary tickets for over 100 students. Message Sticks attracted a total audience of 3,737 over three days.

'Whether it's a class or an internationally renowned performance, attendance numbers at the inaugural Spring Dance festival prove this city has an unquenchable thirst for dance.' SUN HERALD

<EDUCATION AND PERFORMANCES FOR YOUNG PEOPLE>
20 presentations, 308 performances, 60,229 audiences

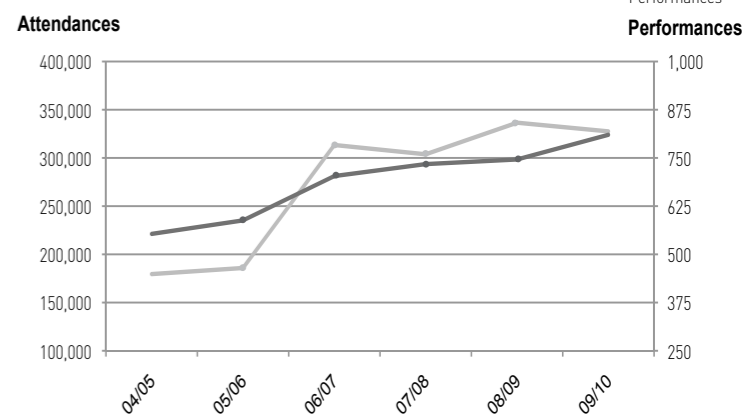
Sydney Opera House continued to offer exciting and engaging experiences for young audiences this year. Kids at the House, a year-long program of the world's best performances for young people comprised 19 presentations, with 233 performances attracting an audience of 48,893. Fifteen productions across the year had special performances for schools within the House:Ed program, with 79 performances and 12,605 attendees.

A highlight of 2010, *Apollo 13: Mission Control*, immersed audiences into the world of 1970's Mission Control, NASA, allowing them to participate to bring the astronauts of Apollo 13 home. Also presented as part of the House:Ed program, students gained first-hand insight into this remarkable story of heroism and survival. 18 performances attracted an audience of 2,526.

Award-winning Scottish puppeteer Shona Reppe brought two presentations to Sydney Opera House this year as part of the Kids at the House and House:Ed programs. *Cinderella* beautifully retold the classic fairy tale with a mix of classic and contemporary puppetry, specially designed for children 5-8 years old. 16 performances were attended by an audience of 2,353. *Olga Volt The Electric Fairy* took audiences on a thrilling journey filled with exotic characters, flawless puppetry and original music. 14 performances attracted an audience of 1,033.

The popular Babies Proms series presented six exceptional programs for 2-5 year olds this year. Highlights included *Afro Beats*, a high-energy introduction to African Music, dance and instruments that successfully broadened the musical styles offered through the Babies Proms series. 30 performances attracted an audience of 6,871. Coinciding with Children's Book Week 2009, *Music Book '09* was a celebration of children's stories presented by the Babies Proms Orchestra. 24 performances were presented to an audience of 5,717. *Lah-Lah's Adventures* saw Lah-Lah's musical world come to life with a colourful musical experience that combined pop, jazz and a little bit of Mozart. 24 performances attracted an audience of 5,329.

SYDNEY OPERA HOUSE PRESENTS





THE EXPERIENCE

BROADENING THE EXPERIENCE

HIGHLIGHTS

- + Online user generated competition launched as part of Spring Dance.
- + Inaugural Accessibility Ambassador, Louise Sauvage OAM appointed.
- + Launch of Detours and Destinations, a mentorship program for at-risk youth.
- + 2009 NSW Tourism Awards – Silver Medal for Major Tourist Attraction.
- + Sydney Opera House Open Day attended by some 50,000 people.
- + French and German language tours commenced.
- + New Studio Café opened.

**INDIGENOUS TOUR
[FEBRUARY 2010]
IMAGINATION LIVES INSIDE.**

OUR

BROADENING THE EXPERIENCE

OVERVIEW

YEAR.



DELIVERING A DYNAMIC ONLINE EXPERIENCE > New digital and broadcast partnerships helped to connect with more audiences online this year. Sydney Opera House's first online dance competition *MyMutation*, was programmed as part of Spring Dance in 2009. Presented in association with YouTube, the competition attracted some 252,000 hits from around the world.

The inaugural Festival of Dangerous Ideas was broadcast through TV, radio and online networks in conjunction with the ABC, Fairfax and Slow TV in October 2009, achieving a combined audience reach of 900,000. A dedicated Sydney Opera House portal with Fairfax Digital went live in April 2010, while a new Facebook page and Twitter account provided channels for online communities to directly contribute to discussions and news.

Digital initiatives also made an important contribution to education aspirations this year. In partnership with the NSW Department of Education and Training, Centre for Learning Innovation and Curriculum Directorate, two Learn Cast Projects were developed featuring Thomas Kenneally and The Whitlams with the Sydney Symphony.

MAXIMISING COMMUNITY PARTICIPATION > This year, Sydney Opera House has continued to enable access for community groups through a range of initiatives, including hundreds of complimentary performance tickets, 19 venue subsidies and some 20 free tours. Production services support was provided to Regional NSW through the Bermagui Four Winds Festival, and high school students received guest lectures on the entertainment industry from production staff. Sydney Opera House opened its doors to the whole community on 25 October 2009 for Open Day. Some 50,000 people were given access to explore behind the scenes and see how the magic of performance is created in the biggest free event held at Sydney Opera House to date.

Engagement with youth and Indigenous groups expanded this year to include *Detours and Destinations*, a NSW Government funded initiative to connect at-risk youth from Western Sydney with creative industry mentors. Launched in March 2010, and culminating in a multimedia installation in The Studio, students used creative workshops to develop their stories through music and video production, stop motion graphics and live performance.

Support for Indigenous participation in the arts is a priority for Sydney Opera House, with a new Reconciliation Action Plan 2010/13 developed to strengthen community outreach activities into the future. Setting organisation-wide goals, the strategy will guide Indigenous strategies and programs across all areas of Sydney Opera House.

Community access also forms a key objective in Sydney Opera House's development aspirations, as philanthropic and corporate partnership activities united under an integrated strategy designed to help share the magic of live performance with as many people as possible. Sydney Opera House welcomed 642 new donors and the donor renewal rate increased from 71% to 78%, while new corporate partnerships and key partner renewals provide further support for development goals.

Sydney Opera House's Education Appeal, held throughout June 2010, raised much needed funds to support Arts Assist. The campaign received a boost with Call Centre and Box Office teams taking donations over the phone for the first time. The funds raised during this targeted fundraising drive will allow an additional 351 children from priority assistance schools to attend House:Ed performances over the next 12 months.

PUTTING THE NEEDS AND VIEWS OF CUSTOMERS FIRST >

Customer service was refreshed this year with the launch of Customer First, an umbrella brand that encompasses all new customer service initiatives and incorporates a new Customer First Commitment Statement and regular communication of customer feedback to staff online.

Building on this is the commitment to raise awareness of access for patrons with disabilities at Sydney Opera House and within the performing arts more broadly. Renowned Paralympian Louise Sauvage OAM was appointed as the inaugural Sydney Opera House Accessibility Ambassador in November 2009, providing ongoing advice and helping increase public awareness of current facilities, services and programs. The Accessible Music Pathways 2010 Forum was hosted in conjunction with Accessible Arts and an improved Access Tour provided as part of Open Day.

In an ongoing effort to better understand customer perceptions and needs, research this year included a Marketing Effectiveness Study designed to inform creative messaging and execution of the Sydney Opera House brand. The online Customer Satisfaction Survey measured an improved overall satisfaction rating of 83% this year (81% in 2008/09). Refer to page 65 for further information.

A VIBRANT TOURIST DESTINATION AND VIABLE COMMERCIAL PRECINCT >

A range of new onsite experiences were developed to create a more inviting and lively precinct. Tour offerings grew with the addition of French and German language tours, and the new Studio Café opened under the Western Colonnade. Show Plus packages were revitalised to include a Platinum package, allowing patrons to combine performance and tour experiences with a choice of dining and five star accommodation options.

New onsite products and services are integral to maintaining a commercially sustainable precinct within a fluctuating tourism environment. With fewer visitors from the UK, Japan and Korea, tour numbers decreased by 2.9% this year to 309,537 people. Despite this, the combined Asian markets continued to strengthen, with 104,108 visitors taking an Asian language tour. The US market also remained strong and domestic visitors grew by 7% to 41,673. Performance of these markets, coupled with careful control of operational costs, enabled margin to be held steady at \$3.15m.

While continuing to negotiate a challenging economic environment, performance of food and beverage outlets improved overall. Solid performance from Theatre Bars and outlets for Forecourt events, along with continued growth in the Opera Bar and launch of the Studio Café, saw food and beverage contribution increase 5.2%. With new commercial terms in place, retail contribution grew by 37%, despite a 9% decline in sales. Next year priority activities include the revitalisation of food and beverage offerings on the Lower Concourse and rollout of new retail product across 34 locations, including Sydney and Melbourne International Airports.

THE YEAR AHEAD >

New website with enhanced functionality and more dynamic look and feel + World-wide online animation competition as part of the GRAPHIC festival + The first audio-description of an opera at Sydney Opera House in partnership with Vision Australia + *Insiders*, a new membership program for customers + Lower Concourse transformed into an exciting food precinct offering options from some of the best in contemporary Australian dining + *Kids at the House* production, *Saltbush*, taken on tour of Western Sydney playing to young Aboriginal audiences.

FIVE YEAR GUIDED TOUR TREND

YEAR	PEOPLE
09/10	309,537
08/09	318,889
07/08	329,619
06/07	328,224
05/06	270,040





BUILDING

BUILDING & ENVIRONMENT

HIGHLIGHTS

WIRRO

- + Funding secured for the Vehicle Access and Pedestrian Safety Project.
- + Completion of the Telephony Refresh Project across three Sydney Opera House sites.
- + New Occupational Health and Safety Management System introduced.
- + Formal opening of the refurbished Western Foyers.
- + New waste recycling bin system implemented.

**CONSTRUCTION
BY MAX DUPAIN [1969]
IMAGINATION LIVES INSIDE.**



OUR

BUILDING & ENVIRONMENT

OVERVIEW

YEAR.

BUILDING & MAINTENANCE FOR A SUSTAINABLE FUTURE >

On 6 June 2010 Sydney Opera House welcomed the announcement of a \$152.1m NSW Government grant for the Vehicle Access and Pedestrian Safety Project. The biggest construction project for Sydney Opera House since 1973, work includes a new underground road and loading dock, and is designed to improve visitor and pedestrian safety while enhancing vehicle access to the site.

Aiming to enhance the Concert Hall's acoustic performance, new prototype overhead panels, reshaped walls and other enhancements were trialled in September 2009 under the advice of acoustic consultants Kirkegaard Associates (USA) and Acoustic Control Systems (The Netherlands). Conducted in association with the Sydney Symphony and Sydney Philharmonia Choirs, the trials were well received by musicians and audiences and will continue in 2010/11.

Outside the theatres, other achievements included the installation of new Vehicle Concourse lighting designed to highlight structural features, new Box Office Foyer lighting, substantial completion of the Parapet Wall and Handrail Project to improve visitor safety, and air-conditioning system upgrades to enable more efficient use of equipment and greater energy savings.

A range of initiatives also continued as part of the Information Systems Strategic Plan 2008/11. The Telephony Refresh Project was completed in March 2010, providing a unified telephone network across all three Sydney Opera House sites. Comprising a range of new features, the new system creates a more efficient service for customers, venue hirers and staff. More information is provided on page 67. Wireless network access was also expanded this year to encompass back of house areas, as well as Sydney Opera House satellite locations. Website enhancements also continued this year and are outlined on page 67.

ENVIRONMENTAL SUSTAINABILITY IN THE PERFORMING

ARTS > A new Environmental Sustainability Plan has been endorsed by the Trust, setting targets and actions to reduce environmental impact over a three year period. An accompanying policy ensures environmental sustainability remains a key element in all Sydney Opera House activities.

With a goal to reuse or recycle 70% of waste by 2013, a new recycling bin system was successfully introduced across back of house areas in September 2009. The system aims to decrease landfill and make recycling easier, and will be extended across the site in 2011. An organic food waste recycling system was trialled with restaurant partner Guillaume at Bennelong, and reusable equipment and materials were donated to Reverse Garbage, a non-profit organisation that raises funds for community projects.

Participation in broader campaigns and programs provided opportunities to inspire audiences, visitors and partners towards a sustainable future. For the fourth time the Sail Lights were turned off for Earth Hour on 27 March 2010, supporting the global drive for action on climate change. World Environment Day was celebrated with the launch of a new section on our website designed to raise public awareness of environmental projects and plans. Sydney Opera House also joined the NSW Government's Sustainability Advantage program, working with other organisations to investigate strategies for improved environmental performance.

INDEPENDENT ACCESS FOR ALL > The refurbished Western Foyers were officially opened to the public on 17 November 2009, marking the completion of the Accessibility and Western Foyers Project. With a new covered entrance foyer, public lift and Concert Hall and Opera Theatre escalators also formally opened; patrons now enjoy enhanced access to all theatres and the use of a range of new amenities.

Other improvements continued to create a more accessible customer experience this year. The Studio lift, designed to provide access to the lower theatre level for patrons who use a wheelchair, was refurbished and enlarged, and was opened in June 2010. A new accessible desk extension at the Box Office Foyer Information Counter provides a more welcoming experience for customers, while the introduction of T-Loop setting compatible headsets enables customers with hearing aids to now fully participate in our most popular tour, The Essential Tour.

Progress continued on the Access Masterplan this year, with a Back of House Disability Access Audit conducted to further inform development of the Plan. Work also continued to improve access online, with an enhanced Access News page on the website providing updates on upgrade projects and assisted performances.

EMBEDDING A SAFETY RISK MANAGEMENT CULTURE >

Creating a more integrated approach to safety, a new Occupational Health and Safety Management System was implemented in July 2009. The system includes a data sheet repository and provides key plans, actions and procedures for health and safety management. Other resources, including a new Safety Leadership Handbook and Emergency Management and Recovery Plan, were also launched. An online incident reporting register was developed and will be implemented in July 2010.

Health and safety risks continue to be managed through a variety of key projects and strategies. Plant rooms and high risk work areas were equipped with new hearing protection dispensers, safety improvements for the Opera Theatre Portal Bridge commenced, and a contract for Stage 2 of the Fire Hydrant Upgrade was awarded for commencement in 2010/11. Site Clean Up Week was held again this year, allowing dangerous and hazardous goods to be disposed of safely, while clearer information on designated smoke-free areas was published for the information of staff, patrons and visitors.

THE YEAR AHEAD>

Commencement of the \$152 million Vehicle Access and Pedestrian Safety Project + Continued implementation of physical access improvements addressing the Access Strategic Plan 2009/12 + Reduction target in energy use of 5% through energy efficient upgrades to the building + Development of Environmental Sustainability Design Principles for minor works and major projects + Adoption and implementation of the NSW Government's Working Together Strategy to continue improvements to health and safety performance.



KEEP CLEAR

GOVERNANCE

GOVERNANCE

SECTION

IN THIS SECTION

PART 1. The Trust Objectives and Conduct; Committees, Memberships, Attendance.

PART 2. Sydney Opera House Trust and Executive Profiles.

PART 3. People & Culture.

BEHIND THE SCENES
BY TRENT PARKE
ARTIST IN RESIDENCE [09/10]
IMAGINATION LIVES INSIDE.

OUR

GOVERNANCE

TRUST COMMITTEES

PEOPLE.

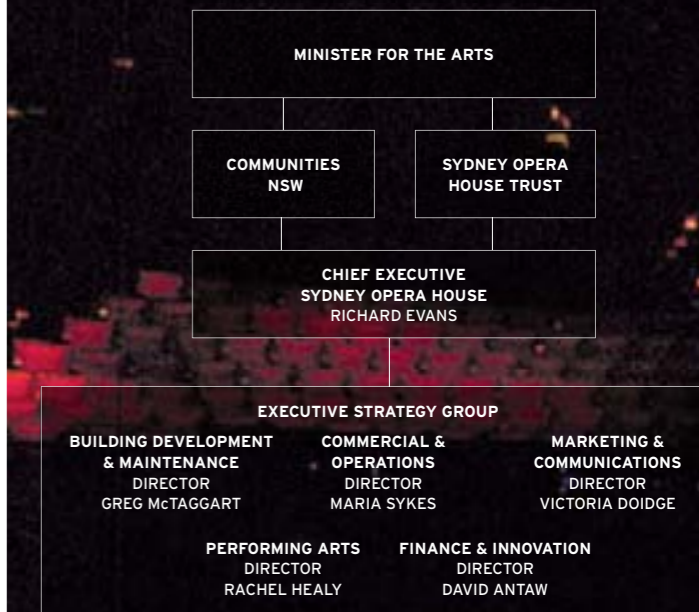


THE TRUST: OBJECTIVES AND CONDUCT

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

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

ORGANISATION CHART



and Environment; Enterprise Agreement; Treasury Risk Management Policy; Directors and Officers Liability; Staging and Machinery Review; Greenhouse and Energy; review and approval of performing arts and commercial business cases; and approval of the 2008/09 Annual Accounts.

Attendance: Trustees: Catherine Brenner – Chair 7/7, Sue Natrass AO 5/7 and Kim Williams AM 6/7. External Specialist: Barbara Ward 4/4.

BUILDING COMMITTEE> The Building Committee oversees: facilities planning and development; implementation of capital works projects; that proper controls and management practices are exercised; that design and construction is in line with the Management Plan for the Sydney Opera House, Utzon Design Principles and Conservation Plan.

Five meetings were held this year, with key agenda items including: Vehicle Access and Pedestrian Safety Project (VAPS), Staging Machinery Review, Accessibility and Western Foyers Project; Opera Theatre Renewal; Lighting Masterplan; POPE Program; Risk Management Plans; Venue Improvement Plan, Recurrent Asset Management (SAM) Program; Concert Hall Acoustics, Forecourt Masterplan; and updates on the financial status and progress with building works.

Attendance: Trustees: Robert Leece AM – Chair 5/5, Kim Williams AM 3/5 and Evan Williams AM 5/5. Management: Richard Evans 4/5, David Antaw 4/5 and Greg McTaggart 5/5.

CONSERVATION COUNCIL> The Conservation Council provides 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; Concert Hall Acoustics; Vehicle Access and Pedestrian Safety Project; Information Kiosk; Biennale 2010; Review of the Code of Conduct for Conservation Council Members; World Heritage Periodic Reporting; Bilateral Agreement and Accredited Plan of Management; and Northern Foyer Balustrades.

Attendance: Trustees: Evan Williams AM – Chair 4/4 and Arthur Bridge AM 3/4. Management: Richard Evans 4/4, Greg McTaggart 4/4 and Maria Sykes 2/4. External Specialists: Sheridan Burke 4/4, Hugo Leschen 1/2, Rajeev Maini 3/4, Peter Mould 4/4, John Nutt 3/4, Giovanni Cirillo 3/3 and Brian Osterio 1/2.

PHILANTHROPY COMMITTEE> The Philanthropy Committee was disbanded in March 2010 and oversight now falls under the Audit and Risk Committee.

One meeting was held with key agenda items including the Annual Giving Program, Naming Rights and Fundraising Events. Attendance: Trustees: John Ballard – Chair 1/1 and Renata Kaldor 1/1. Management: Richard Evans 1/1, David Antaw 1/1 and Samantha Bagchi 1/1.

COMMITTEES, MEMBERSHIPS, ATTENDANCE

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 Wesley Enoch and Ms Catherine Brenner were reappointed to the Trust for a further three year term. Dr Thomas Parry AM commenced as a Trustee in February 2010 for a three year term replacing Mr John Ballard.

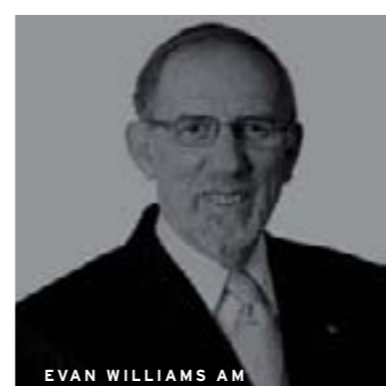
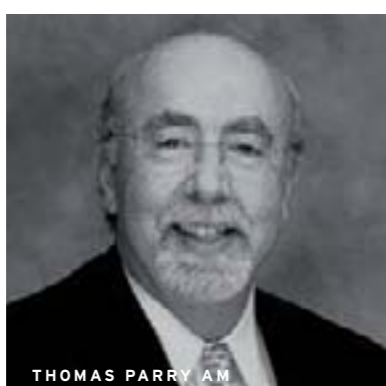
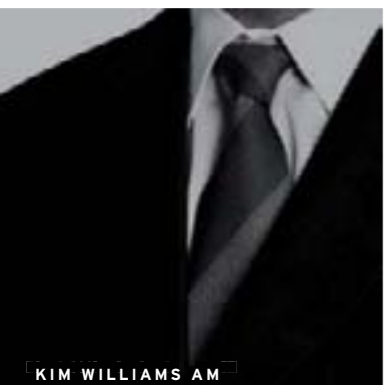
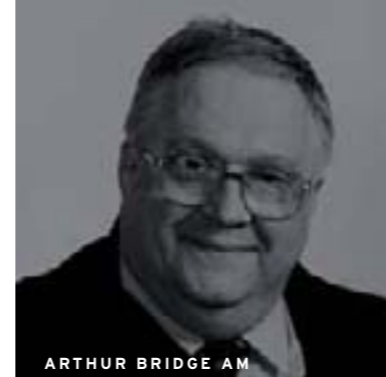
Meeting attendance figures for the period 1 July 2009 to 30 June 2010 are set out below. The figure directly following the Trustee's name is the number of meetings attended during the year and the figure following indicates the number of possible attendances. All meeting absences were formally noted and Trustees and members were excused from attending the specific meetings.

With key strategic and business items on the agenda, six Trust meetings were held. Agenda items encompassed: a planning session including a feedback and priorities session with resident companies; review of Trust Committee charters and membership; overall business performance monitoring; Annual Budget and Three Year Business Plan; Recurrent Asset and Maintenance Program; Three Year Access Strategic Plan; Opera Theatre Renewal; Enterprise Agreement; and performing arts and commercial projects.

Attendance: Kim Williams AM – Chair 6/6, Catherine Brenner 5/6, Arthur Bridge AM 5/6, Wesley Enoch 5/6, Renata Kaldor AO 5/6, Robert Leece AM 4/6, Sue Natrass AO 5/6, Leo Schofield AM 5/6, Evan Williams AM 5/6, Thomas Parry AM 2/2 and John Ballard 2/3.

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.

Seven meetings were held this year with key agenda items including: review of business performance; internal audit reports – Opera Bar Revenue Contract, Fraud and Corruption Prevention Framework Gap Analysis, Assessment of OH&S Management, Customer Service, Management of Plant, Property & Equipment, and Financial Management. Agenda items also included: Annual Budget and Three Year Business Plan; Health, Safety



KIM WILLIAMS, AM

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

Qualifications: B.Mus (Univ Syd)

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

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

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 Limited (Non-Executive Director), AMP Limited (Non-Executive Director), Centennial Coal Company Limited (Non-Executive Director), Boral Limited (Non-Executive Director).

Government & 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. He is a member of the Music Board of the Australia Council.

Other Directorships: Ars Musica Australis Foundation (Chair & CEO).
Government & Community Involvement: Parish Priest of St. Oliver Plunkett Parish in Harris Park since 2008. Patron of a number of performing arts organisations including the Sydney Youth Orchestra, the Sydney Youth Ballet, the Australian International Conservatorium of Music and High School, 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 & 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 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 as Chairperson of NSW Women's Advisory Council, a member of the Sydney Olympic Bid Committee, a director of NSW State Rail Authority and of The Garvan Medical Research Foundation.

Other Directorships: ASI (Director).

Government & Community Involvement: Renata is involved in business, education and community affairs and is on the Advisory Council of Westmead Children's Hospital. In 2009 Renata was appointed Judicial Commissioner NSW.

ROBERT LEECE, AM RFD

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

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

Background: Robert was previously Chief Operating Officer of Tenix Pty Ltd, Deputy Director-General of the Olympic Coordination Authority and held board positions of various public and private organisations. Throughout his career he has been responsible for the successful development and construction of over \$40 billion of infrastructure and buildings in Australia.

Government & Community Involvement: Infrastructure Coordinator General, NSW Nation Building and Jobs Plan Taskforce (Chair), Health Infrastructure Board (Chair).

SUE NATRASS, 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 & 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).

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. Thomas 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: First State Super Trustee Corporation (Chair), Sydney Water Corporation (Chair), Australian Energy Market Operator (Chair), ASX-MS (Director), Children's Medical Research Institute (Director), Powerco NZ (Director).

LEO SCHOFIELD, AM

Joined the Trust in January 2005.

Background: Former Director of Sydney Festival, Artistic Director of the Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994–1996), 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 and the Paris Opera Ballet. He is also a well-known and respected journalist and television broadcaster, has worked closely with many arts organisations in a fundraising capacity and served nine years as a Trustee of the Powerhouse Museum in Sydney.

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

EVAN WILLIAMS, AM

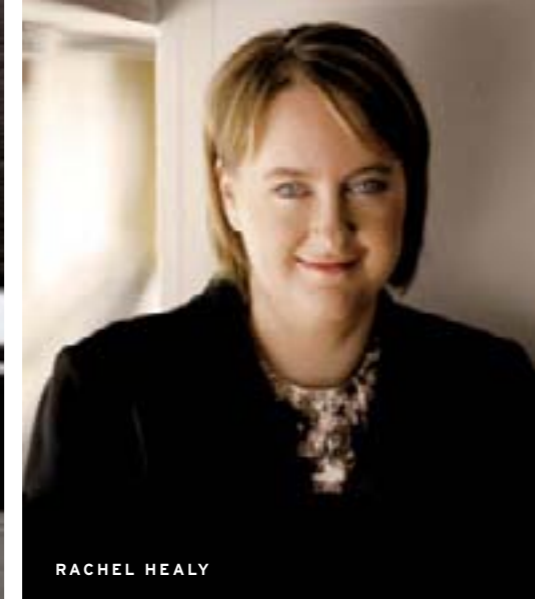
Joined the Trust in November 2006 – Chair of Conservation Council and member of Building Committee.

Background: A Walkley Award-winning journalist and former newspaper editor, Evan 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 advisor to the Hon. E.G. Whitlam from 1973 to 1977.

THE

GOVERNANCE PROFILES

TRUST.



RICHARD EVANS

RACHEL HEALY

MARIA SYKES



DAVID ANTAW

GREG MCTAGGART

VICTORIA DOIDGE

RICHARD EVANS, CHIEF EXECUTIVE

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

Background: Richard began his career working 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 the Spare Parts Puppet Theatre in Fremantle and later moving on to take up the position of General Manager of the DeckChair Theatre Company. In 1995 he joined the State Theatre Company of South Australia as Associate Producer. Richard was General Manager of Bell Shakespeare Company from 1997 until 2002 when he became General Manager of The Australian Ballet and Executive Director in 2004. Richard was Secretary of the Australian Major Performing Arts Group during 2000 to 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.

Other Directorships: Performing Arts and Arts Management Advisory Committee of the AsiaLink Arts Program (Chair).

DAVID ANTAW, DIRECTOR FINANCE & INNOVATION

Appointed in October 2006 – member of Building Committee.

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 General Manager Finance and Corporate Services at Energy Australia. David has also held various senior financial and business development roles with Pioneer International and Tubemakers of Australia and has significant mergers and acquisitions experience.

VICTORIA DOIDGE, DIRECTOR MARKETING & COMMUNICATIONS

Appointed in February 2008.

Role: Victoria is accountable for public relations, marketing, ticketing services and digital and broadcast.

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).

RACHEL HEALY, DIRECTOR PERFORMING ARTS

Appointed in August 2006.

Role: Rachel is accountable for Sydney Opera House's programming, presenter and theatre services, including sound, audio visual, lighting and staging.

Qualifications: BA

Background: General Manager of Company B at Belvoir Street Theatre from 1997 to 2006, Rachel has worked in the performing arts for twenty years as a manager and producer and has previously worked with The Australian Ballet, Handspan Theatre and Magpie Theatre, the youth wing of the State Theatre Company of South Australia. Rachel has served on a number of arts boards including Legs on the Wall, the Arts Industry Council (Victoria), Kage Physical Theatre and Live Performance Australia and currently chairs the Helpmann Awards' theatre committee. In 1998 she was awarded the inaugural Nugget Coombs Award for Arts Administration in the Young Manager category and served as Deputy Chair of the Theatre Board of the Australia Council from 1999 to 2002.

Other Directorships: Company B Ltd (Board Member).

GREG MCTAGGART,

DIRECTOR BUILDING DEVELOPMENT & MAINTENANCE

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

Role: Greg is accountable for maintenance and conservation of the building, as well as major building projects. 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. **Qualifications:** BE (Hons 1), MEngSc, Grad Dip Mgt, MIEAust, CPEng **Background:** Greg has been involved in the delivery of public infrastructure and building projects for over 35 years. He has worked on a diverse range of projects including schools and hospitals, water supply and sewerage infrastructure, grain handling facilities and the major sporting venues of ANZ Stadium, Sydney Athletic & Aquatic Centres and the Regatta Centre at Penrith Lakes. Greg was also involved in the planning, construction and operational activities associated with the Sydney 2000 Olympic and Paralympic Games.

MARIA SYKES, DIRECTOR COMMERCIAL & OPERATIONS

Appointed in April 2008 – member of Conservation Council.

Role: Maria is accountable for the overall visitor experience on site, the development of a new Precinct Plan, all commercial revenues and frontline operations. Specifically she oversees all Sydney Opera House's commercial operations and business partnerships, including tourism, retail and food and beverage operations; brand licensing; customer relations; front of house; and emergency planning and response. Maria was the Sydney Opera House Trust's representative for the State, National and World Heritage projects, including the development of the management and legislative frameworks to support the listings.

Qualifications: BA (Hons)

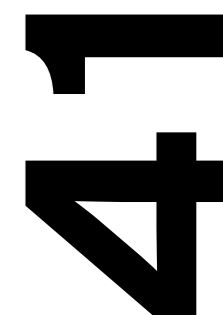
Background: Prior to joining Sydney Opera House, Maria held various policy advisor positions in international affairs and central government agencies in the UK and Australia before managing the NSW Government's legislative program as head of the Cabinet Secretariat. Maria was a French Announcer for the 2000 and 2004 Olympic Games.

THE

GOVERNANCE

PROFILES

EXEC.



OUR

GOVERNANCE

PEOPLE & CULTURE

YEAR.



HIGHLIGHTS>

Funding secured for the Vehicle Access and Pedestrian Safety Project + Second Marker business improvement and staff engagement project completed + Interim one year Enterprise Agreement negotiated + New online performance review system implemented + Online Safety Induction Program launched + Leadership training, career coaching and customer service training delivered to 143 staff.

STAFF ENGAGEMENT AND RECOGNITION > The second round of the Marker Project involved over 100 staff to assess organisational performance and generate improvement ideas. An online survey resulted in an increased self assessment score of 492/1000 (compared to 464/1000 in 2008), while discussion forums led to some 50 actions to further build organisational effectiveness.

These results highlight achievements of the first round Marker Project, which saw a range of initiatives implemented this year. A Monthly Customer Feedback Summary was launched in April 2010 as an online resource to share customer comments with all staff. A new staff recognition program, the CEO Award for Outstanding Service, was awarded for the first time in June 2010, and allows staff to nominate fellow workers for recognition of their achievements. Improvements to internal electronic communications were also realised, and free experiences for the community, such as Sydney Opera House Open Day, increased. Feedback will continue to inform improvement activities in line with business priorities throughout 2010/11. Refer page 68 for further information.

An interim one year Enterprise Agreement, effective until 30 June 2010, was finalised. The interim agreement provided a 3% pay rise, comprising a 2.5% base increase in line with the NSW Public Sector Wages Policy and an additional 0.5% increase funded through employee related savings. Negotiations began in April 2010 for a new three year Enterprise Agreement and to assist with communication, an online resource to update staff on negotiation progress and clarify issues was implemented.

A SAFE AND HEALTHY WORKFORCE > Improving awareness of safety in the workplace, a new online Safety Induction Program was introduced in December 2009, providing on-demand safety training for staff. Incident reporting training was provided to 62 staff and managers, while safety management workshops were attended by some 200 participants, including staff, resident companies, commercial partners and in-house contractors.

Safety Week was held in October 2009, providing health checks for staff and resident company partners, as well as OH&S awareness, risk assessment, injury management and first aid information sessions. Some 60 staff and business partners participated in our program of free weekly Yoga and Pilates classes, with feedback from participants highlighting the benefits of the program to help manage stress and improve fitness.

A new OH&S Committee was formed in September 2009, with the election of representatives from across workgroups. The Committee provides a forum for staff to voice their health and safety concerns and works to resolve OH&S issues in collaboration with management. A Workplace Fatigue Survey was conducted in January 2010, with feedback informing a new Fatigue Management

Policy and management activities. Reviews commenced on a range of other health and safety policies and procedures, including the implementation of a revised Smoking, Alcohol and Other Drugs in the Workplace Policy. The number of reported staff injuries increased from 221 to 282, and workers compensation cases increased from 44 to 48 this year. These increases are consistent with a greater emphasis on safety reporting and are seen as an indication of improved safety awareness. Full statistics are provided on page 71.

TRAINING AND DEVELOPMENT FOR PERFORMANCE > In a continuing effort to develop our future leaders, individual coaching and an external management program was offered this year. Leadership coaching was provided to 15 managers, while 28 staff participated in career coaching: 15 staff completed interview preparation workshops and 25 staff took part in team building sessions. Maintaining our commitment to exceptional customer service, 100 staff participated in customer service training, with plans to extend the program to 170 staff next year.

A new online performance review system was launched, providing an easily accessible resource for staff to set and review their performance goals. Completed performance reviews will be evaluated, with information used to create new learning strategies to meet staff development needs.

INDUSTRY AND COMMUNITY PARTICIPATION > Encouraging young people to engage with the arts, Sydney Opera House supported two trainees from the Sydney Convention and Exhibition Centre to complete a vocational qualification in Live Production, Theatre and Events (Technical Operations). Some 30 work experience placements or internships were also provided across the marketing, development, legal, production and programming areas.

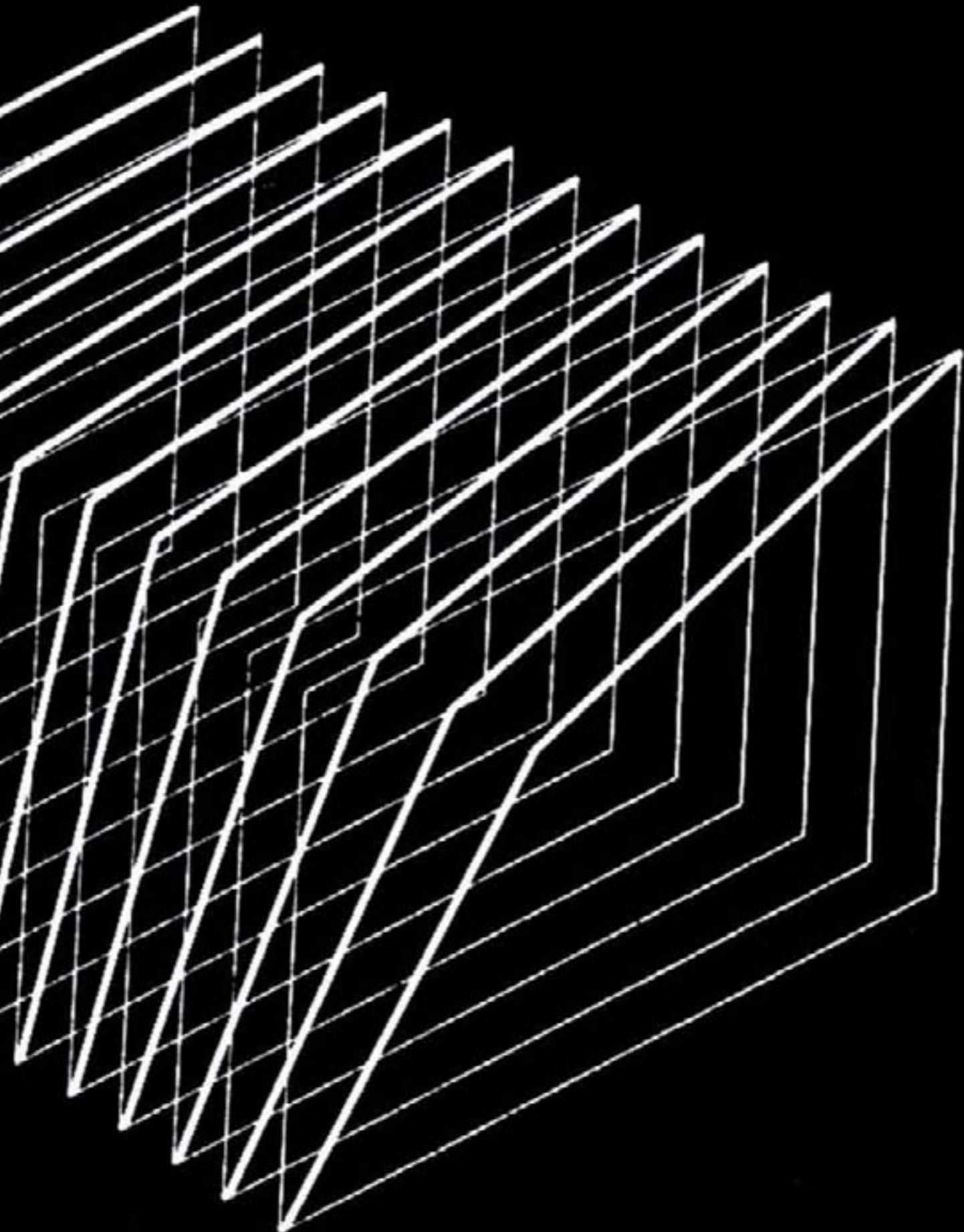
Workplace Giving continues to support seven charity partners as well as Sydney Opera House's Arts Assist program, which provides access to performances for children from priority assistance schools. Staff gave \$26,860 to charity partners this year through donations and fundraising events, and a further \$2,000 in goods through a Christmas Gift Appeal. New events included Sydney Opera House's first City2Surf team, raising \$6,185 for Redkite.

THE YEAR AHEAD >

Marker Project improvement initiatives: remote system access for staff; more consultation for planning; better communication of organisational progress + A suite of health and wellbeing training programs for staff + Implementation of an online hazard and incident reporting tool for staff + New three year Enterprise Agreement + Mentoring program for staff.

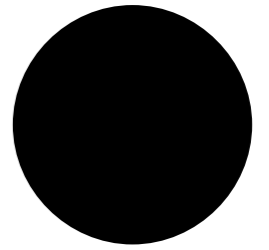
FIVE YEAR COMPARISON OF STAFF AS AT 30 JUNE 2010					
	2010	2009	2008	2007	2006
Total Permanent Staff	306	321	313	350	373
Equivalent Full-Time Permanent Staff	251.36	263.9	254.04	285.35	306.24
Total Non-Permanent Staff	424	393	392	352	322
equivalent full time Non-Permanent Staff	204.37	186.37	189.63	151.67	144.21
Total Full-Time Equivalent	455.73	450.27	443.67	437.02	450.45

The total FTE figures reflect the census period data calculated for the NSW Workforce Profile each year. Census period 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. Staff who hold more than one position with the SDH are only counted once in 'Total Staff' figures. In August 2005 approximately 80 Front of House staff moved from casual to permanent status.



FINANCIALS

SECTION



IN THIS SECTION

- PART 1. Overview, General Operations, Building Development & Maintenance.
- PART 2. Financial Statements.

UTZON DESIGN PRINCIPLES
3D RENDERING [PUBLISHED 2002]
IMAGINATION LIVES INSIDE.

OVERVIEW

FINANCIALS

FINANCIALS>

The overall group result is a loss for the year of \$14.4m. This comprises a profit from general operations of \$1.8m and a net profit of \$1.8m from building development and maintenance, offset fully by depreciation expense of \$18.0m. The overall loss reflects the high depreciation associated with the Sydney Opera House building which has a value in excess of \$1.9b.

To maintain sufficient cash reserves for general operations, Sydney Opera House actively prioritises funding requests to ensure sustainable operations longer term. During 2009/10 the general operating cash flow was \$0.9m, with the 2009/10 general operations profit of \$1.8m offset by investment in capital assets of \$0.9m. The solid general operating profit was achieved with cost control and the delivery of productivity improvements across the business. Expenditure on building maintenance and building development continued to be funded 100% by government grants with any profit due to a combination of timing issues and the capitalisation of \$12.3m in 2009/10 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 managing potential risks associated with around the clock building operations. General operating cash reserves at \$10.3m are not large, they represent only 13% of operating activities revenue and immaterial in terms of \$2.1b in Sydney Opera House net assets.

GENERAL OPERATIONS>

Operating revenues were reduced by 1% or \$1.0m on the prior year.

Key adverse reasons for this include:

- Operating interest reduced by \$0.7m or 27% as fewer funds were held on average;
- Self Generated Fundraising revenues contracted by 3% or \$0.2m due to reduction in cash sponsorship; and
- Commercial Revenues and Recoveries decreased by \$0.1m with major movements:
 - ≠ Programming decreased by 10% or \$1.8m due to a decrease in the average ticket price for events in the year.
 - ≠ Business Development and Retail decreased by 21% or \$0.5m due to revenue streams changing when a new Retail commercial operator commenced in October 2009 after the Retail Joint Venture ceased trading on 30 September 2009.
 - ≠ Offset partially by both an increase of 8% or \$1.3m in Venue Rental and Recoveries reflecting additional venue hire and production service usage and in Ticketing Services, with revenue growth of 17% or \$0.8m due to increased tickets sold, fees and change in channel mix.

Sydney Opera House continued to have an important role in the support and development of new artists and diverse art forms:

- Overall 1,679 performances were presented to an audiences of 1,272,097, an increase of 2% over the prior year;
- Our four Resident Companies presented 529 performances covering opera, music, ballet and theatre to audiences of 649,172, an increase of 3%;
- Sydney Opera House itself presented 810 performances, covering a wide range of genre to audiences of 327,528, a decrease of 8% over the prior year.

Expenditure on Sydney Opera House programming activities were \$19.7m with a net cost after related production income of \$3.5m.

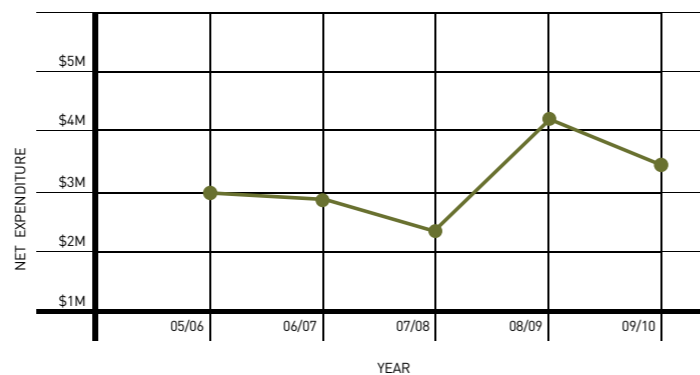
BUILDING DEVELOPMENT & MAINTENANCE>

The Other Activities profit of \$0.8m includes recognition of \$29.0m of Building Maintenance Government grants. In 2009/10 maintenance expenditure totalled \$28.9m – of which \$5.2m was capitalised. Significant progress was made in undertaking a number of high priority maintenance projects in 2009/10, including installation of new exit signs and emergency lighting in all areas of the building except the theatres, new lighting in the Box Office foyer, continuation of the lift replacement program, refurbishment of the accessible toilet on the Lower Concourse and cleaning of the Utzon beams in the Box Office Foyer.

This year Building Development continued, with the Forecourt Parapet Wall and Hand Railing Project reaching substantial completion. The estimated final cost of this project is \$4.6m.

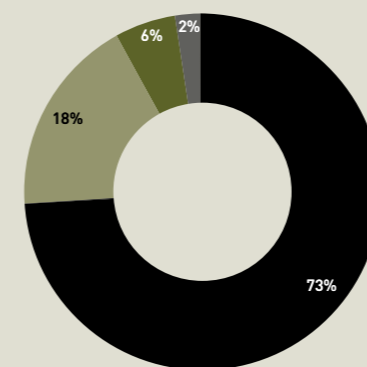
Funding has been approved for the \$152.1m Vehicle Access and Pedestrian Safety project and the \$7.7m Podium Waterproofing Project in future years.

SYDNEY OPERA HOUSE PROGRAMMING



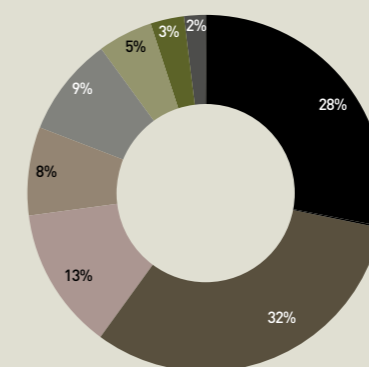
	2010 \$'000	2009 \$'000
Operating Activities		
Revenues		
Operating Revenues	65,942	66,930
Government Endowment	14,443	14,406
	80,385	81,336
Expense		
Operating Expense	(78,571)	(79,823)
Operating Profit before Depreciation & Other Activities	1,814	1,513
Depreciation Expense	(17,008)	(17,884)
Other Activities		
Revenues		
Maintenance Grant	29,013	30,428
Asset related adjustment revenue	675	1,671
Increased in Prepaid superannuation	364	750
Restricted donation revenues	53	209
	30,105	33,058
Expenses		
Building refurbishment & maintenance expenses	(26,604)	(24,696)
Asset related adjustment expenses	(2,595)	(420)
Restricted donation expense	(100)	(271)
	(29,299)	(25,387)
Other Activities Profit	806	7,671
Surplus / (Deficit) for the year as per Audited Financial Report Income Statement	(14,388)	(8,700)

Source of Funding for Operating Activities 2009/10



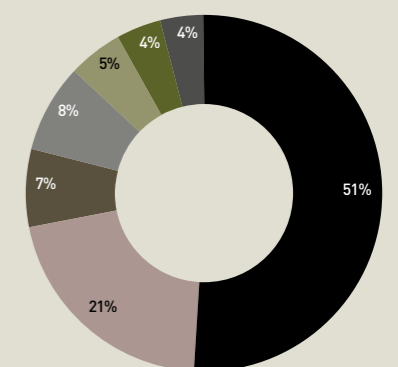
	2010 \$'000	2009 \$'000
Self generated - commercial & recoveries	59,023	59,168
Endowment	14,443	14,406
Self generated fundraising	5,024	5,180
Interest	1,896	2,582

Self Generated – Commercial & Recoveries Revenue Sources 2009/10



	2010 \$'000	2009 \$'000
Programming	16,236	18,001
Venue rental & recoveries	18,736	17,409
Tourism services	7,702	7,827
Food & beverage	4,767	4,511
Ticketing services	5,090	4,342
Front of house	2,865	2,806
Business development & retail	2,083	2,643
Other revenue & recoveries	1,544	1,629

Operating Expenses 2009/10



	2010 \$'000	2009 \$'000
Personnel expense	(39,746)	(38,330)
Presentation	(16,386)	(18,065)
Marketing	(5,878)	(6,316)
Facility expense	(6,387)	(5,636)
Administration	(3,701)	(3,903)
Fee for service	(3,325)	(3,089)
*Other	(3,149)	(4,484)

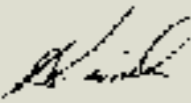
* Other includes - Merchandising, Repair & Maintenance, Tourism and other

**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:

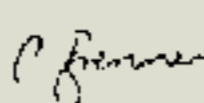
1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2010, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the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

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



**KIM WILLIAMS AM
CHAIRMAN**

SYDNEY
20 SEPTEMBER 2010



**CATHERINE BRENNER
CHAIR, AUDIT AND RISK COMMITTEE/TRUSTEE**

INDEX >

- 48 Statement in Accordance with Section 41c
- 48 Independent Auditor's Report
- 49 Income
- 49 Statement of Comprehensive Income
- 49 Statement of Changes in Equity
- 50 Balance Sheet
- 50 Cash Flow Statement
- 51 Notes To and Forming Part of the Financial Statement
 - 51 1. Summary of Significant Policies
 - 54 2. Financial Risk Management
 - 55 3. Income
 - 55 4. Expenses
 - 56 5. Trustees' Remuneration
 - 56 6. Cash and Cash Equivalents
 - 56 7. Trade and Other Receivables
 - 56 8. Prepayments
 - 56 9. Derivatives Used for Hedging
 - 56 10. Inventory – Held for Distribution
 - 57 11. Property, Plant and Equipment
 - 58 12. Intangible Assets
 - 58 13. Trade and Other Payables
 - 58 14. Deferred Revenue
 - 58 15. Payables – Personnel Services
 - 58 16. Provisions
 - 58 17. Financial Instruments
 - 61 18. Trust Funds
 - 61 19. Interest in Joint Ventures
 - 61 20. Movements in Equity
 - 62 21. Commitments
 - 62 22. Contingent Liabilities
 - 62 23. Payments to Consultants
 - 62 24. After Balance Date Events
 - 62 25. Notes to the Statement of Cash Flows
- 63 Budget

**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 Sydney Opera House Trust (the Trust), which comprises the balance sheet as at 30 June 2010, the income statement, the statement of comprehensive income, the statement of changes in equity and the cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial statements:

- present fairly, in all material respects, the financial position of the Trust as at 30 June 2010, and its financial performance for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- 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 members of the Trust are responsible for the preparation and fair presentation of the financial statements in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the PF&A Act. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of financial statements that are free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

My responsibility is to express an opinion on the financial statements based on my audit. I conducted my audit in accordance with Australian Auditing Standards. These Auditing Standards require that I comply with relevant ethical requirements relating to audit engagements and plan and perform the audit to obtain reasonable assurance whether the financial 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 Trust'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 Trust's internal controls. An audit also includes evaluating the appropriateness of accounting policies used and the reasonableness of accounting estimates made by the Trustees, as well as evaluating the overall presentation of the financial statements.

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

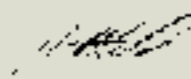
My opinion does not provide assurance:

- about the future viability of the Trust
- that it has carried out its activities effectively, efficiently and economically
- about the effectiveness of its internal controls.

Independence

In conducting this audit, the Audit Office of New South Wales has complied with the independence requirements of the Australian Auditing Standards and other relevant ethical requirements. The PF&A Act further promotes independence by:

- providing that only Parliament, and not the executive government, can remove an Auditor General
- 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
23 SEPTEMBER 2010**

BEGINNING OF AUDITED FINANCIAL STATEMENTS

INCOME

FOR THE YEAR ENDED 30 JUNE 2010

	NOTE	2010 \$'000	2009 \$'000
Income			
Sale of goods and services income	3(a)	51,300	50,030
Share of net profits for joint ventures accounted for using the equity method	19	121	410
Investment income	3(b)	2,597	4,299
Grants and contributions	3(c)	6,570	7,043
Government contributions income	3(d)	43,456	44,834
Total Income		104,044	106,616
Expenses			
Personnel services expense	4(a)	39,183	38,016
Other expenses	4(b)	37,216	34,475
Maintenance expense	4(c)	25,025	24,941
Depreciation and amortisation expense	4(d)	17,008	17,884
Total Expenses		118,432	115,316
Deficit for the year	20	(14,388)	(8,700)

**STATEMENT OF COMPREHENSIVE INCOME
FOR THE YEAR ENDED 30 JUNE 2010**

	NOTE	2010 \$'000	2009 \$'000
Deficit for the year	20	(14,388)	(8,700)
Other comprehensive income			
Revaluation of land, property, fabric and internal fit-out	20	350,063	(63,291)
Unrealised losses on forward exchange contracts	9,20	(189)	(136)
Other comprehensive income for the year		349,874	(63,427)
Total comprehensive income for the year		335,486	(72,127)

STATEMENT OF CHANGES IN EQUITY

FOR THE YEAR ENDED 30 JUNE 2010

	NOTE	Accumulated Funds \$'000	Asset Revaluation Reserve \$'000	Hedge Reserve \$'000	Total \$'000
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
Balance at 1 July 2008		220,412	1,650,157	(7)	1,870,562
Deficit for the year		(8,700)	-	-	(8,700)
Other Comprehensive Income					
Net decrease in property, plant and equipment	20	-	(63,291)	-	(63,291)
Transfers on disposals	20	788	(788)	-	-
Unrealised losses	9,20	-	-	(136)	(136)
Total Other Comprehensive Income		788	(64,079)	(136)	(63,427)
Total Comprehensive Income for the year		(7,912)	(64,079)	(136)	(72,127)
Balance at 30 June 2009		212,500	1,586,078	(143)	1,798,435

The accompanying notes form part of these financial statements

BALANCE SHEET

AS AT 30 JUNE 2010

	NOTE	2010 \$'000	2009 \$'000
ASSETS			
Current Assets			
Cash and cash equivalents	6	48,752	60,310
Trade and other receivables	7	3,733	2,483
Prepayments	8	4,427	3,909
GST Receivable		870	1,652
Derivatives used for hedging	9	2,073	1,096
Inventory	10	112	82
Total Current Assets		59,967	69,532
Non – Current Assets			
Property, plant and equipment	11	2,104,465	1,760,897
Intangible assets	12	773	688
Investment accounted for using equity method	19	-	221
Total Non – Current Assets		2,105,238	1,761,806
Total Assets		2,165,205	1,831,338
LIABILITIES			
Current Liabilities			
Trade and other payables	13	6,537	11,433
Deferred revenue	14	10,381	9,005
Payables – Personnel service providers	15	10,420	9,866
Provisions	16	152	152
Derivative financial instruments	9	2,405	1,239
Total Current Liabilities		29,895	31,695
Non – Current Liabilities			
Payables – Personnel service providers	15	1,128	957
Provisions	16	261	251
Total Non – Current Liabilities		1,389	1,208
Total Liabilities		31,284	32,903
Net Assets		2,133,921	1,798,435
EQUITY			
Accumulated funds	20	231,280	212,500
Reserves	20	1,902,641	1,585,935
Total Equity		2,133,921	1,798,435

The accompanying notes form part of these financial statements

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2010

	NOTE	2010 \$'000	2009 \$'000
Cash flows from operating activities			
Receipts			
Receipts from operations		55,100	59,003
Interest received		2,447	3,879
Cash flows from Government		43,456	44,834
Total Receipts		101,003	107,716
Payments			
Payments to suppliers and personnel service providers		(98,065)	(90,498)
Total payments		(98,065)	(90,498)
Net cash inflows from operating activities	25	2,938	17,218
Cash flows from investing activities			
Payments for property, plant and equipment		(14,496)	(32,211)
Net cash outflows from investing activities		(14,496)	(32,211)
Net decrease in cash and cash equivalents		(11,558)	(14,993)
Cash and cash equivalents at the beginning of the financial year		60,310	75,303
Cash and cash equivalents at end of financial year	6	48,752	60,310

SYDNEY OPERA HOUSE TRUST

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting Entity

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

This financial statement for the year ended 30 June 2010 has been authorised for issue by the Sydney Opera House Trust on 15 September 2010.

(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. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) Government Contributions

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

(ii) Sale of Goods

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

(iii) Rendering of Services

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

(iv) Investment Income

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

(v) Grants and Contributions

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

(g) Assets

(i) Acquisition of Assets

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

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

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

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

(ii) Capitalisation Threshold

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. The last revaluation was completed on 30 June 2010 and was based on an independent assessment.

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

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

separately restated.

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

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

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

As a not-for-profit entity, revaluation increments and decrements are offset against one another within a class of non-current assets, but not otherwise. Where an asset that has previously been revalued is disposed of, any balance remaining in the asset revaluation reserve in respect of that asset is transferred to accumulated funds.

(iv) Impairment of Property, Plant & Equipment

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

(v) Intangible Assets

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

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

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

All intangible assets were assessed for impairment as at 30 June 2010. No intangible assets were found to be impaired.

(vi) Depreciation and Amortisation

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

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

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

Depreciation rates are shown hereunder:

Category of Assets	Rate of Depreciation %
Building services	10 & 33.3
Computer hardware	10, 20 & 33.3
Computer software	20 & 33.3
Plant and equipment	10, 20 & 33.3
Forklifts and Vehicle	10
Grand Organ	1
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 are contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the trustees' best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made on the basis of market value on commercially leased property. The unexpired terms of the premises lease range from 1 to 2.5 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 operating statement when impaired, derecognised or through the amortisation process.

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

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

business on the balance sheet date.

(xii) Impairment of financial assets

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

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

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

(xiii) 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.

(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 which 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.

(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 government bond rate of 4.905% 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 the notes. A joint venture entity is where entities separate from the ventures are established to undertake a joint activity.

(k) Fundraising and Bequests

The Trust receives donations and manages bequests. The incomes provide for expenditure in the current year and in future years. The transactions are reported within the Trust's financial 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 2010 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 AASs27, 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 not a 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. The Trust has not fully evaluated the potential effect of this standard but the standard is not expected to have a significant impact on the Trust's financial statements.

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

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

(a) Credit Risk

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

(i) Trade and Other Receivables

All trade debtors are recognised as amounts receivable at balance date. Collectibility of trade debtors is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts which are known to be uncollectible are written off. The Trust has raised an allowance for impairment that represents their estimate of incurred losses in respect of trade and other receivables, based on objective evidence that all

amounts due will not be able to be collected. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30 day terms.

(ii) Other Financial Assets

Credit risk associated with the Trust's financial assets, other than receivables, is managed through 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.

(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, DKK, 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).

3. INCOME

	2010	2009
	\$'000	\$'000
(a) Sale of goods and services		
Production	15,243	16,145
Theatre services	11,043	10,717
Venue rentals	7,398	6,736
Tourism	7,699	7,837
Outsourced food and beverage	4,331	4,114
Booking fees and charges	3,852	3,153
Miscellaneous	813	827
Outsourced merchandising, licensing & retail	921	501
	51,300	50,030
(b) Investment income		
Interest from financial assets not at fair value through profit or loss	2,597	4,299
	2,597	4,299
(c) Grants and contributions		
In-kind sponsorship	2,871	2,618
Cash sponsorship	1,139	1,513
Cash donations	427	601
In-kind donations	625	761
Grants other	1,508	1,550
	6,570	7,043
(d) Government contributions income		
Recurrent		
Annual endowment	14,443	14,406
	14,443	14,406
Capital and Maintenance		
Strategic asset maintenance	29,013	30,428
	29,013	30,428
	43,456	44,834

4. EXPENSES**(a) Personnel Services Expenses**

All of the Sydney Opera House's personnel services are provided by Communities NSW except for temporary assistance which is included below:

	2010	2009
	\$'000	\$'000
Salary, wages and allowances (including recreation leave)	34,972	34,960
Penalties & Overtime	4,351	4,188
Superannuation – defined contribution plans	2,887	2,652
Superannuation – defined benefit plans*	441	435
Superannuation – increase in prepaid position	(364)	(750)
Payroll tax and fringe benefits tax	2,264	2,440
Workers compensation insurance	944	139
Redundancies	148	267
Other expenses	64	67
	45,707	44,398
Less: charged to maintenance	6,525	6,382
	39,183	38,016

* These are provided free of charge by CNSW and a corresponding amount is also shown in income as grants and contributions

(b) Other Expenses

	2010	2009
	\$'000	\$'000
Artist fees and presentation expenses	9,237	11,150
Publicity and advertising	5,754	6,291
Utilities and cleaning	4,649	3,965
Administration expenses	3,301	3,363
Consumables and minor equipment	2,624	2,344
Fees for services rendered	5,530	3,236
Tourism packages and events	785	1,009
Building and general insurance	1,101	1,080
Bank and credit card charges	907	850
Rent payments on operating leases	636	698
Assets written off	2,281	53
Loss on disposal of fixed assets	314	367
Audit fee – audit of financial statement	96	69
	37,216	34,475

(c) Maintenance

	2010	2009
	\$'000	\$'000
Computer hardware maintenance	124	224
Software and network maintenance	437	486
Building and equipment repairs and maintenance	17,939	17,849
	18,500	18,559
Plus: Personnel services maintenance charge	6,525	6,382
	25,025	24,941

(d) Depreciation, Amortisation and Make Good

	2010	2009
	\$'000	\$'000
Depreciation		
Building and building services	6,889	8,978
Plant and equipment	9,576	8,194
	16,465	17,172
Amortisation		
Intangible assets	406	441
Amortisation of leasehold improvements	93	218
	499	659
Provision		
Lease Make Good expense	44	53
	17,008	17,884

5. TRUSTEES' REMUNERATION

No emoluments were paid to the Trustees during the year. (2009: Nil)

6. CASH AND CASH EQUIVALENTS

	2010	2009
	\$'000	\$'000
Cash at bank and on hand	6,447	5,491
Hour-Glass cash facility	189	203
Short term deposits	42,000	54,500
NSW Treasury Corporation short term investments	116	116
	48,752	60,310
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	48,752	60,310

Refer note 17 for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

7. TRADE AND OTHER RECEIVABLES

	2010	2009
	\$'000	\$'000
Trade receivables	1,628	1,170
Allowance for impairment of receivables	(85)	(85)
Accrued Income	1,402	772
Other receivables	788	626
	3,733	2,483

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	2,181	2,322
Prepaid expenses	2,246	1,587
	4,427	3,909

Prepaid Superannuation

The funding position at 30 June 2010 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

Fund	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
SASS	6,498	6,091	6,476	6,024	22	67
SSS	46,394	43,513	44,256	41,292	2,138	2,221
SANCS	1,488	1,396	1,467	1,362	21	34
	54,380	51,000	52,199	48,678	2,181	2,322

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)		Fair Value (asset)	
	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000
Euro	2,084	235	1,766	209
GBP	95	786	90	698
DKK	-	36	-	30
USD	226	87	217	77
CAD	-	95	-	82
Total	2,405	1,239	2,073	1,096

The Sydney Opera House Trust entered into contracts for the purchase of various currencies which expire within 6 months after year end. The Trust enter 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 \$332k (2009: \$143k). 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

	2010	2009
	\$'000	\$'000
Finished goods - at cost adjusted for obsolescence	112	82
Total inventory	112	82

11. PROPERTY, PLANT AND EQUIPMENT

	2010	2009
	\$'000	\$'000
Land		
At fair value	111,000	75,000
Land - at fair value	111,000	75,000
Building and building services		
Gross carrying amount	1,919,441	1,663,516
Less: accumulated depreciation and impairment	290	68,289
Buildings and building services - at fair value	1,919,151	1,595,227
Land and buildings - at fair value	2,030,151	1,670,227
Plant and equipment		
Gross carrying amount	122,484	77,159
Less: accumulated depreciation and impairment	67,196	53,821
Plant and equipment - at fair value	55,288	23,338
Collections - works of art - at fair value	5,156	5,124
Work in progress - at fair value	13,870	62,208
Property, plant and equipment - at fair value	2,104,465	1,760,897

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

2010	Land & building	Plant & 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 off's	(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

Land, Building fabric, structure, internal fit out and building services were revalued by independent valuers as was the Art collection.

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 in 2010. Both of these reviews support the revalued amounts.

Land was revalued by Land & Property Management Authority in 2010.

Plant & equipment was not revalued in 2010. Plant and equipment was revalued by Hugh Parlane Consulting Pty Ltd in 2006.

The value of work in progress represents capital works not completed at 30 June 2010.

The comparative reconciliation for the year ended 30 June 2009 is set out below:

2009	Land & building	Plant & equipment	Work in progress	Collection	Total
	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	1,742,746	30,592	31,308	4,757	1,809,403
Additions	-	229	32,519	-	32,748
Disposals and write off's	(249)	(161)	(10)	-	(420)
Reclassification	633	872	(1,609)	4	(100)
Revaluation	(63,654)	-	-	363	(63,291)
Make good	(53)	-	-	-	(53)
Depreciation	(9,196)	(8,194)	-	-	(17,390)
Fair value at year end	1,670,227	23,338	62,208	5,124	1,760,897

12. INTANGIBLE ASSETS

	2010	2009
	\$'000	\$'000
Software		
At cost (gross carrying amount)	3,347	3,190
Less: accumulated amortisation and impairment	2,574	2,502
Net carrying amount	773	688

Reconciliation

Reconciliation of the fair value of Intangibles is set out below:

	2010	2009
Intangibles – Fair value at start of year	687	1,029
Reclassification	492	100
Amortisation	(406)	(441)
Intangibles – Fair value at end of year	773	688

13. TRADE AND OTHER PAYABLES

	2010	2009
	\$'000	\$'000
Trade creditors	3,530	5,940
Accrued expenses	2,858	5,319
Other payables	149	174
	6,537	11,433

Refer note 17 for details regarding exposure to currency and liquidity risk related to trade and other payable.

14. DEFERRED REVENUE

	2010	2009
	\$'000	\$'000
Advance ticket sales	7,395	6,455
Hirers' deposits	267	633
Income in advance	2,719	1,917
	10,381	9,005

15. PAYABLES - PERSONNEL SERVICES

	2010	2009
	\$'000	\$'000
CURRENT		
Annual leave and leave loading	3,325	3,212
Long service leave – current	5,271	4,628
Redundancy	516	496
Accrued salaries and wages	1,206	1,074
Fringe benefit tax payable	94	139
PAYG withholding payable	8	317
	10,420	9,866
NON-CURRENT		
Long service leave – non current	1,128	957
	1,128	957

16. PROVISIONS

	2010	2009
	\$'000	\$'000
CURRENT		
Lease make good provision	152	152
Total Current Provisions	152	152
NON-CURRENT		
Lease make good provision	261	251
Total Non-Current Provisions	261	251
Total Provisions	413	403
Reconciliations		
Reconciliations of the fair value of provisions is set out below:		
Carrying amount at the start of the year	403	403
Additional provision recognised	10	-
Carrying amount at the end of the year	413	403

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

17. FINANCIAL INSTRUMENTS

Financial Instrument Categories	Note	Category	Carrying Amount	Carrying Amount
			2010	2009
			\$'000	\$'000
Financial Assets¹				
Cash & cash equivalents	6	N/A	48,752	60,310
Trade & other receivables	7	Loans & receivables (at amortised cost)	3,733	2,483
Derivatives used for hedging	9	Designated and effective hedging instrument	2,073	1,096
Financial Liabilities²				
Trade & other payables	13	Financial liabilities (at amortised cost)	6,537	11,637
Derivative financial instruments	9	Designated and effective hedging instrument	2,405	1,239

Notes

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

(a) Credit Risk

Exposure to credit risk

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

	Note	2010	2009
		\$'000	\$'000
Cash & cash equivalents	6	48,752	60,310
Trade & other receivables	7	3,733	2,483
Forward exchange contracts used for hedging	9	2,073	1,096
		54,558	63,889

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 3.5% for the CBA Management Account (2.00% in 2009) and 4.5% for the Business Online Saver which is a new facility. The TCorp Hour Glass cash facility is discussed in note 16 (c) below.

The Trust has placed funds on deposit with TCorp, Bankwest, NAB, Westpac, St. George and ANZ. The deposits at balance date were earning an average interest rate of 6.06% (4.03% in 2009), while over the year the average interest rate was 5.94% (5.99% in 2009).

Trade & other receivables

Trade and Other receivables include trade receivables, other receivables and accrued income, yet to be invoiced. The Trust's maximum exposure to credit risk for trade receivables at the reporting date by business segment was:

	Carrying Amount	
	2010	2009
	\$'000	\$'000
Tourism activities	198	247
Sponsorship	374	44
Venue Hire & related services	139	274
Commercial partners	443	296
Other	202	240
	1,356	1,101

Impairment losses

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

2010	Total	Not Impaired	Considered Impaired
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
2009	Total	Not Impaired	Considered Impaired
	\$,000	\$'000	\$'000
Not past due	1,075	1,075	-
< 3 months past due	56	25	31
3 – 6 months past due	5	-	5
> 6 months past due	50	1	49
	1,186	1,101	85

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

	2010	2009
	\$'000	\$'000
Balance at 30 June	(85)	(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

The following are contractual maturities of financial liabilities:

2010	Carrying Amount	Contractual cash flows	6 months or less
	\$'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)

2009	Carrying Amount	Contractual cash flows	6 months or less
	\$'000	\$'000	\$'000
Non-derivative financial liabilities			
Trade and other payables	11,637	(11,637)	(11,637)
Derivative financial liabilities			
Forward exchange contracts used for hedging:			
Outflow	(1,239)	(1,239)	(1,239)
Inflow	1,239	1,239	1,239
	11,637	(11,637)	(11,637)

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.

2010	Carrying Amount	Contractual cash flows	6 months or less
	\$'000	\$'000	\$'000
Foreign Exchange contracts:			
Assets	2,073	2,405	2,405
Liabilities	(2,405)	(2,405)	(2,405)
	(332)	-	-

2009	Carrying Amount	Contractual cash flows	6 months or less
	\$'000	\$'000	\$'000
Foreign Exchange contracts:			
Assets	1,096	1,239	1,239
Liabilities	(1,239)	(1,239)	(1,239)
	(143)	-	-

(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	
		2010 \$'000	2009 \$'000
Cash at Bank	+/- 1%	65	56

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	
			2010 \$'000	2009 \$'000
Hour Glass Cash facility	Cash, money market instruments up to 1.5 yrs	+/- 1%	2	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 4.19% (5.36% in 2009).

(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:

2010	Euro	GBP	USD	DKK	CAD
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade & other payables	-	12	170	-	-
Forward exchange contracts*	2,084	95	226	-	-
Net exposure	2,084	107	396	-	-

* The forward exchange contracts relate to future forecast payments.

2009	Euro	GBP	USD	DKK	CAD
	\$'000	\$'000	\$'000	\$'000	\$'000
Trade & other payables	-	-	-	-	-
Forward exchange contracts*	235	786	87	36	95
Net exposure	235	786	87	36	95

Sensitivity analysis

A 10 percent strengthening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2009.

	2010		2009	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
Euro	189	-	21	-
GBP	9	1	72	-
USD	21	15	8	-
DKK	-	-	3	-
CAD	-	-	9	-
	219	16	113	-

A 10 percent weakening of the Australian dollar against the following currencies at 30 June would have increased/(decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2009.

	2010		2009	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
Euro	(231)	-	(26)	-
GBP	(11)	(1)	(87)	-
USD	(25)	(19)	(10)	-
DKK	-	-	(4)	-
CAD	-	-	(11)	-
	(267)	(20)	(138)	-

(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:

	2010		2009	
	Carrying Amount \$'000	Fair Value \$'000	Carrying Amount \$'000	Fair Value \$'000
Trade & Other receivables	3,733	3,733	2,483	2,483
Cash & cash equivalents	48,752	48,752	60,310	60,310
Forward exchange contracts used for hedging:				
- Assets	2,073	2,073	1,096	1,096
- Liabilities	(2,405)	(2,405)	(1,239)	(1,239)
Trade & other payables	(6,537)	(6,537)	(11,637)	(11,637)
	45,616	45,616	51,013	51,013

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	
	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Gross proceeds from fundraising appeals	38	190	373	436	411	626
Interest received on proceeds	11	13	11	26	22	39
Costs of fundraising	-	-	(245)	(355)	(245)	(355)
Net surplus from fundraising	49	203	139	107	188	310
Application of funds	(95)	(266)	-	-	(95)	(266)
Balance (from)/to accumulated funds	(46)	(63)	139	107	93	44

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

	2010	2009
Cost of fundraising as a percentage of funds raised (excluding interest)	60%	53%
Net surplus as a percentage of funds raised (excluding interest)	40%	47%

The cost of fundraising as a percentage of funds raised (excluding interest) over the life to date of the fund is 49.0%. (2009: 46.3%)

(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:

	2010	2009
	\$'000	\$'000
Interest income	4	6
Distribution	(5)	(5)
(Loss)/Surplus	(1)	1

19. INTEREST IN JOINT VENTURES

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

Name of Joint Venture	Ownership Interest	
	2010	2009
Sydney Opera House Retail Joint Venture	75%	75%

Share of Income and Expense of Joint Entities	2010	2009
	\$'000	\$'000
Trust share of income	737	2,090
Trust share of expense	(616)	(1,680)
Trust share of profit	121	410
Movement in Investment in Joint Ventures		
Carrying amount of investment at beginning of financial year	221	221
Share of profit	121	410
Distribution from joint venture entities	(341)	(353)
Undistributed profits as at year end	(1)	(57)
Carrying amount of investment at the end of the financial year	-	221

Share of Assets and Liabilities of Joint Venture Entities

Current Assets	2010	2009
	\$'000	\$'000
Cash	3	168
Receivables	-	15
Inventory	-	292
Non-current Assets	-	7
Current Liabilities	(2)	(122)
Equity	-	(360)
Cash Investment	-	221
Net Assets	1	221

Inventories are stated at the lower of cost and net realisable value. The cost is calculated using the first-in-first-out basis. Joint venture ceased to operate on 30 September 2009.

20. MOVEMENTS IN EQUITY

Changes in accumulated funds	2010	2009
	\$'000	\$'000
Balance at 1 July	212,500	220,412
Revaluation movements on disposal of assets	33,168	788
Deficit	(14,388)	(8,700)
Balance 30 June	231,280	212,500

The unspent balance of the Annual Giving Program (refer note 18(a)) was \$332k of which \$192k is restricted to specific objectives. The unspent balance of the Foster Bequest (refer note 18(b)) was \$117k (\$117k for 2009).

Changes in Asset Revaluation and Hedge Reserve

	Asset Revaluation Reserve		Hedge Reserve		Total	
	2010	2009	2010	2009	2010	2009
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
Balance 1 July	1,586,078	1,650,157	(143)	(7)	1,585,935	1,650,150
Recognised	(33,168)	(788)	143	7	(33,025)	(781)
Revaluation	350,063	(63,291)	-	-	350,063	(63,291)
Hedge Reserve	-	-	(332)	(143)	(332)	(143)
Balance 30 June	1,902,973	1,586,078	(332)	(143)	1,902,641	1,585,935

The Hedge Reserve represents the unrealised losses on forward foreign exchange contracts. The Asset Revaluation Reserve represents net increments arising on the revaluation of building fabric, structure and internal fit out and the art collection.

21. COMMITMENTS

(a) Other Expenditure Commitments

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

	2010	2009
	\$'000	\$'000
Payable:		
Within one year	5,344	11,263
Later than one year and not later than five years	7,653	460
Later than five years	5,886	-
Total including GST	18,883	11,723

Goods and services contracted for at year end are of a general business nature. The commitments include input tax credits of \$1,716k recoverable from the Australian Taxation Office (\$1,064k for 2009).

(b) Capital Commitments

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

	2010	2009
	\$'000	\$'000
Payable:		
Within one year	2,706	8,808
Later than one year and not later than five years	-	-
Later than five years	-	-
Total including GST	2,706	8,808

Capital commitments contracted for at year end relate to building development projects. The commitments include input tax credits of \$243k recoverable from the Australian Taxation Office (\$797k for 2009).

c) Leases

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

	2010	2009
	\$'000	\$'000
Payable:		
Within one year	684	664
Later than one year and not later than five years	464	1,148
Later than five years	-	-
	1,148	1,812

The commitments include input tax credits of \$104k recoverable from the Australian Taxation Office (\$165k for 2009).

22. CONTINGENT LIABILITIES

There are no contingent liabilities. (Nil at 30 June 2009).

23. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2010, consultants were paid a total of \$512k (\$190k in 2009).

24. AFTER BALANCE DATE EVENTS

There are no after balance date events. (Nil at 30 June 2009).

25. NOTES TO THE STATEMENT OF CASH FLOWS

Reconciliation of surplus of net cash flows from operating activities:

	2010	2009
	\$'000	\$'000
Deficit for the year	(14,388)	(8,700)
Depreciation, amortisation and make good	17,008	17,884
Capital sponsorship	(427)	(537)
Net loss on sale of plant and equipment and assets written off	2,593	420
(Decrease)/increase in payables	(378)	7,332
(Increase)/decrease in receivables	(1,439)	808
(Increase)/decrease in inventories	(31)	11
Net cash flow from operating activities	2,938	17,218

END OF AUDITED FINANCIAL STATEMENTS

FIRST DETAILED BUDGET FOR THE YEAR ENDED 30 JUNE 2010

INCOME	\$'000
Revenues from Operations:	
Theatre Services	11,967
Production	18,454
Ticketing	4,651
Tourism	8,538
Food & Beverage	4,541
Outsourced merchandising, licensing & Retail	534
Venue Rentals	7,818
Miscellaneous	365
Investment	994
Cash Sponsorship	914
Contra Sponsorship	2,520
Other Grants & Donations	1,244
Revenues from Operations	62,538
Government Grants:	
Annual Endowment	14,462
Strategic Asset Maintenance	29,013
Government Grants	43,475
Total Income	106,013

EXPENDITURE	\$'000
Personnel Services	(45,096)
Less: Charged to Maintenance	6,655
Sub Total Personnel Services	(38,441)
Maintenance	(23,004)
Arts & Presentation	(16,209)
Marketing	(6,378)
Administration	(3,701)
Utilities	(4,312)
Fees For Services	(2,127)
Consumable & Minor Equipment	(1,591)
Tourism	(1,627)
Insurance	(1,099)
Rent	(640)
Bank Related Fees	(675)
Training	(375)
Audit Fee External	(67)
TOTAL EXPENDITURE	(100,245)
Surplus before Depreciation	5,768
Depreciation & Amortisation	(21,860)
Deficit after Depreciation	(16,092)
Share of Net profits for JV Accounted	716
DEFICIT FROM ORDINARY ACTIVITIES	(15,375)

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2011

INCOME	\$'000
Revenues from Operations:	
Sale of Goods & Services	64,419
Other	4,829
Investment	1,936
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	\$'000
Personnel Services	(40,001)
Other	(43,637)
Maintenance	(25,440)
TOTAL EXPENDITURE	(109,077)
Surplus before Depreciation	7,821
Depreciation & Amortisation	(18,771)
DEFICIT FROM ORDINARY ACTIVITIES	(10,950)

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 (within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	4,489	45	0	0	26
December	6,120	0	0	0	0
March	5,665	118	0	0	1
June	8,733	2	0	0	0

ACCOUNTS PAID ON TIME WITHIN EACH QUARTER

Quarter	Total Accounts Paid on Time			Total amount Paid \$000
	Target %	Actual %	\$000	
September	92	98	4,489	4,489
December	92	100	6,120	6,120
March	92	98	5,665	5,665
June	92	100	8,733	8,733

The number of accounts paid on time averaged over the year was 99% (99.5% in 2008/09, 99% in 2007/08). Processing efficiency was improved, including the introduction of weekly multiple payment runs. Performance improved to 100% in the quarter ended June 2010. There was no interest paid on creditor accounts during the financial year.

INDEX >

64	Account Payment Performance Indicators
64	Code of Conduct
64	Consultants
64	Credit Card Use
65	Customer Experience
66	Disability Action Plan
67	Electronic Service Delivery
67	Energy Management
68	Equal Employment Opportunity
68	Fire Safety Compliance
68	Freedom of Information
69	Heritage Management
69	Indigenous
70	Insurance
70	Investment Performance Measure
70	Land Title Holdings
70	Legal
70	Multicultural Policies and Services Plan
71	Occupational Health and Safety
71	Overseas Travel
72	Privacy Management
72	Publications
72	Risk Management
73	Senior Executive Service
73	Wage and Salary Movements
73	Waste and Recycling Management

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 to their everyday work practices and behaviours. Key areas covered are individual performance and accountability; commitment to customers; ethical standards, including use of resources, conflict of interest, gifts and benefits and corrupt conduct; fair and equitable behaviour; a safe and secure work environment; records and information, including confidential information; making public comment; outside employment; child protection; and Acts, Regulations and procedure documents.

The Code is provided to new staff upon commencement of employment and for all staff via the intranet (Intouch). The Code is also available on the Sydney Opera House website for the information of stakeholders and the community.

Sydney Opera House Trustees also have a Trustee Code of Conduct which outlines the standards of expected behaviour from them. The Code is reviewed and endorsed at the first Trust meeting of the calendar year. In addition to the staff Code of Conduct it encompasses accountability for public expenditure and decision making; use of public resources; use of official information; official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspect corrupt conduct; and relevant legislation. There is also a separate Code of Conduct for the Conservation Council which has external members and specialists. 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 \$30,000 are listed individually. Those that involved payments of \$30,000 or less are grouped under a total figure.

- Boston Consulting – Business Model Review \$147,000.
- Urbis – Sydney Opera House Retail Strategy \$47,250.
- Hawker Britton – Opera Theatre Renewal Project \$56,364.
- Hewlett-Packard Australia Pty Ltd- Web Performance Testing \$42,397.
- Yakusan – New Years Eve Party Concept Development \$105,000.

Fifteen consultancies of \$30,000 or less cost a total of \$113,784. The nature of these projects were – Finance and Accounting/Tax (2), Information Technology (3), Legal (3), Management Services (6) and Training (1).

CREDIT CARD USE >

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

Richard Evans, CHIEF EXECUTIVE

CUSTOMER EXPERIENCE >

Sydney Opera House aspires to be an international benchmark for the highest standards of customer service in an arts environment. It is proud to be a customer-focused workplace.

CUSTOMER FIRST COMMITMENT

Customer First is the new umbrella name for house-wide customer service initiatives and is used to inform and guide every aspect of the business. This rebranded name engages with all staff across Sydney Opera House, irrespective if they are in a customer service role.

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 continues to set the standard for customer service delivery at Sydney Opera House, offering a benchmark five star customer service standard to all customers, artists and staff. This small front-line team is dedicated to providing a warm, welcoming and informative service at two crucial customer service hubs, the Stage Door and the Information Desk in the Box Office foyer. They are a key personal link to visitors and raise awareness of the wide range of performances, experiences, products and services on offer at Sydney Opera House.

Theatre Management and Front of House teams provide first class customer services to 1,679 events and 1,266,247 patrons each year. They are the friendly and familiar face of Sydney Opera House and are an important source of information for all customers.

The Protocol and Hospitality Officer provides management and coordination for visits by high level officials and guests of government programs, liaising with various state and federal government departments and security agencies. More than 100 separate events were held this year with VIPs attending performances or taking tours tailored to their particular needs, interests and schedules.

CUSTOMER SERVICE GROUP

The Customer Service Group is the high level forum for defining strategy, driving improvements and delivering solutions to all aspects of customer service operations at Sydney Opera House. This group developed the CEO Award for Outstanding Service and with cross-portfolio membership, reviews Award nominations and arrives at recommendations for the CEO.

CUSTOMER SERVICE INITIATIVES

This year Sydney Opera House continued to refresh front of house and customer service operations to further improve standards through these initiatives:

- unsolicited customer feedback is now shared with all areas of Sydney Opera House via the intranet (Intouch) on a monthly basis. This allows everyone the opportunity to better understand the issues that are generating feedback from customers;

- a recently introduced audience paging system for the Western Theatres and the continued rollout of two-way radio communications across all venues;
- a new policy of quarterly emails to a selection of customers to complete the online survey has seen a 53% increase in respondents in 2009/10. This survey is now providing a more statistically reliable and meaningful set of results and opinions. These will also be shared with all areas of the Sydney Opera House via the intranet (Intouch) on a quarterly basis;
- the CEO Award for Outstanding Service was introduced in response to staff feedback that identified a desire for a formal reward and recognition program. Recognising excellence in any field, it is awarded a maximum of six times a year and celebrates those striving for improvement, demonstrating initiative, flair, imagination and providing both internal and external customers and stakeholders with outstanding service; and
- Service Plus Training was rolled out to all key frontline staff in June 2010 in response to staff feedback. The program focuses on customer interaction and more advanced service skills.

The improvements in access to Sydney Opera House, particularly for those who are elderly or less mobile, have continued to provide a better visitor experience. In particular:

- the new public lift and escalators to the Concert Hall and Opera Theatre have transformed the customer journey to the main theatres; and
- the new Western Theatre Foyer, servicing the Drama Theatre, The Studio and Playhouse offers improved access and more open spaces to these venues.

SYDNEY OPERA HOUSE COURTESY SHUTTLE BUS

This complimentary bus, which transports customers between Circular Quay and Sydney Opera House, has established itself as an essential service for many elderly and less mobile patrons. This year it carried in excess of 18,000 passengers (17,000 in 2008/09, 15,000 in 2007/08 and 13,000 in 2006/07).

SYDNEY OPERA HOUSE CAR PARK

The relationship with Wilson Parking, who manage the independent public car park adjacent to the site, continues to generate goodwill and yield improvements and better service for customers to Sydney Opera House. Wilson Parking supports events at Sydney Opera House through their sponsorship of particular performances and seasons, including the Babies Proms, for which they provide a popular discounted parking rate.

CUSTOMER RESEARCH

Sydney Opera House commenced a new program of research with research partner Inside Story. The program included two broad areas of study: Marketing Effectiveness and Corporate Reputation.

The aims of the Marketing Effectiveness study were to test brand associations and determine best practice for creative execution and messaging. The qualitative research and methodology followed a series of four moderated focus groups conducted in February 2010. Each focus group contained 10 to 12 patrons drawn from each of the key customer segments. The research explored what appealed and didn't appeal to patrons in terms of visual communications. Key findings have been used to inform the creative execution of marketing communications since March 2010.

The Corporate Reputation study was designed to measure Sydney Opera House's business reputation amongst corporate Australia and benchmark it against other organisations. The aims of the study were to inform strategy for corporate communications and to identify new opportunities for corporate partnerships. The methodology included both qualitative and quantitative research. Executed in three phases the study involved: a moderated forum with 12 CEOs from leading Australian organisations; 10 in depth telephone interviews with CEOs and Directors from current and prospective Sydney Opera House sponsors; and an online survey sent to Sydney Opera House staff, sponsors, donors, business suppliers and media contacts. The program commenced in April 2010 and concluded in July 2010. The results of the study will be presented in August 2010.

CUSTOMER SERVICE FEEDBACK

In line with the Customer First Commitment, Sydney Opera House welcomes and values complaints, compliments and suggestions as positive tools for change. Listening to the opinions of customers helps us to improve business performance and achieve excellence in customer service.

Adoption of Tessitura as a central database for all customer interactions has greatly improved the capture of customer feedback across the organisation and significantly enhanced the reporting capabilities.

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 684 visitors provided us with a rating of their experience (359 in 2008/09, 361 in 2007/08).

Overall satisfaction with visit increased to 83% this year (81% in 08/09 and 78% in 07/08).

	2009/10	2008/09	2007/08	2006/07
Overall satisfaction with visit	83%	81%	78%	81%
Site presentation	87%	84%	82%	84%
Artistic quality/excellence*	88%	-	-	-
Performance Support Services	84%	85%	80%	82%
Wilson Car Park	67%	62%	65%	69%
Dining	82%	74%	67%	73%
Tours	80%	77%	83%	82%
Ticketing	82%	80%	82%	81%

*Artistic quality/excellence is a new category and measures satisfaction in the areas of artistic excellence, sound quality, lighting, set and costume design.

UNSOLICITED FEEDBACK 2005 TO 2010

Positive feedback increased by 65% and negative feedback decreased by 4% this year.

Type of Feedback	2009/10	2008/09	2007/08	2006/07	2005/06
Negative	631	661	266	305	362
Positive	132	83	54	57	120

UNSOLICITED FEEDBACK BY CATEGORY FOR 2009/10

This information is broken down in the table below to represent the type of feedback received in each major area. A new Box Office counter transaction fee was introduced in February 2009. The Performance Content category reflects feedback over a range of different performances for the year.

Category	Positive	Negative
Audience Behaviour	0	17
Box Office Counter Fee	0	109
Front of House	31	13
Marketing	0	22
Wilson Car Park	1	16
Performance Content	42	169
Policies and Procedures	0	8
Pricing	0	14
Seating	0	27
Security	4	8
Site and Venues	8	38
Retail and Food	2	16
Ticketing Services	18	72
Tourism	20	15
Website	1	43
Other	5	44
TOTAL	132	631

PRESENTER SATISFACTION MEASUREMENT SURVEYS

This annual review process continued in 2009/10 with participation by Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company. Bell Shakespeare was also invited to take part in the process this year.

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. Production management services increased their score and are now amongst the top tier. Areas that showed the greatest improvement were overall security and site and backstage access, increasing by 2 points.

Irregular and one-off hirers were also invited to participate in online versions of the survey. The number of companies completing the survey in the past year grew to 24 from 10 in the previous year. As with previous experience, feedback received from this survey was overwhelmingly positive.

DISABILITY ACTION PLAN >

The new 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.

ACHIEVEMENTS 2009/10

For patrons and visitors

- Completion of the Accessibility and Western Foyers Project, including the first public lift with capacity for four wheelchairs, and two new escalators providing access to the Southern Foyers of the Concert Hall and Opera Theatre.
- The Sydney Opera House online Access Guide and Theatre Access Brochure updated to reflect new access arrangements and facilities.
- Completion of the Lower Level accessible toilet refurbishment. An automated door opener has replaced the heavy bronze entry door, an interior airlock wall has been removed to increase circulation space for wheelchairs, and easy access fixtures and fittings installed to increase accessibility.
- To assist in fine-tuning operations and to promote the new accessible seating and stair-climber lift in the Playhouse, a complimentary ticket promotion was offered to performances of *The Oracle*, *New Breed* and Ronnie Burckett’s *Billy Twinkle* during September and October 2009.The promotion was well attended and promoted through disability community networks.
- A new accessible lift in The Studio was completed in July 2010. The lift offers more space for patrons using a wheelchair and their companion. The lift has been designed with energy conservation features, low power consumption and auto-off lighting when not in use.

- Access to information was improved with the new Information Desk extension providing a more welcoming and accessible point for customers who use wheelchairs.
- Sydney Opera House purchased new visitor receiver units compatible for people with hearing disabilities, enabling visitors with a hearing impairment to enjoy The Essential Tour experience.
- Purchased 10 new Sydney Opera House courtesy wheelchairs for patrons to loan while visiting the site.

For the community

- Sydney Opera House supported the launch of the Walk On program as part of Spinal Cord Injuries Awareness Week 2009. There were up to 100 attendees at the Marquee event which was addressed by Bill Shorten, Parliamentary Secretary for Disabilities.
- In collaboration with Accessible Arts, Sydney Opera House played host to the Accessible Music Pathways 2010 Forum in the Utzon Room. The forum provided an opportunity to identify the challenges and support process of improving access to music participation for young musicians with a disability. Guest speakers included Richard Gill OAM, Music Director, Victorian Opera, VIC and Pat Rix, Founder and Artistic Director, Tutti Ensemble, SA.
- Sydney Opera House’s Accessibility Program Manager shared her knowledge from the Leadership Exchange in Arts and Disability (LEAD) conference at the Kennedy Centre for Performing Arts, Washington DC by providing briefings to the Accessing the Arts Group (ATAG), Communities NSW and the Cultural Institutions CEO Forum.
- A new high profile external ambassador program was launched to assist with promotion of new access facilities at Sydney Opera House. Paralympian gold medalist Louise Sauvage OAM became Sydney Opera House’s inaugural Accessibility Ambassador. The launch received wide spread media attention along with Sydney Opera House’s new access arrangements.
- Sydney Opera House Open Day was held on Sunday 25 October 2009 with complimentary Access Tours offered for people with disabilities throughout the day.
- New Access News page launched on the Sydney Opera House website providing regularly updated news on projects to improve access, upcoming assisted performances, plus what is happening in the broader access community.

For staff and organisation

- Back of House Disability Access Audit was completed by external access consultants to guide improvements to backstage, staff and performance areas of the site. The audit produced recommendations for removing access barriers, in particular for performers and staff in backstage and general administration areas. The recommendations for improvement will be incorporated in the final Sydney Opera House Access Masterplan (to be completed by end of June 2011) where they will be prioritised and implemented in future back of house refurbishments and building works.
- Accessibility awareness sessions were offered as part of regular Orientation programs. Tailored front of house accessibility sessions were also offered to Stage Door Assistant staff.
- Staff intranet (InTouch) upgraded to improve accessibility including text resizing capabilities.

- Annual Sydney Opera House Access Awards held as part of celebrations for International Day of People with Disabilities on 3 December 2009. The Awards acknowledged the work of staff and external partners who had contributed to Sydney Opera House’s access achievements over the year. The Awards were presided over by the CEO and the Accessibility Ambassador Louise Sauvage OAM.

HIGHLIGHTS FOR 2010/11

- Research into a proposal for an inclusive mentoring/work experience program for arts workers with disabilities, in partnership with Accessible Arts.
- Mental Health Awareness sessions to be offered to all internal Managers.
- A captioned Customer Access Information video featuring Louise Sauvage OAM will be provided on the Sydney Opera House website to highlight access arrangements and services.
- In collaboration with Vision Australia and Opera Australia, the first audio-description of an opera at Sydney Opera House will be provided for *Pirates of Penzance* in November 2010.

Sydney Opera House, working in partnership with Vision Australia and Sydney Theatre Company, provided the following audio described performances this year: *God of Carnage* – Drama Theatre, one performance in November 2009; *Optimism* – Drama Theatre, two performances in February 2010; *Honour* – Drama Theatre, one performance in May 2010. Touch-tours were held before all audio-described performances to capture the atmosphere, costumes, characters and action of the production.

ELECTRONIC SERVICE DELIVERY >

TELEPHONY REFRESH PROJECT

A major initiative to upgrade the telephone system (known as the Telephony Refresh Project) was successfully completed in March 2010 without disruption to the business. This project saw the retirement of three separate telephone systems and the installation of an integrated solution over a single network. The immediate benefits of the new system include:

- improved customer self-service through flexible menus that provide information on shows, parking, tours and other frequently requested items (utilised by 58% of callers);
- ability to respond quickly and cost effectively to requests from hirers and performers for telephone service;
- mobility of extensions and features allowing staff to work from alternate locations with their own number (which also decreased the cost to move, add or change an extension);
- improved Call Centre management tools to provide simplified rostering procedures (saving 20 hours a month); and
- Call Centre quality assurance monitoring and the ability to easily update “music on hold” to support marketing campaigns.

WIRELESS NETWORK

A wireless network was installed in the Green Room in February 2009 to provide guests and performers with internet access and has been expanded across the building to cover dressing rooms, theatre spaces, office areas and two other locations at Customs House and the Arts Exchange. The response from guests and performers has been enthusiastic and the service continues to be used extensively.

INTRANET

The intranet (InTouch) was enhanced to provide improved information to staff both onsite and offsite. Enhancements include delivery of information contained in multiple systems without having to access each one, simplified access to policies and a “how to” information section.

CORPORATE WEBSITE

The focus on improving services for customers through the corporate website, sydneyoperahouse.com, has continued and in 2009 the ability to purchase and redeem vouchers online was added in time for the Christmas season. Further development is underway to improve the integration with social media (Facebook, Twitter, etc.) and to update the look and feel of the site.

ENERGY MANAGEMENT >

Sydney Opera House is committed to environmental sustainability, including energy management. A number of energy management initiatives were successfully implemented in 2009/10:

- alteration of the way seawater cooling is used in the air conditioning system to enable the equipment to operate more efficiently;
- continued participation in Earth Hour, with an internal energy efficiency campaign directed at education and modifying behaviours;
- purchased 6% GreenPower, supporting Australia’s renewable energy industry, and continued to implement the Energy Saving Action Plan and Water Saving Action Plan;
- participated in a carbon footprint audit in partnership with Events NSW for Vivid LIVE in June 2010;
- purchased an upgraded metering and monitoring system for implementation next year;

- continued with lighting upgrades and trials. New office refits in the basement include energy efficient lighting.

In addition, a number of broader Environmental Sustainability milestones have been reached:

- signed off and launched the first Environmental Sustainability Plan and accompanying policy. The Plan has 11 targets, including a target of 15% reduction in electricity use by 2013;
- established a Greening the House section on sydneyoperahouse.com relating to environmental sustainability to communicate plans and achievements; and
- Sydney Opera House’s commitment to strengthen environmental performance through collaboration with the Department of Environment and Climate Change and Water NSW by joining the NSW Government Sustainability Advantage program.

ELECTRICITY, GAS AND WATER USE STATISTICS

Electricity use at Sydney Opera House increased from last year. This increase is primarily due to new energy intensive humidity controls installed in the Concert Hall air conditioning system. These humidity controls were installed to preserve the timbers of the Grand Organ, the world’s largest known mechanical action organ.

Electricity Use (MWh)	2009/10	2008/09	2007/08	2006/07
Sydney Opera House	18,688	17,707	18,730	19,056
Offsite Leases (office & storage)	273	277	209	164
Total	18,961	17,984	18,939	19,220

Gas (GJ) ¹				
Sydney Opera House	1539	2,416	2,371	2,377

Water (ML) ²				
Sydney Opera House	59	54	58	66

¹ Gas facilities only used in Sydney Opera House kitchens. The Opera Bar tenancy installed a separate meter in 2009/10, which is now billed separately and not included in the gas statistics. This accounts for drop in gas use in 2009/10.

² Water use is not metered separately or controlled by Sydney Opera House under tenancy lease arrangements.

For the first time, Sydney Opera House measured its carbon footprint, 20,057 metric tonnes of carbon dioxide (or carbon dioxide equivalents). This analysis was conducted with the NSW Government’s Sustainability Advantage program. 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 2010.

The carbon footprint will be measured annually and progress tracked in reducing greenhouse gas emissions and energy use. As part of the Environmental Sustainability Plan, Sydney Opera House has committed to investigate and review one additional source of indirect (scope 3) emissions each year and will include these in reporting. Emissions related to domestic and international flights will be monitored and reported in 2010/11.

SYDNEY OPERA HOUSE GREENHOUSE GAS EMISSIONS 09/10

Source	Tonnes CO ₂ equivalent	% of total
Scope 1 – Direct Emissions		
Natural gas	91	0.5
Fleet vehicles diesel	4	0.0
Refrigerants	398	2.0
Scope 2 – Electricity		
Electricity from buildings (SOH, tenancies and offsite leases)	20,288	
GreenPower (6% of electricity used)	(-1,205)	
Net Emissions from electricity	19,083	95.1
Scope 3 – Indirect Emissions		
Waste	482	2.4
Total	20,057	100

20

In the next year, Sydney Opera House proposes to:

- obtain a rating on a National Australian Built Environment Rating System (NABERS) on the two off-site office tenancies by 30 June 2011;
- achieve a 5% electricity use reduction on the 2000/01 baseline through implementing energy efficiency upgrades at Sydney Opera House;
- develop an Environmentally Sustainable Procurement Strategy;
- incorporate Environmental Sustainability principles in Orientation programs;
- develop a framework for environmental risk management and legal compliance; and
- ensure that environmental management design and construction criteria are included as a key performance criteria in construction projects, including the recently announced Vehicle Access and Pedestrian Safety Project.

EQUAL EMPLOYMENT OPPORTUNITY (EEO) >

Sydney Opera House is committed to maintaining equality in the workforce through 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:

- continued engagement with employees through the Marker Project. This involved a second online survey, focus groups for staff to provide feedback on strategies in specific categories: Leadership, People, Strategy and Planning, Success and Sustainability. The business excellence self assessment score was 492 out of 1,000, an improvement by 28 points. Detailed results and a report, including focus group feedback, were published on the staff intranet;
- continued focus and adoption of personal employee development through career coaching and mentoring;
- continued delivery of the monthly organisation Orientation program for new employees and specific role induction programs that address EEO principles and practices;
- continued focus on educating employees about bullying and harassment plus drugs and alcohol in the workplace via information sessions in team and departmental meetings;
- advancement of the online performance review system, allowing all employees 24 hour access to data entry forms;
- expansion of recruitment practices to include an electrical apprentice and engineering intern;
- establishment of an e-learning system to deliver site safety induction to employees and external contractors; and
- continued access for employees to pursue external professional development programs by the Australian Institute of Management, such as Master of Arts Management modules including management development, desktop training, licence renewal training and technical training.

EEO initiatives planned for 2010/11 include:

- advancement of e-learning content to include compliance and professional development modules;
- advancement of the Indigenous Work Placement Program to include work experience components; and
- continuation and development of the Marker Project to further engage with employees and integrate their ideas and feedback.

TABLE A. TRENDS IN THE REPRESENTATION OF EEO GROUPS

% of Total Staff					
EEO Group	Benchmark or Target	2010	2009	2008	2007
Women	50%	47%	45%	48%	47%
Aboriginal people and Torres Strait Islanders	2%	0.5% ¹	0.0%	0.0%	0.0%
People whose first language was not English	20%	13%	12%	14%	13%
People with a disability	12%	4%	4%	5%	4%
People with a disability requiring work-related adjustment	7%	0.0%	0.3%	0.6%	0.6%

¹ Includes casual staff for 2010 only.

TABLE B. TRENDS IN THE DISTRIBUTION OF EEO GROUPS

Distribution Index					
EEO Group	Benchmark or Target	2010	2009	2008	2007
Women	100	103	101	97	99
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	72	79	78	81
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 2010. Information provided by the Workforce Profile Unit, Department of Premier and Cabinet. Excludes casual staff except where noted. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEOPE. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

FIRE SAFETY COMPLIANCE >

Changes have been introduced to the regulation of public entertainment venues under the Environmental Planning and Assessment Act 1979. The NSW Government introduced a new approval system for live entertainment commencing on 26 October 2009.

Entertainment venues such as Sydney Opera House no longer require development consent to provide entertainment that is part of the venue's main business. The building's annual Fire Safety Statement is not impacted by the change in legislation.

In 2009/10 the program of upgrades to fire systems continued. The multi-year project to replace almost 1,000 fire dampers was completed in September 2009. Emergency exit signs and emergency lighting were replaced throughout the building and Stage 1 of the fire hydrant upgrade was completed in December 2009. A contract for Stage 2 of the fire hydrant upgrade was awarded in May 2010. Work will commence in 2010/11 and is targeted for completion in 2011/12.

FREEDOM OF INFORMATION (FOI) >

The impact of FOI requirements on Sydney Opera House is minimal. No major issues have arisen during the year in complying with the Freedom of Information Act 1989. One application was received during the reporting year.

FOI Requests	2009/10	2008/09	2007/08	2006/07
New requests	1	4	0	4
Brought forward	0	0	0	0
Total to be processed	0	0	0	4
Completed	1	3	0	2
Transferred out	0	0	0	0
Withdrawn	0	1	0	2
Total processed	1	3	0	4
Unfinished (carried forward)	0	0	0	0

FREEDOM OF INFORMATION STATEMENT OF AFFAIRS

Functions and Structure

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

- the administration, care, control, management and maintenance of the building, 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.

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 37 or website sydneyoperahouse.com.

Public Participation in Policy Formulation

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

Categories of documents held by Sydney Opera House

Many documents are available free of charge on the website sydneyoperahouse.com or by contacting the Government Relations Department. Documents available free of charge include:

- Corporate Goals
- Artistic Vision
- Sydney Opera House Annual Report
- Utzon Design Principles
- Conservation Plan
- Environmental Sustainability Plan
- Access Strategic Plan 2009/12
- Sydney Opera House Access Guide
- Sydney Opera House Theatre Access Brochure
- The Management Plan for the Sydney Opera House
- Sydney Opera House Policies
 - o Artworks Management
 - o Charitable Assistance
 - o Charitable Collections
 - o Child Protection
 - o Code of Conduct
 - o Commitment to Our Customers
 - o Concert Hall Grand Organ Access
 - o Credit Control and Debtor Management
 - o Customer Feedback
 - o Environmental Sustainability
 - o Giving Corporate Donations
 - o Illumination of the Sails
 - o Movement of Vehicles on Site
 - o OH&S Policy Statement
 - o OH&S Risk Management
 - o People with Disabilities and Older People
 - o Permission to Film at Sydney Opera House
 - o Privacy
 - o Protected Disclosures Reporting
 - o Receiving Gifts and Benefits
 - o Smoking, Alcohol and Other Drugs
 - o Sponsorship.

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.

Access

If you would like access to any of the documents, apart from the free of charge documents, you will need to make a request for access under the Government Information (Public Access) Act 2009, which supersedes the Freedom of Information Act 1989 from 1 July 2010.

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 importance of Sydney Opera House is recognised with its inclusion on the World Heritage List, National Heritage List, and State Heritage Register. The Management Plan for the Sydney Opera House sets out the statutory framework that will ensure the heritage values of the site are protected and conserved. The Sydney Opera House Conservation Council is a specialist advisory committee to the Trust on conservation matters. Refer page 37 for Conservation Council information.

The Conservation Management Plan, 3rd Edition (2003) (CMP) is the principal guide to heritage and conservation management. The CMP is undergoing a complete revision and the 4th Edition is expected to be completed in 2010/11.

In June 2010, the NSW Premier announced funding for the Vehicle Access and Pedestrian Safety Project, a new underground road and loading dock. This will be the largest construction project undertaken at Sydney Opera House since its opening in 1973.

Key outcomes of the project will be the removal of heavy vehicle traffic from the Forecourt and Broadwalks, the removal of the kerbs on the existing roadway, and the relocation of the loading dock from the Western Broadwalk to a new underground facility. The Bennelong Drain, a stormwater culvert servicing parts of the Sydney CBD, which runs across the Sydney Opera House site, will be diverted to a new outlet in Farm Cove. The Vehicle Access and Pedestrian Safety Project will significantly enhance the heritage values of the site.

Development and heritage applications are in progress and the project is targeted for completion in mid 2013. No heritage issues are expected during the construction of the project.

INDIGENOUS >

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

MESSAGE STICKS INDIGENOUS FILM FESTIVAL 2010

The 11th Message Sticks Indigenous Film Festival took place in the Playhouse from 6-8 May 2010.

Darren Dale and Rachel Perkins of Blackfella Films curated the program which was presented in association with Blackfella Films and Screen Australia. The Festival included documentary films and short films from Australia, New Zealand, Canada and the USA. The Festival opened with the short *Daniel's 21st* and the documentary *Boxing for Palm Island*, both directed by Adrian Wills.

Sessions were well attended (3,676 patrons attended 11 sessions) and many included question and answer sessions with directors. The Shorts Program included the Australian premieres of *Shimasani* (USA) and *Redemption* (New Zealand). Documentaries included *Nin's Brother*, *Big Fella* and *Lani's Story* and the Australian premiere of Reel Injun (Canada). A 'karaoke' screening of curator Rachel Perkins' *Bran Nue Dae* closed the program.

The Festival again included screenings for schools as part of the House:Ed program. These were extremely successful, with almost twice as many high-school students attending screenings as in 2008 and 2009.



INDIGENOUS WORK PLACEMENT PROGRAM

The Sydney Opera House Indigenous Work Placement Program, formerly Indigenous Technical Theatre and Graduate Traineeship Program, celebrates its 10th year in 2010. Launched as part of 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 of lighting, staging or sound. It has since evolved into a three month placement program for Indigenous graduates in any business field offered.

Over the last 10 years, 17 individuals have completed the traineeship program, some of whom provided the following feedback on their experiences for the 10th year celebrations:

"I am so grateful for the opportunities that have come out of this traineeship. The contacts and skills I have gained from training at Sydney Opera House have made me employable anywhere in the world." Former Trainee, 2010

"The effect the traineeship had on me was a very positive one, being that, I build up a lot of friendships through time, I'm continually learning everyday, having a good rapport with the resident companies." Former Trainee, 2010

"I found the 12 month traineeship exciting. It entailed a lot of work, sometimes hard, but I was committed and learnt a lot about the theatre industry and the technical production side of things." Former Trainee, 2010

The traineeship program, made possible with funding from NSW DET Elsa Dixon Aboriginal Employment Program, continued this year with the search for graduates to fill positions across the organisation. This training program continues to receive support from many organisations including NAISDA, Screen Australia, University of Technology – EORA College, Willin Centre – Victoria College of the Arts, University of Western Sydney.

Next year Sydney Opera House will be implementing a Reconciliation Action Plan 2010/13 covering the areas of Education and Employment; Indigenous Content; Cultural Understanding and Respect; and Participation.

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 five property claims totalling \$67,587.78.

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.

	2009/10	2008/09	2007/08	2006/07	2005/06
	\$	\$	\$	\$	\$
Motor Vehicle	2620	0	0	0	0
Property	707,890	662,440	661,490	406,700	481,550
Public Liability	381,220	382,770	370,940	342,230	344,060
Workers' Comp.	928,570	702,970	842,390	1,411,974	1,114,080
Miscellaneous	7,210	5,460	1,880	0	5,370
TOTAL COST	2,027,510	1,753,640	1,876,700	2,160,904	1,945,060
Total Employees	741	716	719	703	701
COST PER EMPLOYEE	2,736	2,449	2,610	3,074	2,775

INVESTMENT PERFORMANCE MEASURE >

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

LAND TITLE HOLDINGS >

SUMMARY OF LAND HOLDINGS

Ownership of Sydney Opera House and its land is vested in the Minister administering the Sydney Opera House Trust Act 1961 (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Act 1961, is responsible for the operation and maintenance of Sydney Opera House and its land. The site area is 3.82527

hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2010 was valued at \$111,000,000.

LEGAL >

On 1 July 2009 the Sydney Opera House Trust Act 1961 was amended by the Statute Law (Miscellaneous Provisions) Act 2009, as follows:

Section 6 (3)

“A trustee is to hold office for such period, not exceeding 3 years, as is specified in the trustee’s instrument of appointment but is, subject to subsection (4), eligible for re-appointment.”

Previously Section 6 provided that a Trustee "...is to hold office for 3 years..." and did not stipulate that the term be specified in the Trustee’s instrument of appointment. Note that this amendment only applies prospectively.

The Sydney Opera House By-law 2005 is due for repeal and remake on 1 September 2010 in accordance with the Subordinate Legislation Act 1989. The process has involved internal and external consultation with stakeholders, including the resident companies, Sydney Opera House commercial partners and relevant government departments and agencies. A draft public consultation By-law was approved by the Minister in April 2010 and the draft was published for public consultation during May and the first half of June 2010. Based on the submissions received, the Parliamentary Counsel’s Office has finalised the draft By-law which awaits approval by the Minister and the Governor. It is expected the By-law will be remade on 1 September 2010.

MULTICULTURAL POLICIES AND SERVICES PLAN >

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

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

- Arrebato Ensemble 12 July 2009** – this septet led by Greg Alfonzetti and Damian de Boos-Smith performed their unique blend of flamenco, jazz and world music to two sold-out audiences as part of the Utzon Music Series;
- Hugh Masekala 6 October 2009** – the South African jazz provided an energy-packed performance of his personal blend of jazz and African music in the Concert Hall. Presented as part of the Hemispheres program, the event showcased one of the founders of what is known today as World Music;
- Paprika Balkanicus 7 and 8 October 2009** – with members hailing from Romania, Serbia and Slovenia, this Balkan band enlivened The Studio and their many fans with their virtuosic and frenetic take on traditional and gypsy music from Eastern Europe. Presented as part of the Hemispheres program;
- Afro Beats 25 November to 6 December 2009** – the final Babies Proms presentation of 2009 used traditional African song and dance to tell the story of Anansi the Spider. Performer Afro Moses led the audience of two to five year olds through this introduction to African culture and tradition as part of the Kid’s at the House program;
- Ojos de Brujo 11 March 2010** – this nine piece band from Barcelona brought their jipjop flamenkillo (hip-hop with a little flamenco) to the Concert Hall. Reflecting the roots of gypsy music, the performance combined strands of Indian, Middle Eastern, Eastern Europe and Iberian traditions with contemporary techniques of rap and turntablism. Presented as part of the Hemispheres program;
- Border Music 2 June 2010** – a one-off concert during Vivid LIVE, this event combined the talents of two highly influential American guitarists and an all-star band to create a unique collaboration. David Hidalgo contributed his interpretation of Tex/Mex (as exemplified by his renowned band Los Lobos) whilst Marc Ribot brought the Latin sounds of Cuba to the work; and
- Chirgilchin 4 June 2010** – a particular favourite of Vivid LIVE co-curator Laurie Anderson, the quartet of throat-singers hailing from Tuva in south-central Siberia accompanied their extraordinary vocal skills on traditional instruments, mesmerizing their Studio audience.

The Sydney Opera House dance program expanded this year with a fresh program stream, Spring Dance, creating opportunities for new and established artists. Multicultural highlights included the return of established stars Akram Khan and Eva Yerbabuena and the debut of new favourites:

- Eva Yerbabuena 27 to 30 August 2009** – following her Sydney Opera House season in 2007, Eva Yerbabuena and her ensemble returned to the Concert Hall under the banner of Spring Dance and once again confirmed her status as one of the most important flamenco artists of her generation;
- Hiroaki Umeda 16 to 19 September 2009** – acclaimed young Japanese performance and dance artist Hiroaki Umeda presented two works as part of the inaugural Spring Dance festival. Drawing on his training in ballet, hip-hop and butoh, Umeda explored the notion of survival of the human spirit when assailed by constant technological change through his multiple roles as dancer, choreographer and designer;
- Bale de Rua 8 to 17 January 2010** – this vital troupe from Brazil brought the colour of carnivale and the passion of “street ballet” to the Concert Hall in a spectacular

piece of holiday entertainment; and

- Gnosis 26 and 27 May 2010** – Akram Khan returned to Sydney Opera House with two Opera Theatre performances of his latest work. Based on classical Indian dance and accompanied by five exceptional musicians, the work showcased Khan’s extraordinary skills as a Kathak dancer. The second half featured an astonishing duet, inspired by a story from the Mahabarata, performed by Akram Khan and his female kodo player – Yoshie Sunahata. *Gnosis* was presented as part of the 2010 Adventures season.

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

- Carlo Petrini 18 October 2009** – the founder of the International Slow Food Movement was presented as part of the Sydney Opera House Talks program in collaboration with Sydney International Food Festival. A champion of maintaining and promoting local food communities, Petrini was in conversation with noted food journalist, Joanna Savill;
- Mother India Film Project 7 March 2010** – the inaugural presentation of the new Screen Live program, this work consisted of a screening of a 45 minute edited version of the classic three hour Indian feature film Mother India accompanied by a live score composed and performed by UK based DJ Tigerstyle and his band;
- The Voyage 25 to 28 May 2010** – featuring seven dancers and three musicians, this beautiful work for children explored the unique cultural beliefs of the Okinawan people through the classical dance tales of the region. Presented as part of Kid’s at the House and House:Ed programs; and
- The Shipment 8 to 11 June 2010** – as part of Vivid LIVE, New York director and playwright Young Jean-Lee’s theatre piece explored issues of African-American identity by playing with the cultural clichés of black America.

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 and French. A new European language tour in German was launched in April 2010. In addition, website pages, information brochures and other printed collateral are produced in all tour languages.

Programs for staff continued with Customer Service training rolled out to Tour Guides and Tourism Reservations/Ticketing Staff, designed to meet the needs of a diverse customer base.

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;
- present a number of opportunities to a range of artists, audiences and the community through events, services and consultation; and
- provide training and development for staff in meeting customer needs.

OCCUPATIONAL HEALTH AND SAFETY (OH&S) >

Workplace health and safety continues to be a key priority for the organisation. The number of performances, size and complexity of events and volume of visitors, performers and staff present a number of risks and opportunities for the management team to address.

The Health Centre nurses serve staff, resident and visiting company members as well as customers and visitors, seven days a week. A team of registered nurses provide a professional first aid service and dealt with 3,093 incidents this year (4,039 in 2008/09). The drop in incidents this year is due to the exclusion of workers compensation cases which are now being dealt with by a dedicated Injury Management Coordinator.

The following activities greatly assisted in increasing awareness amongst staff and performers (also refer page 33 and 43):

- implementation of the OH&S management system to help fulfil the obligations and duty of care to employees, contractors, visitors and clients;
- enhancement of incident reporting systems to promote the identification, investigation and sharing of lessons learnt from incidents, and introduction of investigation training for leaders to reinforce the incident investigation processes;
- election of a new OH&S Committee in order to provide support, guidance and advice to the workgroups;
- development of key guidance around incident investigation, manual handling and risk management for all departments; and
- continued documentation, review and update of policies and procedures and integration of documents on the staff intranet (Intouch).

STAFF WELFARE INITIATIVES

As part of Sydney Opera House’s commitment to staff health and welfare, the following initiatives took place in 2009/10:

- influenza vaccination program continued (180 vaccinations administered this year);
- on-going training of first aid officers;
- continued promotion and participation in free, weekly Yoga and Pilates classes; and
- on-going training of OH&S committee members.

In addition, wellbeing and preventive advice is offered through monthly programs including Men and Women’s Health, Pink Ribbon, Depression, Sun Safety Awareness and Alcohol/Drug Awareness.

WORKERS COMPENSATION

The number of staff incidents reported this year has increased (from 221 in 2008/09 to 282 in 2009/10).

The number of workers compensation claims increased incrementally compared to 2008/09 figures, from 44 to 48. Subsequently the lost time injury (LTI) rate per 1,000 hours worked also increased (4.87 in 2008/09, to 5.4 LTI’s per thousand hours worked in 2009/10).

The increased reporting of both incidents and workers compensation coincides with reinvigoration and emphasis on safety and reporting across the organisation and is viewed as a positive indicator of an improving safety culture.

Year	Number of Staff Incidents	Number of new Workers Compensation Cases*
2009/10	282	48
2008/09	221	44
2007/08	229	45
2006/07	252	46
2005/06	253	57

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

OVERSEAS TRAVEL >

Sydney Opera House employees 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 was approved by the Minister for the Arts and travel undertaken during the reporting year is listed below:

Name/Position	Date/Country	Purpose
Virginia Hyam Head of Contemporary Culture	20 Jul–16 Aug 2009 Canada, USA & UK	To attend three key Festivals in Canada and UK for consideration for programming in venues across Sydney Opera House in 2010/11.
	9–23 Jun 2010 UK & France	To attend a series of productions of interest for Contemporary Culture programming at Sydney Opera House in 2010/11.
Ken McSwain Business Solutions Manager, Information Systems	24 Jul–1 Aug 2009 USA	To participate in the Tessitura Next Generation Requirements Summit.
Peter Nelson Business Analyst, Information Systems	24 Jul–1 Aug 2009 USA	To participate in the Tessitura Next Generation Requirements Summit.
Noel Jordan Producer, Young Audiences	31 Jul–10 Aug 2009 Japan	To attend the 2009 Kijimuna International Children’s Festival.
Yarmila Alfonzetti Producer, Programming Operations	10–12 Aug 2009 New Zealand	To attend performances of two different productions for young audiences.
Jenny Spinak Program Manager, Accessibility	11–18 Aug 2009 USA	To attend the John F. Kennedy Centre for Performing Arts 9th Annual Leadership Exchange in Arts and Disability (LEAD) Conference.
Kim Lee Application Support Analyst, Information Systems	21–28 Aug 2009 USA	To represent Sydney Opera House at the annual Tessitura Learning and Community Conference.
Claire Spencer Chief Information Officer & Acting Financial Controller	21–29 Aug 2009 USA	To attend Tessitura Network Conference and Tessitura Network Board Meeting.
Aaron Curran Marketing Manager	21–30 Aug 2009 USA	To represent Sydney Opera House at the annual Tessitura Learning and Community Conference.
Georgina Gonczl Sales Account Manager, Tourism Strategy and Development	12–20 Sep 2009 India	To develop and establish business relationships with key qualified travel agencies and tour operators.
	8–25 Oct 2009 UK & Europe	To develop and establish business relationships with key qualified travel agencies and tour operators.

p.

71

Name/Position	Date/Country	Purpose
Toby Sewell Head of Lighting	12–22 Sep 2009 UK & USA	To prepare project management and strategic planning for budgeted upgrade of Lighting Control and Dimming Systems.
Rachel Healy Director, Performing Arts	16–21 Oct 2009 China	To attend the annual conference of the Association of Asia Pacific Arts Centres Consortium.
	4–6 Jun 2010 Singapore	To attend Singapore Festival theatre performance under consideration for presentation at Sydney Opera House in 2010/11.
Richard Evans Chief Executive Officer	16–25 Oct 2009 China & USA	To attend the annual conference of the Association of Asia Pacific Arts Centres Consortium in China and the Performing Arts Centres Consortium Autumn conference in the USA.
	8–18 May 2010 Canada & Cuba	To attend the Performing Arts Centres Consortium Spring Conference in Cuba and meet with Heads of Performing Arts Centres in Canada.
Wendy Martin Head of Theatre & Dance	28 Oct–21 Nov 2009 UK, Europe & USA	To attend performances under consideration for presentation at Sydney Opera House in 2010/2011.
	26–28 Feb 2010 New Zealand	To attend presentations at the New Zealand International Festival under consideration for presentation at Sydney Opera House.
	2–20 May 2010 UK & Europe	To attend theatre performances under consideration for presentation at Sydney Opera House in 2010/11.
Carla Theunissen Head of Music	24 Oct–30 Nov 2009 USA	To attend performances and conclude negotiations with international agents on artists being presented at Sydney Opera House in 2010/11.
James Wheeler Head of Staging	18–24 Nov 2009 Malaysia & Singapore	To enable specialist manager to witness and review upgrade of stage flying system and to discuss on going operational and maintenance requirements at centres which have similar staging systems.
	10–25 Jun 2010 UK & Europe	To attend the Theatre Engineering and Architecture Conference and carry out inspections of relevant venues in Europe.
Danny Tarabay Theatre Maintenance Manager	18–24 Nov 2009 Malaysia & Singapore	To enable specialist manager to witness and review upgrade of stage flying system and to discuss on going operational and maintenance requirements at centres which have similar staging systems.
Maria Sykes Director, Commercial and Operations	3 Apr–1 May 2010 USA	To attend Harvard Business School (Executive Education) for the Best Leadership Practices Program.
Paul Shumack Manager Projects Group, Building Development and Maintenance Projects	10–25 Jun 2010 UK & Europe	To attend the Theatre Engineering and Architecture Conference and carry out inspections of relevant venues in Europe.

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;
- 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 during the year. Sydney Opera House received one complaint relating to the use of customer data by partners. Sydney Opera House also received a number of complaints pertaining to an event related email which was distributed to patrons with their email addresses visible to others. Both of these issues were resolved to customer satisfaction. A number of customers also chose to opt out of receiving direct marketing material from Sydney Opera House.

PUBLICATIONS >

The key Sydney Opera House publications produced included: the Sydney Opera House 2008/09 Annual Report; bi-monthly What's On Guide; and a quarterly insert in the Sydney Morning Herald. Sydney Opera House produced program brochures for each of its key seasons and festivals including: Spring Dance; Vivid LIVE; Festival of Dangerous Ideas; Kids at the House; House.Ed; and the Utzon Music Room Series. In addition to these programs, Sydney Opera House created a full suite of promotional materials for each of its performing arts productions, as well as across the business areas of Tourism and Corporate Marketing.

The Sydney Opera House Annual Report 2009/10 is available on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, additional photography, print format copies and internet version was \$44,165 including GST.

RISK MANAGEMENT >

AUDITS

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 2009/10 period, including:

- **Opera Bar Revenue Contract, September 2009** – assessment of the accuracy of turnover amounts, allowable deductions and any other amounts that are declared to Sydney Opera House under contract conditions for the 2007/08 financial year by Opera Bar. A review was also conducted of the adequacy of supporting documentation. All issues identified have been addressed by management;
- **Fraud and Corruption Prevention Framework Gap Analysis, October 2009** – assessment against Ten Attributes of Best Practice in Fraud Control, NSW Audit Office and Do-it-yourself Corruption Resistance Review, Independent Commission Against Corruption. The review recognised better practice standards across multiple areas of the organisation. The benefit of this type of review was that it focused on all rather than just some of the relevant attributes from a whole of organisation perspective and identified weaknesses in an over-arching framework. Recommendations from the audit report are being implemented with particular attention to findings identified as significant or important;
- **Assessment of OH&S Management, October 2009** – measurement of compliance with NSW legislative requirements by assessing Sydney Opera House compliance with requirements in the NSW Premier's Department OH&S Improvement Standard 2007. In addition, it included an evaluation of the implementation of the management systems. The scope encompassed related activities within Sydney Opera House, including the management of contractors completed through interviews with a selection of managers, staff and contractors that were present during assessment. Findings have been incorporated into the projects of the existing safety functional teams and contribute to the existing Safety Implementation Plan. In order to accelerate the closure of identified issues an OH&S specialist was engaged;

- **Customer Service, January 2010** – assessment of the adequacy and effectiveness of controls over customer service management. Core activities assessed were:
 - existence and adequacy of a defined customer service strategy, policies and procedures,
 - existence and adequacy of staff training on the strategy,
 - processes for handling customer feedback, and
 - processes for conducting customer surveys including follow-up actions and reporting of survey results.

Key matters raised in the audit are in the process of being resolved:

- **Management of Plant, Property and Equipment, January 2010** – assessment of controls over the management of plant, property and equipment. Core activities assessed included:
 - addition and disposal of fixed assets,
 - maintenance of fixed assets register,
 - depreciation of assets,
 - management and recording of Work in Progress, and
 - fixed asset stocktakes including the frequency, variance analysis and processing of adjustments.

The majority of recommendations have been incorporated into operational activity or annual asset stock-take planning; and

- **Financial Management, March 2010** – assessment of the adequacy and effectiveness of the following key controls relating to financial management:
 - accounts payable and disbursements,
 - accounts receivable and collections, and
 - general ledger.

The methodology incorporated developing an understanding of the process, documenting key processes and control procedures and developing and implementing a test plan. Management are well underway with recommendations made in the report.

INTERNAL AUDIT AND RISK MANAGEMENT STATEMENT FOR THE 2009/10 FINANCIAL YEAR FOR SYDNEY OPERA HOUSE

The Sydney Opera House Trust is of the opinion that Sydney Opera House has internal audit and risk management processes in place that are, 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 through the Communities NSW Audit and Risk Committee framework. 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 Trust 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
31 August 2010

BUSINESS CONTINUITY

Sydney Opera House has in place a Business Continuity Plan and an Information Systems Disaster Recovery Plan to ensure critical business processes and IT systems can be continued in the event of a serious unplanned event which may disrupt normal business activity. The Business Continuity Plan addresses the full range of Sydney Opera House resources including data processing, data communications links, personnel, desktop computers, workspace, voice communications, hard copy records and documents, and critical corporate service support.

By leveraging the Information Systems Disaster Recovery Plan, sydneyoperahouse.com was able to be online and selling tickets during the annual Good Friday 2010 power shutdown for the first time.

For further information on risk management refer to the Corporate Governance section on page 37.

SENIOR EXECUTIVE SERVICE >

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

SES Level	2009/10	2008/09	2007/08
2	2 (2 female)	2 (2 female*)	1 (1 female)
3	2 (2 female)	4 (3 female*)	3 (2 female)
4	2 (1 female)	1 (1 female)	2 (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 2010 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: \$320,499 pa

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

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 24 June 2009. 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 2009.

A 3% increase was granted to staff covered by the Sydney Opera House Enterprise Agreement 2006 effective from the first pay period commencing on and after 1 July 2009.

A 3% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2009 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.

PROCUREMENT

Recycled paper options were trialled with test groups and the preferred option has been implemented across Sydney Opera House.

NEW BACK OF HOUSE RECYCLING SYSTEM

Recycling bins were implemented across offices and back of house areas in 2009 including:

- paper recycling under desk and near printers; and
- recycling stations for general waste and comingled recycling (plastic, bottles, cans) in common areas.

As part of the roll out, Sydney Opera House created a film to educate people on where the waste goes, and why it is important to put recycling in the right bin.

An organic waste system has been trialled for three months within one of the commercial kitchens and was considered unsuitable.

WORKING WITH REVERSE GARBAGE

When cleaning up large unwanted goods, Sydney Opera House has donated several van-loads of re-usable equipment, furniture and electronic equipment to not-for-profit organisation Reverse Garbage. Reverse Garbage sells items donated, with any profits used to sponsor projects in the community.

Sydney Opera House also worked with Reverse Garbage to recycle old banners into bags for use as prizes and give-aways at Greening the House events.

MONITORING AND REPORTING

No independent waste audits were undertaken this financial year, however an audit will be undertaken in 2010/11. Data for 2009/10 is taken from Cleanevent (cleaning and waste contractor) monthly reporting. See note on data reliability for 2009/10 data below.

Year	2009/2010 ¹		2008/2009 ²	
Stream	Tonnes	Percentage	Tonnes	Percentage
Recycling	212	25%	218.13	29%
General waste	627	75%	547.17	71%
Total	839	100%	765.30	100%

¹Data taken from Cleanevent (cleaning and waste contractor) monthly reporting, based on number of bins collected. Internal audit of Cleanevent recycling management reporting processes found significant room for improvement in recycling control and accuracy of monthly reporting. It was found that only cardboard and glass recycling data was relatively accurate. As such, although office paper and comingled recycling processes were implemented at Sydney Opera House in 2009/10, these are not included in the recycling statistics for 2009/10 but are included in the waste to landfill. With improvement to processes and potential changes in contract arrangements in 2010/11 Sydney Opera House will ensure accurate and improved recycling rates and data going forward.

²Data from a one day independent audit of all waste streams undertaken by Waste Audit & Consultancy June 2009.

In the next year, Sydney Opera House proposes to:

- introduce comingled recycling in all areas including foyers and the Forecourt;
- investigate further options for food recycling; and
- improve recycling control and accuracy of monthly reporting provided by the waste and cleaning contractor.



PERFORMANCE LIST

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
DANCE			
BANGARRA DANCE THEATRE			
Fire	27	14,211	-
SYDNEY EISTEDDFOD			
Contemporary Dance Groups	1	500	-
Jazz Dance Groups	1	1,000	-
McDonald's Ballet Scholarship Finals 09	1	871	-
Modern Expressive/Lyrical Dance & Classical Ballet Groups	1	1,500	-
SYDNEY OPERA HOUSE			
Balé de Rua	12	23,683	-
Dance on Film – Fame	1	2,500	-
Dance on Film – Swing Time	1	900	-
Dance on Film – West Side Story	1	2,000	-
Eva Yerbabuena	4	5,310	-
Gnosis	2	2,078	-
Good Morning Mr Gershwin	4	6,378	-
Lucy Guerin	5	896	-
My Mutation Live	2	615	-
New Breed	5	1,744	-
Surprise*	6	1,066	6
The Oracle	6	1,927	-
While Going to a Condition Accumulated Layout	5	877	-
THE AUSTRALIAN BALLET			
Concord	21	26,433	-
Coppelia	22	31,134	-
Introduction to the Ballet	1	1,360	-
Saturdays at Five	3	480	-
The Beauty of Ballet	1	351	-
The Silver Rose	24	31,401	-
The Sleeping Beauty	22	31,243	-
THE MCDONALD COLLEGE			
An Evening of Classical Ballet	1	1,417	-
DANCE TOTAL	180	191,875	6

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
MUSIC			
ABBOTSLEIGH			
Abbotsleigh 125th Anniversary Concert	1	2,401	-
ALTONIA PRODUCTIONS PTY LTD			
International Music Festival (July season)	5	5,698	-
International Music Festival (June season)	3	2,336	-
ANDREW MCKINNON CONCERT PRESENTATIONS			
Scotland The Brave	1	1,306	-
ASQUITH GIRLS HIGH SCHOOL			
Arts North Primary Choral Concert 2009	1	1,942	-
AUSTRALIAN CHAMBER ORCHESTRA			
ACO Soloists	1	1,452	-
Anthony Marwood with the ACO	1	1,329	-
Bach and Beyond	1	1,621	-
Barry Humphries with the ACO	2	4,885	-
Beethoven 4	1	2,158	-
The Girl with the Golden Flute	1	1,502	-
Resonance	1	1,433	-
Romantic Symphony	1	2,005	-
Tognetti's Mozart	1	2,346	-
AUSTRALIAN GIRLS CHOIR			
Australian Girls Choir	2	3,375	-
BLUE MURDER TOURING			
Dougie Maclean	1	136	-
CHUGG ENTERTAINMENT			
Glen Hansard & Marketa Irglova	1	364	-
Liza Minelli	2	5,343	-
Melody Gardot	1	403	-
Swell Season	1	2,461	-
COLOGNE NEW PHILHARMONIC ORCHESTRA			
Cologne New Philharmonic Orchestra	1	1,249	-
CONSULATE GENERAL OF THE REPUBLIC OF INDONESIA			
Twilite Orchestra – A Touch of Harmony	1	2,331	-
FREMANTLEMEDIA AUSTRALIA PTY LTD			
Australian Idol 2009 Final	1	6,500	-

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
FRONTIER TOURING COMPANY				Christmas at the House	6	9,762	-
Regina Spektor	2	5,201	-	Dan Sultan	1	310	-
HVK PRODUCTIONS PTY LTD				Don McGlashan	1	221	-
The Black Dyke Band	1	1,012	-	Doveman	1	318	-
KAMBALA				Holly Miranda	2	521	-
Music Festival 2010	1	2,200	-	Hugh Masekela in Concert	1	1,910	-
LISA B ENTERTAINMENT				Jack	24	6,018	24
Remembering the Carpenters	2	262	-	Joanna Newsom	1	1,781	-
MICHAEL COPPEL PRESENTS				King Khan & BBQ	2	683	-
An Evening with Harry Connick Jr and Orchestra	2	4,132	-	Lah Lah's Adventures	24	5,329	24
Massive Attack	2	10,257	-	London Philharmonic Orchestra	3	7,609	-
Tori Amos	2	4,112	-	London Philharmonic Orchestra Family Performance	1	2,605	1
MIN GYO TOURS PTY LTD				Lou Reed's Metal Machine Trio	1	1,318	-
Mr Hyogan Yoon – Piano and Teeth	1	120	-	Mariza In Concert	1	2,194	-
NSW DEPARTMENT OF EDUCATION & TRAINING				Mary Coughlan	1	331	-
Expanding Horizons	1	1,560	-	Megan Washington	1	343	-
Festival of Instrumental Music	4	7,723	-	Melt Banana	1	325	-
Primary Choral Festival 2009	5	9,273	-	Metric's Emily Haines	1	1,041	-
NSW DEPT OF EDUCATION – GRANVILLE				Michael Nyman Band	1	1,916	-
Our Spectacular 2009	1	2,000	-	Moby	1	2,244	-
OFFICE OF THE BOARD OF STUDIES				Music Book '09	24	5,717	24
Encore 2010	2	5,167	-	Music for Dogs	1	2,200	-
OPERA AUSTRALIA				My Brightest Diamond	2	624	-
New Year's Eve Gala 2009	1	2,226	-	Noise Night	1	928	-
REGIONAL ARTS WESTERN SYDNEY				Not New Year's Eve	3	6,749	-
Pulse – Western Sydney Music Festival 2009	1	1,706	-	Ojos de Brujo	1	1,442	-
RYDE DISTRICT SCHOOLS				Paprika Balkanicus	2	673	-
Ryde Schools Music Festival 2009	1	2,000	-	Rickie Lee Jones	2	2,162	-
SPIRITWORKS PTY LTD				Screen Live – Metropolis	1	387	-
JONI – A Joni Mitchell Tribute	1	2,242	-	Screen Live – Mother India: 21st Century Remix	1	328	-
Peace Train	1	2,268	-	Screen Live – Nosferatu	1	385	-
ST CHARBEL'S COLLEGE				Sing the Truth: A Tribute to Nina Simone	1	2,186	-
The Cedar Melodies	1	2,665	-	Slow Music	1	1,797	-
STATON MUSIC SCHOOL				The Basics	1	317	-
Staton Music School Recital	1	250	-	The Four Seasons	18	4,272	18
SUZUKI TALENT EDUCATION ASSOC OF AUSTRALIA				The Royal Seed	21	4,025	21
31st Annual Suzuki Graduation Concert	1	2,013	-	Utzon Music Series			
40th Anniversary of Suzuki Method Concert	1	1,622	-	- ABC Young Performer of the Year	1	190	-
Suzuki Piano Recitals	14	1,450	-	- Andrea Kellar and Eugene Ball	1	150	-
SYDNEY GRAMMAR SCHOOL				- Andrea Keller Quartet with Bernie McGann	1	130	-
Sydney Grammar Music Festival 2009	1	2,107	-	- Arrebato Ensemble	2	358	-
SYDNEY OMEGA ENSEMBLE				- Bach Cello Suites	1	200	-
Clarinet Carnivale	1	188	-	- Barbara Bonney	2	420	-
Classical Serenade	1	188	-	- Coco's Lunch	1	138	-
SYDNEY OPERA HOUSE				- Diana Doherty	1	158	-
13 Most Beautiful	1	1,080	-	- Jouissance	1	140	-
Afro Beats	30	6,871	30	- Kontakte	1	301	-
Ahmad Jamal	1	1,718	-	- Marshall McGuire & Riley Lee	1	200	-
Amanda Palmer	1	1,278	-	- Paolo Pandolfo	1	200	-
An Evening with Marianne Faithfull	1	2,268	-	- Roger Woodwood	2	400	-
Andrew Bird	1	2,209	-	- Sydney Symphony Chamber Players	1	167	-
Antony & The Johnsons with Orchestra	2	5,098	-	- WASO Chamber Players	1	137	-
Bardo Pond	1	315	-	Wayne Shorter	1	2,073	-
Bela Fleck & Oumou Sangare	1	1,802	-	SYDNEY PHILHARMONIA LIMITED			
Ben Folds	3	7,635	-	Chorus Oz – Gerontius	1	743	-
Blind Boys of Alabama	1	2,236	-	Handel's Messiah	3	5,066	-
Border Music	1	586	-	Ode To Liberty	2	2,946	-
Boris	2	744	-	Songs For Shakespeare	2	1,703	-
Branford Marsalis Quartet	1	1,863	-	The Beginner's Guide to Messiah	1	1,486	-
Chigilchin	1	301	-	Verdi: Messa di Requiem	3	3,666	-

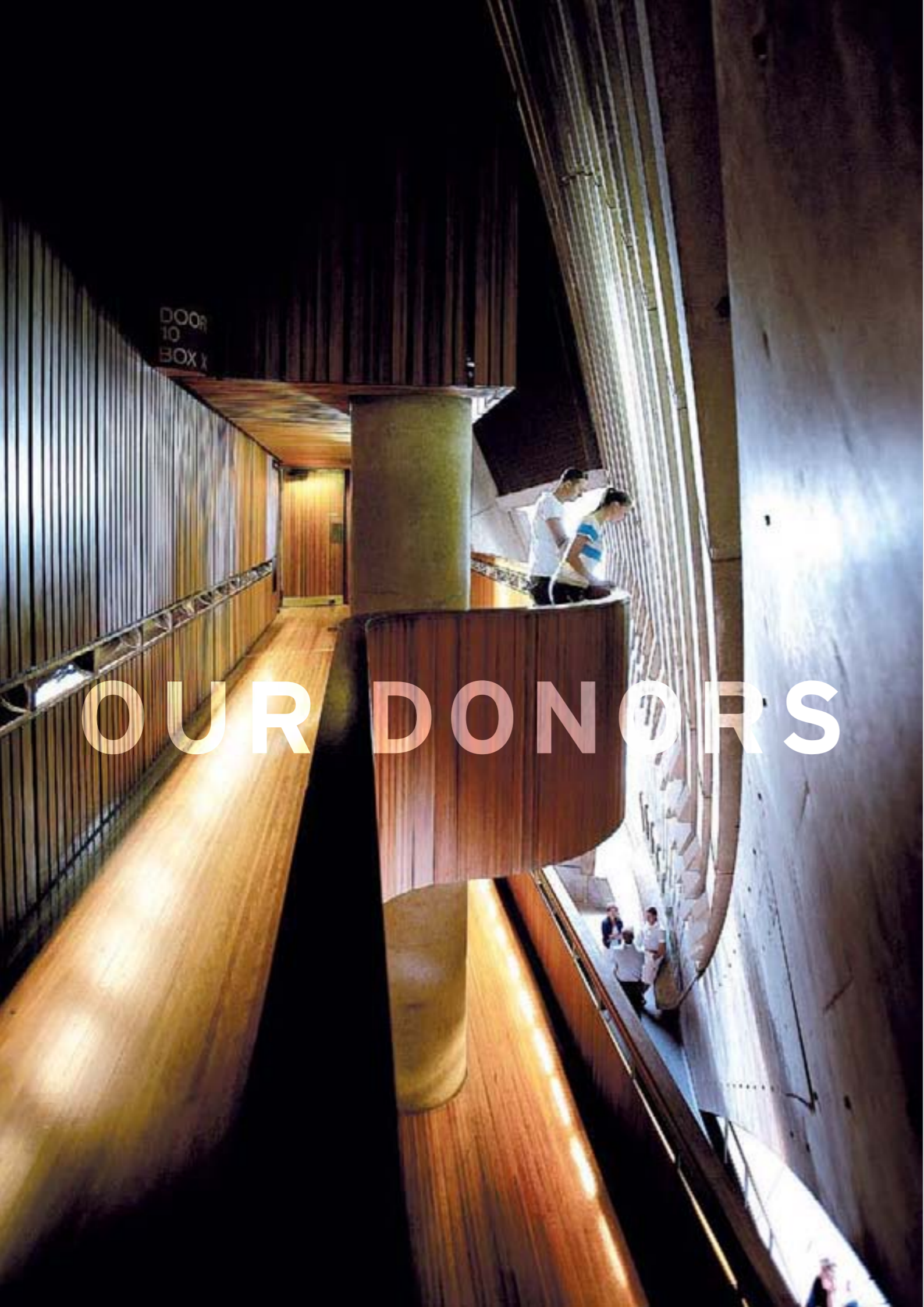
PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
War and Peace	1	923	-	UNITED WORLD CONCERT TOURS			
SYDNEY REGION MUSIC FESTIVAL				Sydney Youth Musicale	1	1,250	-
Sydney Region Music Festival 2009	1	2,498	-	VERNON ZAMORA			
SYDNEY SYMPHONY				The Nadin/Shanley Big Band	1	220	-
A Hero's Life	3	6,470	-	VISIT AUSTRALIA PTY LTD			
An Evening of Bach & Ellington	4	8,587	-	Japan Australia Goodwill Music Mission	1	2,400	-
Battleship Potemkin	2	4,476	-	XYZ NETWORKS PTY LTD			
Bugs Bunny at the Symphony	4	6,898	-	Max Sessions – Ben Harper	1	250	-
Carmina Burana	2	4,998	-	MUSIC TOTAL	450	539,537	142
Classical Mystery Tour	3	6,303	-	OPERA			
Classical Prokofiev	2	4,884	-	AUST OPERA AUDITIONS COMMITTEE			
Dame Kri Te Kanawa	2	4,575	-	Highlights of Opera 2009	1	743	-
Dance of the Imagination	4	7,404	-	OPERA AUSTRALIA			
Dianne Reeves with the Sydney Symphony	3	6,888	-	A Little Night Music**	2	2,516	-
Domestic Harmony	4	7,350	-	A Midsummer Night's Dream	11	14,623	-
Education Concert	1	2,000	-	Aida	20	29,533	-
Fantastique!	3	5,653	-	Baroque Masterpieces	6	6,525	-
Harmony from Heaven	4	7,443	-	Bliss	6	6,448	-
He's Back	4	8,988	-	Così fan tutte	15	16,454	-
Labour of Love/Romantic Liaisons	3	5,821	-	Fidelio	10	10,993	-
London Calling	3	6,172	-	Great Opera Hits	4	2,596	-
Mahler 8	2	4,232	-	I Capuleti e i Montecchi	9	9,229	-
Mahler's Song of the Earth	3	6,052	-	La Traviata	20	27,955	-
Meet the Concerto	3	6,303	-	Manon	9	9,687	-
Music on the Brink	3	6,967	-	Manon Lescaut	8	10,988	-
Organ Splendour	1	1,977	-	Peter Grimes	6	6,548	-
Prokofiev the Romantic	2	4,924	-	The Mikado	28	36,722	-
Prokofiev: First and Final	2	4,643	-	Top of the Ops	1	1,230	-
Prokofiev's Russian Magic	3	7,479	-	Tosca	21	26,216	-
Pyrotechnica	3	5,703	-	SYDNEY EISTEDDFOD			
Rogers & Hammerstein on Stage & Screen	2	3,428	-	Operatic Aria Finals 2009	1	172	-
Serenade for Strings	1	2,238	-	OPERA TOTAL	178	219,178	-
Star Trek with the Sydney Symphony	2	4,218	-	THEATRE			
Tears & Ecstasy	3	7,201	-	A-LIST ENTERTAINMENT			
The Beach Boys with the Sydney Symphony	3	7,648	-	Anh Do	6	1,944	-
The Creation	4	9,502	-	Kitty Flanagan	2	737	-
The Creative Spirit	3	6,523	-	Kransky Sisters – Three Bags Full	12	3,532	-
The Grand Organ Symphony	3	7,611	-	AUSFENG GROUP			
The Hall of Heroes	3	6,783	-	Umbilical Brothers – Heaven By Storm	12	4,355	-
The Last Night of the Proms	2	4,612	-	Oriental Jasmine In Concert	1	2,195	-
The Odyssey Begins	4	8,296	-	AUSTRALIAN CHINESE PERFORMING ARTS ASSOCIATION			
The Whitlams with the Sydney Symphony	3	7,661	-	Imperial Splendour	1	1,915	-
Two Symphonies and A Funeral	1	2,186	-	BELL SHAKESPEARE COMPANY			
Viva Espana	3	7,436	-	Just Macbeth!	7	2,473	-
THE HARBOUR AGENCY SYDNEY				King Lear	36	17,888	-
Delta Goodrem	1	2,280	-	Pericles	38	19,152	-
Short Stack	1	2,032	-	The Taming of the Shrew	38	12,561	-
THE QUAVERING CROTCHET MUSIC COMPANY				BJELKE-PETERSEN BROS P/L			
Junglehammer	1	312	-	National Seniors Final 2009	1	2,600	-
THE SYDNEY FESTIVAL LIMITED				JOHN SIMMONS			
Oedipus Rex & Symphony of Psalms	3	4,419	-	The Beer Diva	7	701	-
The Rogues Gallery	1	4,413	-	KAY & MCLEAN PRODUCTIONS PTY LTD			
THISTED CHURCH CHOIR OF MEN AND BOYS				Waiting For Godot	16	8,464	-
Thisted Choir	1	150	-	LIVE PERFORMANCE AUSTRALIA			
TIM WOODS ENTERTAINMENT				2009 Helpmann Awards	1	1,283	-
Psycho With Orchestra	1	1,711	-	SPORTS & ENTERTAINMENT LIMITED			
Ravi & Anoushka Shankar	2	4,774	-	An Evening with Michael Parkinson	4	7,947	-
The White Album Concert	3	6,688	-				
TY BURHOE & TALA RECORDS							
Classical Music of India	1	217	-				

PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS	PRESENTER/ PRODUCTION	PERFORMANCES	TOTAL ATTENDANCE	YOUNG AUDIENCES PERFS
SYDNEY OPERA HOUSE				Sounds on Screen – Lemmy	1	219	-
66A Church Road	18	4,204	-	Sounds on Screen – Nosferatu	1	365	-
A Conversation with Glenn Murcutt	1	297	-	Sounds on Screen – Oil City Confidential	1	174	-
AC Grayling	1	1,174	-	Sounds on Screen – Persian Cats	2	531	-
Alan Cumming – I Bought A Blue Car Today	5	1,245	-	Sounds on Screen – Rocksteady	2	591	-
Alexander McCall Smith	1	1,058	-	Sounds on Screen – Seduce Me	1	168	-
An afternoon with Carlo Petrini	1	603	-	Sounds on Screen – Sentimental Engine Slayer	1	128	-
Apollo 13: Mission Control	18	2,526	18	Sounds on Screen – Thirst	1	103	-
Billy Twinkle: Requiem for a Golden Boy	9	2,490	-	Spontaneous Broadway*	6	2,227	-
Camille	10	2,659	-	Stephen Page Talk	1	14	-
Christmas Drag!	5	1,541	-	The Last Cargo Cult	6	1,187	-
Cinderella	16	2,353	16	The Man In Black	21	9,130	-
Circa	6	2,922	-	The Queen of Colours	21	6,370	21
Cranked	7	903	7	The Shape of a Girl	2	91	2
Dangerously Funny Comedy Gala	1	1,470	-	The Shipment	4	1,236	-
Darlingwood Tales	15	2,595	15	The Tiger Lillies	1	296	-
Day for Night Movies	3	1,002	-	The Voyage	8	1,956	8
Dead Men Tell a Thousand Tales	2	550	-	Thomas Keneally	1	195	-
Denise Scott	7	1,031	-	Tom Tom Crew	21	5,767	-
Drag	2	684	-	Transitory Life	2	940	-
Festival of Dangerous Ideas				Tripod Versus the Dragon	10	2,926	-
- Concert Hall Program	5	6,139	-	Vivid Live @ Lunchtime			
- Drama Theatre Program	3	846	-	- Eyvind Kang, Jessika Kenney and Oren Ambarchi	1	118	-
- Soap Box	1	250	-	- Laurie Anderson as Fenway Bergamot	1	163	-
- Team Loko	3	2,650	-	- Laurie Anderson Show and Tell	1	150	-
- The Studio Program	5	1,234	-	- Skuli Sverrisson and Eyvind Kang	1	170	-
- Utzon Room Program	6	965	-	- Colin Stetson with Shara Worden	1	120	-
Frisky and Mannish's School of Pop	12	2,229	-	SYDNEY PEACE FOUNDATION			
Glow	8	7,694	-	Sydney Peace Prize Lecture	1	1,378	-
Good Evening	22	9,286	-	SYDNEY THEATRE COMPANY			
Hamlet	7	879	7	Honour	46	20,805	-
Helena & the Journey of the Hello	9	1,029	9	Optimism	48	21,935	-
Holy Cow 2	10	2,962	-	The God of Carnage	54	25,010	-
Janeane Garofalo & Greg Behrendt	6	2,371	-	SYDNEY WRITERS' FESTIVAL			
John Waters – This Filthy World	1	2,217	-	Nine Lives	1	2,291	-
Judith Lucy	12	4,732	-	THE AUSTRALIA CAMBODIA FOUNDATION			
Lady Carol	5	889	-	Sunrise Performers of Cambodia	1	1,183	-
Late Night Lounge – April	1	333	-	TIM WOODS ENTERTAINMENT			
Late Night Lounge – February	1	351	-	Happy Christmas – War is Over	2	1,665	-
Late Night Lounge – June	1	329	-	That Was the Year That Was	2	2,411	-
Late Night Lounge – March	1	322	-	VIBE AUSTRALIA			
Late Night Lounge – May	1	351	-	The Deadly Awards 2009	1	1,865	-
Lillias White	3	768	-	THEATRE TOTAL	871	321,507	165
Little Big Shots	14	2,351	14	GRAND TOTAL	1,679	1,272,097	313
Meow to the World: Crisis is Born (July season)	4	1,233	-				
Meow to the World: Crisis is Born (March Season)	10	2,483	-				
Meryl Tankard Talk	1	150	-				
Message Sticks Film Festival	11	3,737	4				
Newley Discovered	4	1,001	-				
Olga Volt The Electric Fairy	14	1,033	14				
Pajama Men – The Last Stand to Reason	10	3,281	-				
Parachutists	17	3,003	17				
Peter Helliar	12	3,402	-				
Poetry Slam Finals	1	267	-				
Poppea	16	6,940	-				
Richard Dawkins	1	1,515	-				
Romeo and Juliet	13	1,842	13				
Sam Simmons	7	1,095	-				
Six Impossible Things Before Dinner	27	6,058	-				
Songs from Delusion	1	358	-				

* Balance of season in FY09

** Balance of season in FY11





OUR DONORS

To continue to create, present and produce world-class work across all art forms, to provide the best facilities for artists and audiences, to develop our education and community programs and to offer free public programs, we rely on the generosity of our donors. We look to those who value the arts most and share our vision. Without this critical support, Sydney Opera House would not be able to maintain its position as the creative and cultural flagship of our region.

Sydney Opera House is grateful for the gifts received from our donors, enabling us to continue our commitment to leadership in performance and creativity. To find out how your gift can make a difference, please contact our philanthropy team on 02 9250 7077 or visit sydneyoperahouse.com/give

FOUNDING DONOR

The Wolanski Family

MAJOR DONOR

The Balnaves Foundation, Clara Varga Foundation, The Greatorex Foundation, Peter James Hall, The Keir Foundation, Mr Joseph Skrzynski AO, Mr Fred Street AM & Mrs Dorothy Street, Kim Williams AM.

LEADERSHIP CIRCLE (\$10,000+)

Mr Robert Albert AO & Mrs Libby Albert, Beirne Trading Pty Ltd, Sanchia & Guillaume Brahimi, Dr Peter C Farrell AM, David Fite & Danita Lowes Charitable Fund, John & Frances Ingham, Andrew Kaldor & Renata Kaldor AO, John Kaldor AM & Naomi Milgrom Kaldor AO, Ladies Committee of the Sydney Opera House Appeal Fund, Colleen & Robert Leece, Andrew & Paula Liveris, Mrs Ros Packer AO, Rebel Penfold-Russell OAM, Maurice & Heilan Renshaw, Count Charles Said-Vassallo, Sidewalk, Mr Tim & Mrs Sally Sims, Ms Margaret Sixel & Dr George Miller AO, Sandra Smorgon & Barry Smorgon OAM, Ralph & Helen Waters, Peter Weiss AM, Anonymous [1].

TRIBUTE (\$5,000-\$9,999)

AMP Foundation, Chris & Gina Grubb, The Martin Family in memory of Lloyd Martin AM, Victoria Taylor.

HONOUR (\$1,000-\$4,999)

Annette Adair, Colleen & David Antaw, Christine & Maurice Atkinson, Samantha Bagchi, SJ Bell, Bennelong Club, Beverley & Phil Birnbaum, Jillian Broadbent AO, J Brokman, Emily Chang, Victoria Doidge and John McGhee, Richard Evans, Foxtel, Mr Matt Garrett, Melanie & Mark Gianoutsos, Louise Hamshere, Dr Michael & Mrs Penny Hunter, Ms J Kott, Sarah Lawrence, Life's Opportunities, Ruth & Bob Magid, John & Gail Marshall of the Marshall Family Foundation, Pamela McGaw, Sheila J McKee, Mr & Mrs Barry and Sally Merrett, Movie Network Channels, Mr & Mrs P E Oomens, Julia & Fred Pucci, Carolyn Stewart-Smith, Maria Sykes, Leonie Szabo, Dr A Waldman, Evan Williams AM, Iain & Judy Wyatt, XYZnetworks, Anonymous [1].

ACCLAIM (\$500-\$999)

Ross Adamson, Mr Neil Burns, Garry Carmichael, Vanessa Duscio,

Dr & Mrs B Dutta, Penny Edwards, Suellen Enestrom, Ryissa Fogarty, Global Icons Pty Ltd, Monica Göbel, Mrs Inge Grant & Mr John Grant, Robert B Green, Mrs Katrina Makhoul, Mr & Mrs A B Maple-Brown, Mr Otto & Mrs Agnes Matrai, Nicole & Seán McPeake, Ms Joan Millard, David Mills, Brian Nebenzahl OAM RFD & Jocelyn Nebenzahl, Roy Neumann, Mr Kevin Nol, Edward Nuffield, D E Pidd, Amelia Pryke, Susan Scobie, Dr Evan B Siegel, Monty Silver, Jerome & Ludmila Stern, In loving memory of Mdm Sim Ngor Lang & Mr Sng Boon Kui, In loving memory of Mr Sng Kim Kuay & Mr Sng Kim Siew, Hon. Philip A Twigg QC, Julia & Raymond Vidor, Mr Richard Willis, Christopher Wynton, Anonymous [8].

OVATION (\$250-\$499)

P & L Bendrey, Minnie Kent Biggs, R. Brunton-Simmonds, Mrs Geraldine E Bull, Marianne Cochrane, Anne Cummins, Mr L Dillon, Mrs Elizabeth Donati, Mr Andrew J Fisher, Fiona Floyd, Eric Gale, Ms Sally L Glover, On behalf of H.G. Goldstein, Jennifer Gross, Sophia Guest, Dr John Hanscomb, Diana Heath, Danielle Hoareau, Mrs Margaret Hunt, Susan Ingram, Margaret Keogh, A A Lohan, Marika & Peter Lorsch, Mr Peter Lowry OAM & Dr Carolyn Lowry OAM, Carina Martin, Mrs Roslyn McDonald, Karen Michael, Mrs Rae Morris, Michael Page, Sharonne Phillips, Keri Pratt, Mrs Sandra Robberds, Seed Production P/L, Allan Shaw, Mr Charles Solomon, Mrs Wenancja Strugarek, Gillian Thompson, Christine Thomson, Catherine Wale, Glenda Westley, Frances Young, Dr Anna Ziegler, Anonymous [13].

DEBUT (\$50-\$249)

L M Baird, Mr & Mrs Gerard & Anita Bakkers, Colin & Gaye Barbour, Colin Baskerville, Claus Bayer, Dr Victor Bear & Mrs Adele Bear, Kylie Bryden-Smith & Craig Beattie, Alice Beauchamp, Jane Beniac, Mr Nathan Bennett, Mrs Audrey Bevan, Mr Kevin Binder, Mrs Barbara A Bird, Mrs J Bishop, Jack Bloustein, Julie Bonello, Margaret Borgenicht, Assaad Bousejean, Madelene Bousejean, Margaret Bradbery, Ms Janet Broady, Mrs M Burbage, Mary Burchell, Margaret Burke, Chris Chamberlin, Ann Cleary, John Clements, Ms Sharon Clynick, Mr & Mrs V.H. Cohen, Mrs Cynthia Coleman, Robin Comino, P M Conder, Stan Conner, S.C. Cooper, Mrs Kim

Crawford, Linda Curnow, Loyce Davis, Nancy Dickman, Raymond Dudgeon, Lynne Dunn, Maadi Einfeld, Ken Evans, Ms Joan Fawcett, Lisa Fazzolari, Ms Lorraine Fewster, Dr Jennifer Fiore-Chapman, Robert J. Fitzell, June Fotwell, EJKW Futures, Ali Garcia Mendez, Beverley Garlick, Margaret Gibbons, Mrs J L Gibson, Ms Brenda Goldschmidt, Ms Theresa Green, Pauline Griffin AM, Priscilla Guest, B Guthrie, Victor Guy, Roy Haberley, Robyn M Haines, Donald Harris, Ms Ardyce Harris, Mrs Siss Hartnett, Mr Brian Harvey, Barbara Hassan, Margaret Hawke, Audrey Hawkins, Robina Healey, Helping a great cause, Dr Peter Hendry, Gwen Higgins, Dr Anne Hollingworth, Elizabeth Hopson, Karen Horne, Rebekah Hunter, Alejandra Izurieta, David Jeremy, Alan Jones, Mrs Evelyn Jones, Ms Kathleen Jones, Helen Ketelbey, Dr Dasia & Mr Bernard Kezelman, Nicole Khedoori, Pei Khoo, Kaliopi Korras, Tania Kraus, Philip Lambe, Tania Lamble, Rita Langley with love from BGOTF, Mrs Jennifer R Lean-Fore, Patricia Leckie, Teresa Lee, Lilibeth Legaspi, Frances M. Lett, Dianne & Dorothy Lewis, Kieran Lewis, Glenn & Julia Liffen, Ms Joanne Lucas, Mrs Joan Lui, John & Gay Lysenko, Lisa Mach, Wailyn Mar, Mr Damien Marquez, Robert Max, Mrs Ilana McCorquodale, Mr Andrew McDonald, Phyllis McGee, Matthew McGuinness, Tom & Beryl McKay, Mr & Mrs J McKibbin, Mrs Barbara McNulty OBE, Medium Density Pty Ltd, Dr Graeme Mendelsohn, Mrs Frances Milat, Ms Patricia E Miller, Tony Mitevski, Gordon Mogg, Beryl Molloy, Mrs Elizabeth Montgomery, Karen Moran, Mrs Rose Morgante, Mr Elston Murphy, Mr Ron & Mrs Margaret Murray, Kristen John Myers, Ms Giovanna Ng, Lorraine Nicholls, W Nicholls, Ms Robyn Noble, Susan J Nocom, Ms Jayne Norrie, Dr M O'Connor, Mrs Ogayar, Opera Lunedì, Anne Owens, Mary Pace, A Wilmers & R Pal, Alice Jean Palmer, Cecile Paris, S Pearce, Ms Helen Petersen, Mr Evan Petrelis, Mrs Narelle Phipps, Mrs Di Piggott, Ms Norma Plummer, John and Judith Polgar, Rosalie Pratt AM, Project Sevin, Elizabeth Pryce, Dr Alex Radchik, Mrs Ada M Randell, Mrs Patricia Reid, Suzie Reid, Rosario Remedios, Ms Marilyn Robertson, Suzie Rosenberg, Barbara Roux, Mr Gordon Rowe, S Rowland, Mrs R. Rutherford, Mr Peter & Mrs Edith Ryba, Elizabeth Sakker, Albert Salinas,

Ambra Sancin, Dr Yorianta Sasaerila, Mrs Su-Lin Scheidegger, Dr Anne Schlebaum, Lillian & Ralph Schubert, Celia Semit, Deborah Singerman, Smylie Family, Mrs Pam Snedden, Lindsay & Paul Soady, Richard Spencer, Mark Stapleton, Ms Ju Ju Sundin, Mr R & Mrs C Thornton, Derek To, C M Toy, Katrina Hsiu-Mei Tseng, Mr & Mrs S.C. Underhill, Mrs Anne Utteridge, Vera Vargassoff, Mrs Hermi M Vari, George & Maryanne Vella, Sarah Vella, Brian Vern-Barnett, S Vernon, Diane Wachman, Lois Walker, Ms P Weise, Anne-Marie Whelan, Ms Margaret Whiting, George M Wilkins, Sheena Williams, Mr Malcolm T Wilson, Roslyn Wincester, Ms Val Wood, Mrs Rita Woods, Ms Carolyn Wright, Ms Camille Wu, Rebecca Wyles, Olivia Wynne, Zajackowski Family, Anonymous [149].

PREVIEW (\$2-\$49)

Daniel Aouad, David Arcidiacono, Ian Arkins, Andrew & Charmayne Banks, Mike Barry, Pat Bolger, Ms G. L. Borger, Caroline Bos, Karen Brummer, Mrs Elizabeth Byron-McAlister, Angelo & Mary Candalepas, David & Robin Castle, Edward & Jessie Chin, Mrs Wendy Croft, Larry David, Kenneth Davis, Eva Dayaa, Dr & Mrs Frank Doughty, Mrs Christine N Drake-Brockman, Michelle Eager, Kate Eliasson Artist Management, Briana Ertanin, Leonie Freed, Dr Marion Freedman-Lobel, Mr Jia Ge, Ms Monique Gooch, Ethel A. Gregg, Cathy Herlihy, Melinda Herndon, Louise Hird, Jennifer Hoare, Mrs Dolores Holland, Peter Jenkin, Keith & Carlos, Jennifer Laing, Angela Lianos, Steven Lianos, Theo Lianos, Ross Little, Tim Ludlow, Diane McQueen JP, Laura Michael, Ms Patricia D Moore, Ms Elaine Newby, Dr Nic, Mr Gavin Nuss, Tatham Oddie, Mark Panarello, Pat & Katie Sydney Trip, PEPOS, Dr Marilyn Rob, Mrs Elizabeth A Russell, Gloria Saliba, Drs Erica and Dominique Salino, Bill Sattin, Mr Michael Sperber, Steelejez, K Surman, Ben X Tan, Dr M. D. Tindale, Geraldine and Vito Torresan, Julia & Christine Torresan, Marilyn Valli, Dick & An van Leer-de Boer, Aaron Vella, Count von Bretzenheim H.S.H. Lytton Patrick Brown, Terence Watson, Dr George & Marta Weyland, Yukari, Anonymous [997].

CURRENT AS AT 30 JUNE 2010



IMAGINATION LIVES INSIDE

IMAG

COVER IMAGE [BY PRUDENCE UPTON]

On the 15 March 2010, over five thousand people sat, stood, and cheered on the steps of Sydney Opera House. They came to witness the British band Massive Attack. We chose this image for the cover of this year's Annual Report because it encapsulates one of our core values, Community. Sydney Opera House is the people's house. We belong to all people, everywhere, whoever they are.

IMAGE CREDITS

Trent Parke

Magnum Series: *Please Step Quietly, Everyone Can Hear You*
pp 3, 5, 20, 34, 36, 42, 82

Jack Atley

p 9 Interior
p 32 Rainbow
p 80 Exterior

Brett Boardman

p 20 Marcus Graham in *God of Carnage* (STC)

Daniel Boud

p 26 Indigenous Tour
p 28 Detours and Destinations

Adam Craven

p 4 Kim Williams AM (Chairman)

Adam Craven & Jim Rolon

p 38 The Trust
p 40 The Exec Team

Max Dupain

p 30 Sydney Opera House Construction

Branco Gaica

p 19 *Bliss* (Opera Australia)

Anthony Greenaert

p 78 Concert Hall Foyer

Paul Henderson

p 19 Richard Tognetti (ACO)

Julian Kingma

p 6 Richard Evans (CEO)

Justin Malinowski

p 24 Meow Meow

Wendy McDougall

p 20 John Bell AO & Peter Carroll
in *King Lear* (Bell Shakespeare)

James Morgan

p 2 Kids on the Forecourt (Dance on Film)
p 12 *Fame* (Dance on Film)

Peter Morris

p 16 *Music for Tutus* (Kids at the House)

Brendan Read

p 19 Horns (Sydney Symphony)

Tim Richardson

p 20 *Concord* (The Australian Ballet)

Prudence Upton

COV Massive Attack
IFC Emily Haines (Vivid LIVE)
p 14 Tricky (Massive Attack)

Other

p 19 *Baroque Masterpieces* (Opera Australia)
Simone Young (Sydney Symphony)
p 23 *The Shipment* (Vivid LIVE)
Boris (Vivid LIVE)
Balé de Rua
Laurie Anderson (Vivid LIVE)
Christopher Hitchens (Festival of Dangerous Ideas)



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 9251 3943

Email: bookings@sydneyoperahouse.com

Mail: Box Office, Sydney Opera House, PO Box R239, Royal Exchange Sydney, NSW 1225 Australia

Online: Bookings for performances and events can also be made online at sydneyoperahouse.com

CALL CENTRE

Open from 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: Call Centre, Sydney Opera House, PO Box R239, Royal Exchange Sydney, NSW 1225 Australia

GUIDED TOURS

The Essential Tour (one hour) operates between 9:00am and 5:00pm daily (except Christmas Day and Good Friday). Tours can be purchased from the Tours desk located in the main Box Office Foyer.

Telephone: 61 2 9250 7250

Facsimile: 61 2 9250 7096

Web: sydneyoperahouse.com

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

Speak and Listen (speech-to-speech relay) users phone 1300 555 727 then ask for:

- 9250 7777 to book a performance
- 9250 7250 to book an access tour
- 9250 7185 for accessible parking

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

Administration hours are from 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

Postal Address: Sydney Opera House, GPO Box 4274, Sydney NSW Australia 2001

Online: sydneyoperahouse.com or soh.nsw.gov.au

ANNUAL REPORT PROJECT TEAM

Carolyn Stewart-Smith, Stephen O'Connor, Shelley Stephens, Rebecca Taylor, David Gallen and Chris Wynton.

DESIGN Three Blocks Left

PAPER STOCK

Heaven 42 is manufactured using Elemental Chlorine Free (ECF) pulp sourced from certified well managed forests and is Forest Stewardship Council (FSC) Chain of Custody (CoC) certified.

TRADE MARKS

Sydney Opera House is the owner of the following registered trade marks.

KIDS AT THE HOUSE	HOUSE:ED	MESSAGE STICKS
SYDNEY OPERA HOUSE	LIVE PERFORMANCE EVERY DAY	

INDEX

Access 29,33,43,65,66,68	Darrell Lea IBC	National Heritage Listing 9
Accessibility and Western Foyers Project 3,33,37	d&b audiotechnik IBC	Neumann Berlin IBC
Access Strategic Plan 7,10,33,37	Dance 3,7,11,15,17,74	NSC Group IBC
Account payment performance 64	Disability access 3,7,10,29,33,66	Objectives 10,15,27,31,42
Acoustics 5,37	Disability Action Plan 7,33,66	Occupational health and safety 7,31,33,43,71
Adventures 17,25,71	Donors 81	Online ticketing 46
Aims 8,10-11,17,29,33,43	Drama Theatre 21,65,67	Opera 10,17,18,76-77
Annual giving 36,79	Education 5,10,22,29,81	Opera Australia 3,5,10,15,17,18,21,76
APN Outdoor IBC	Electronic service delivery 67	Opera Theatre 5,17,33,43
Asian language tours 3,11,27,29	Employee survey 11	Organisation structure 37
Audio description 29,67	Energy management 67	Overseas travel 71
Audit and Risk Committee 37,39	Enterprise agreement 11,37,43	People & Culture 43
Audits 33,37,48,72	Environment 3,5,7,11,33	Performance list 74-77
Australian Radio Network (ARN) IBC	Equal employment opportunity 68	Performance trends 17,25
Australasian Reporting Award 11	Events NSW IBC	Performing arts 5,7,8,10,15-25,29,43,46
Avant Card IBC	Executive management 68	Performance reviews 11,43
Baulderstone IBC	Exhibitions 7	Peters IBC
Bell Shakespeare Company 17,21,41	FBI 94.5FM IBC	Philanthropy 5,36,81
Blue Star Print Group IBC	Festival of Dangerous Ideas 3,7,10,15,17,25,29	Philanthropy Committee 36
Box office 29,33,46	Financial overview 46	Photography 81
Brand 7,29,41,IBC	Financial statements 48-63	Place of Public Entertainment (POPE) 37
Budget 37,63,73	Fire safety compliance 68	Playhouse 21
Building Committee 37,39,41	Food and beverage 3,5,7,8,11,29	Presenter survey 66
Building condition indices 11	Forecourt 5,7,17,21,22,25,29,37,46	Privacy management 72
Building works 3,5,11,31,33,37,46,68	Four Seasons Hotel IBC	Publications 72
Café Sydney IBC	Foxtel 31,IBC	Public program 22,81
Car park 12,56,72	Freedom of information 68	Recording Studio 9
Cbeebies BBC IBC	Grants 47	Recycling 73
CEO message 7	Goals 8	Research 65
Chairman's message 5	Governance 35-43	Resident companies 18-21
Charter 37	Greatorex Foundation 79	Retail 3,5,7,8,11,29,47
Code of conduct 37	Guarantee of service 65	Reward and recognition 43
Clara Varga Foundation 79	Guided tours 3,11,27,29	Rider Levett Bucknell IBC
Cleanevent IBC	Guillaume at Bennelong 33	Risk management 33,37,38,39,43,46,72
Code of conduct 37,64	Hastie Services IBC	Risk Management Committee 38,39
Communication 11,29,37,41,43	Helpmann Awards 3,10,15,18,25	SBS IBC
Commercial revenue sources 47	Hemispheres program 22	Security 5,65
Commissions 11,21,25	Heritage management 5,7,8,35,69	Senior executive service 73
Committees 5,35,37,39,41,43	Highlights 2-3	Sennheiser & Neumann 5,IBC
Community support 5,7,8,29,33,43	Host Team 65	Signwave Newtown IBC
Concert Hall 5,17,18,21,22,33,37	House:Ed 7,17,25,29	Sony 5,IBC
Consultants 33,64	Human resources 43,68	Sources of funding 47
Conservation Council 37,39,41	Hungerford Hill IBC	Spring Dance 3,7,10,15,17,25,27,29
Conservation plan 11,36,69	Indigenous 3,17,2,29,39,69	Sponsorship 5,46,85,IBC
Consumer response 10,29,65	Information technology 33,67	Staff 43
Contact information 83	Insurance 70	State heritage listing 8,9
Corporate social responsibility 6,25,29,33,67	Investment performance measure 70	Strategic plan 10-11
Courtesy Shuttle Bus 65	JC Decaux IBC	Sydney Festival 21
Credit card use 64	John Holland IBC	Sydney Opera House Appeal Fund 79
Customer experience 7,29,65	Key performance indicators 10-11	Sydney Opera House By-laws 2005 70
Customer research 65	Key targets and priorities 10-11	Sydney Opera House Trust Act 1961 37,68,70
	Kids at the House 7,25,29	Sydney Opera House presentations 3,5,7,10,15,17,22-25,46,75,77
	Land title holdings 70	Sydney's Child IBC
	Lavazza IBC	Sydney Symphony 5,18,21,33,76
	Legal 70	Sydney Theatre Company 5,21,22,67,77
	Lighting 11,33,46,66,67,68,70	Ten year performance trends 17
	London Philharmonic Orchestra 3,7,15,17	Tequila IBC
	Major works 3,5,11,31,33,37,46,68	Thai Airways IBC
	Mallesons Stephen Jaques IBC	Theatre 7,17,21,22,76
	Market research 29,65	The Australian Ballet 5,21,66
	Marketing 5,29,41,72	The Balnaves Foundation 79
	Message Sticks 17,25,69,77	The Electric Canvas IBC
	Multicultural policies and services plan 70	The Essential Tour 7,33,66
	Music 7,17,18,21,22,25,29,46,74-76	
	National Australia Bank (NAB) 5,IBC	

The Keir Foundation 79
The Studio 9,17,29,33,65,66,70,77
The Sydney Morning Herald IBC
The Wolanski Family 79
Ticketing 46,66
Total asset management 33,46
Tourism 3,5,8,11,27,29,47
Trade marks 83
Traineeships 70
Training and development 7,11,29,43,65,68,71,72
Trustee code of conduct 37
Trustees 38-39
UGL Services IBC
United Group IBC
Utzon Design Principles 37,69
Utzon, Jørn 8
Utzon Music Series 17,70,72,75
Utzon Room 66,77
Viocorp IBC
Vision 8
Vivid Live 3,7,15,17,22,67,72,77
Wage and salary movements 43,73
Waste and recycling 11,31,33,73
Website 29,33,64,66,67,71,73,
Western Colonnade 11,29
Wilson Parking 11,29
Workers compensation 43,70,71
Workplace giving 43
World heritage listing 5,8,36,69
Young audiences 17,22,25,74,75,76,77
Yamaha IBC
Year ahead 10,11,17,29,33,43
You Tube IBC

Note: audited financial statements appear on pages 49 to 62. Financial information elsewhere in this report is unaudited.

DEFINITIONS:

Performances

All performances open to the public (ticketed and non-ticketed), film screenings, previews, large scale rehearsals with audiences. Excludes performances by SOH touring productions.

Events

All performances as outlined in definition above and also includes functions, ceremonies, conferences, exhibitions, film shoots, lectures, presentations, small scale rehearsals with audiences, sporting events, secondary performances, speech days, workshops, launches and media calls. Excludes performances by SOH touring productions.

A PARTNERSHIP THAT PERFORMS...

A partnership with Sydney Opera House is a dynamic way to build and develop your internal and external brand identity and value. It has the potential to create an association with this much loved icon that will engage and capture your clients and customers locally, nationally and internationally.

SYDNEY OPERA HOUSE ACKNOWLEDGES OUR CORPORATE PARTNERS.

MAJOR PARTNER

SONY
make.believe

PARTNERS



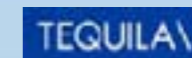
CORPORATE SPONSORS



MEDIA PARTNERS



MEDIA SPONSORS



PRODUCTION PARTNERS



PRODUCTION SPONSOR

If you would like to find out more about sponsorship opportunities at Sydney Opera House contact corporatepartnerships@sydneyoperahouse.com or call 02 9250 7111.