



# Annual Report

Sydney Opera House  
Financial Year 2017-18



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# About Us

## Our History

### 2018

Major upgrades to the Joan Sutherland Theatre are completed on time and on budget. After a seven-month closure, the venue is reopened to the public on New Year's Eve with Opera Australia's production of *The Merry Widow*; the Conservation Management Plan Fourth Edition is launched in October 2017 and wins a National Trust Heritage Award in May 2018; the Opera House participates in the Sydney Gay and Lesbian Mardi Gras Parade for the first time, enabled by Major Partner EnergyAustralia; Vivid Live celebrates its 10th anniversary.

### 2017

Renewal of the Joan Sutherland Theatre begins, with \$71 million worth of capital works to replace critical end-of-life theatre systems and improve conditions for audiences, artists and staff; *Badu Gili*, a daily celebration of First Nations culture and history, is launched, projecting the work of five eminent First Nations artists from across Australia and the Torres Strait onto the Bennelong sails; the fourth Reconciliation Action Plan and third Environmental Sustainability Plan launched.

### 2016

The Vehicle Access and Pedestrian Safety project, the biggest construction project undertaken since the Opera House opened, is completed; the new underground loading dock allows the Forecourt to become the pedestrian-friendly plaza envisioned by Jørn Utzon.

## 2015

The Welcome Centre opens and wins the 2016 National Trust Heritage Award for Interpretation; the NSW Government reserves \$202 million for Stage 1 Renewal projects; the self-funded stage machinery upgrade for Joan Sutherland Theatre is announced.

### 2012

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

### 2011

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

## 2013

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

### 2010

First Environmental Sustainability Plan launched.

### 2009

Western Foyers refurbished.

## 2007

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

### 2006

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

### 2005

National Heritage listing.

### 2002

Utzon Design Principles published.

### 1999

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

## 1973

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

### 1966

Jørn Utzon resigns.

### 1959

Work begins on Stage 1 of the Sydney Opera House – the foundations.

### 1957

Jørn Utzon wins Sydney Opera House design competition.

## 1954

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



Photo by Hamilton Lund

## Who We Are

The Sydney Opera House occupies a unique place in the cultural landscape, as a symbol of modern Australia, one of the architectural wonders of the 20th century and among the world's busiest performing arts centres. As envisioned by then NSW Premier Joseph Cahill in 1954, it was built to "help mould a better, more enlightened community".

Bennelong Point, the land on which the Opera House stands, was known to the local Gadigal people as Tubowgule. It has been a gathering place for storytelling, feasting, culture and celebration for thousands of years.

Original architect Jørn Utzon created an inspirational building that honours this heritage, home to a diverse range of performances and experiences for the community and a meeting place for matters of local, national and international significance.

The celebrated work of our seven flagship Resident Companies is complemented by a diverse program from Sydney Opera House Presents that ranges from classical music and dance to contemporary performance, theatre for children, talks and ideas events, and First Nations art and performance. Other visitors come to explore the building and its history, enjoy its broad range of dining experiences or attend free events, while digital technology has enabled the Opera House to reach beyond its site to a global audience.

The Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. It is a non-for-profit, public, non-financial, corporate entity that this year generated 89% of operating revenue through its activities. The NSW Government provides the remainder of operating revenue and funding for building maintenance and capital projects.

As a community asset, the Opera House takes its responsibilities as a cultural leader seriously. Reconciliation with Australia's First Nations people, education, access and care for the environment are embedded both strategically and in daily operations.

At its 40th anniversary in 2013, we embarked on a Decade of Renewal to ensure the Opera House continues to inspire future generations of artists, audiences and visitors.



Homeground Festival 2017. Photo by Daniel Boud

**It has been a gathering place for storytelling, feasting, culture and celebration for thousands of years.**

This year, approaching the midpoint of that decade, we delivered major upgrades to the Joan Sutherland Theatre, completed on time and on budget after a seven-month closure. The venue reopened on New Year's Eve with Opera Australia's *The Merry Widow*. Work also began on a new function centre within the building envelope, including demolition of the longstanding external marquee.

## We delivered major upgrades to the Joan Sutherland Theatre.



Joan Sutherland Theatre Renewal. Photo by Daniel Boud

Preparation and delivery continues on the remainder of our Renewal works, which include essential upgrades to the Concert Hall, and a new Creative Learning Centre for young people and families. We are committed to maximising the benefits of this rare opportunity while minimising the associated disruption. At all times, we are mindful of our significant heritage responsibilities, which are set out in the award-winning Conservation Management Plan Fourth Edition launched in October 2017.

Our role as temporary custodians is to ensure the Opera House continues to live up to Premier Cahill's vision, the mandate enshrined in its 1961 enabling Act and the ancient traditions of this remarkable place.



Amber Scott and Ty King-Wall from The Australian Ballet. Photo by Daniel Boud

The Hon. Don Harwin MLC  
Minister for the Arts

We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2018 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*.

Nicholas Moore  
Chairman

Louise Herron AM  
Chief Executive Officer



Sydney Opera House  
is proudly owned by  
the NSW Government

## Our Vision

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

## Our Mission

To treasure and renew the Opera House for future generations of artists, audiences and visitors; and

To inspire, and strengthen the community, through everything we do.

## Our Values

Safety: Our greatest responsibility

Creativity: Be bold and innovative

Excellence: Strive for the best

Collaboration: One team

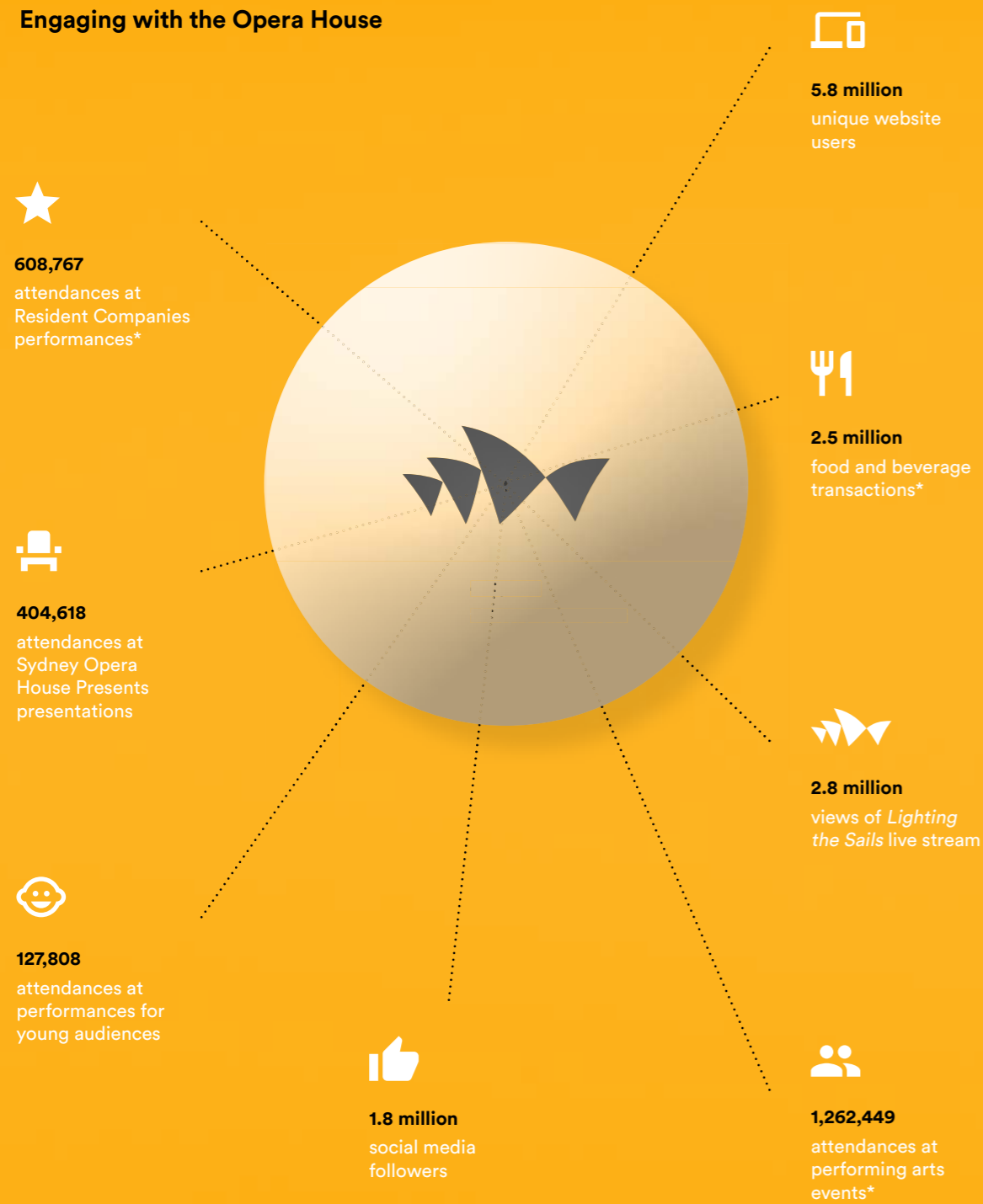
Accountability: Focus and own it

→  
Photo by Hamilton Lund



# Highlights

## Engaging with the Opera House



\* Noting Joan Sutherland Theatre closure from May to December 2017

## Experiences (pp.37-61)

### Performing Arts (pp.37-58)

- 1,262,449 attendances at 1,777 events and performances
- 608,767 attendances at 645 performances by Resident Companies
- 404,618 attendances at 819 Sydney Opera House Presents performances
- 127,808 attendances at 410 performances for young audiences
- 2.8 million views of *Lighting of the Sails (Metamathemagical)* live stream

### Visitors (pp.58-61)

- 564,000 visitors took a tour, up from 491,000 in FY17
- *Badu Gili* experienced by more than 160,000 visitors and more than 600,000 people online
- 2.5 million food and beverage transactions

About Us | Highlights



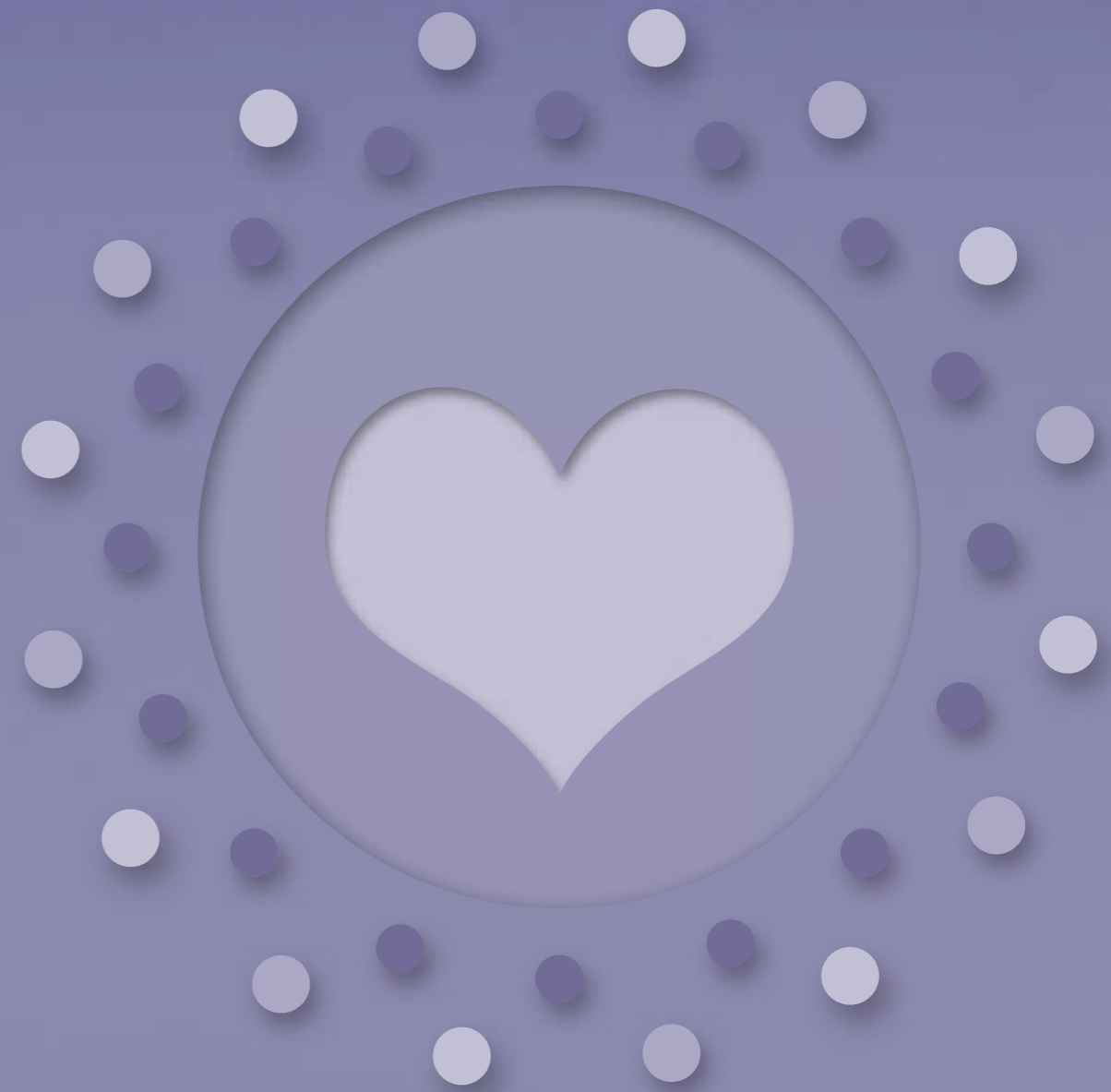
Chinese New Year 2018. Photo by Daniel Boud



**Audio-described  
live stream of the  
*Lighting of the Sails*  
accessed more than  
23,000 times.**

### **The Building (pp.62-64)**

- The Joan Sutherland Theatre reopened on New Year's Eve after replacement of critical machinery and systems as part of Stage 1 Renewal works
- Construction work commenced for the new function centre within the building envelope, including demolition of the external marquee in February 2018



## **For the first time**

the Opera House participates in  
the Sydney Gay and Lesbian Mardi  
Gras parade, thanks to the support  
of EnergyAustralia

Sydney Opera House's carbon emissions are

**100% offset**



Using National Certified Offset Standard credits

## People (pp.66-76)

### Team and Capability (pp.66-67)

- The Opera House achieved a staff engagement score of 78%, up from 74% in FY17
- Final designs for new staff uniforms by Australian designer Dion Lee approved, to be launched in late 2018

### Partners and Supporters (pp.68)

- Westpac Banking Corporation joined as a Major Partner, supporting the *All About Women* festival and First Nations programming
- Major Partner EnergyAustralia donated \$60,000, enabling the Opera House to participate in the Sydney Gay and Lesbian Mardi Gras parade for the first time

### Community and Social Responsibility (pp.72-75)

- Second edition of *Badu Gili* launched during NAIDOC Week 2018
- 24 students hosted across three work-experience programs for First Nations high school-aged students
- 100% of the Opera House's carbon emissions offset using National Certified Offset Standard (NCOS) credits
- Seventh consecutive hosting of the annual Indigenous Literacy Day
- Auslan interpretation and live captioning services provided for all 14 talks at the *All About Women* festival in March 2018
- Audio-described live stream of the *Lighting of the Sails* accessed more than 23,000 times
- 5.8 million unique users of the Opera House website

### Safety, Security and Risk (p.76)

- A three-year Health Management Plan developed to promote health and wellbeing of Opera House staff
- NSW Government Budget set aside \$36.2 million for the renewal and upgrade of security technology systems and site entry infrastructure

**The Opera House achieved a staff engagement score of 78%, up from 74% in FY17.**

# Awards

About Us | Awards

## 2018 National Trust Heritage Award

The fourth edition of the Opera House's Conservation Management Plan was published in October 2017, titled *Respecting the Vision: Sydney Opera House – A Conservation Management Plan*. In May 2018, the plan won a National Trust Heritage Award in the Resources and Publications category. Prepared by heritage architect and consultant Alan Croker and his team, the extensively illustrated plan incorporates new conservation management tools to address the complexity of this World Heritage-listed site, to guide future management, conservation and change, and ensure a responsible balance with its use as Australia's pre-eminent performing arts centre.

## Helpmann Awards 2018

Sydney Opera House Presents productions earned two nominations and our Resident Companies 32 nominations and 22 wins. Bangarra Dance Theatre won seven awards, including six for *Benneelong*, including Best Dance Production and Best Choreography.

## Best Corporate Social Media Team of the Year 2018

The Opera House Marketing team was awarded this honour at the Social Media Marketing Institute's Social Media Marketing Awards.

## Australasian Annual Reporting Award

Silver Australasian Annual Reporting Award 2018.

→  
*Dark Emu*. Bangarra Dance Theatre. Photo by Daniel Boud



# Chairman's Message

At its opening on 20 October 1973, Queen Elizabeth II noted the Sydney Opera House had captured the imagination of the world.

Forty-five years later, it continues to grow as a cultural, social and economic asset.

A new report by global professional services provider Deloitte\* estimates the Opera House's iconic value at \$6.2 billion, up from \$4.6 billion in 2013. The venue's contribution to the national economy has increased by 55% over the same period, to \$1.2 billion a year.

Already Australia's premier tourist attraction, visits to the Opera House continue to increase, up 33% on 2013 to 10.9 million a year.

These figures are particularly encouraging as we mark the midpoint of the Opera House's Decade of Renewal, launched in 2013 to preserve the building's legacy and ensure it rises to 21st-century challenges that did not exist when it was conceived.

This year marked a milestone in the Renewal program, with significant upgrades to the Theatre (JST) completed on time and on budget. These works replaced equipment at the end of its operational life and upgraded acoustics, accessibility, the orchestra pit and rehearsal facilities to improve the experience for artists and audiences.

It has been pleasing to see audiences enjoying the upgraded venue and companies exploring the resulting artistic possibilities, such as the innovative digital sets for Opera Australia's July 2018 production of *Aida*.



About Us | Chairman's Message

We extend our thanks to everyone involved, including principal building contractor Laing O'Rourke and the theatre's Resident Companies, The Australian Ballet and Opera Australia, for their collaboration in the planning and delivery of these building works.

The JST upgrade was the first part of a \$273 million program of Renewal works, supported by a \$228 million investment from the NSW Government. The final works in this package, a new public lift and level passageway connecting the southern foyer with all levels of the northern foyer, will be opened November 2018.

In June 2018, the NSW Government committed a further \$36.2 million to upgrade Opera House security systems and replace temporary security infrastructure at the Macquarie Street and East Circular Quay entry points.

We have now commenced construction on a new function centre to open in early 2019, while preparation continues for planned upgrades to the Concert Hall, entry and foyers, as well as the new Creative Learning Centre.

The Concert Hall works will involve closing the venue for up to two years from early 2020, so a focus of the past year has been ensuring this work can proceed with minimal disruption to the Opera House and our affected Resident Companies. We will be guided in this by the successful upgrade to the JST and the new fourth edition of our Conservation Management Plan, prepared by heritage architect Alan Croker and his team, which was published in October 2017 and received a National Trust Heritage Award.

Our staged approach has enabled the Opera House to remain operational as these works proceed. We are pleased to have broadened engagement with audiences and visitors, on site and online, throughout this process.

## The Opera House is estimated to have an iconic value of \$6.2 billion.

One of the world's busiest performing arts centres, the Opera House staged almost 1,800 events and performances over the year to an audience of more than 1.2 million people. This year we were pleased to launch the 2018-21 Artistic Strategy, which cites as our artistic purpose 'to be unmissable'.

Highlights have included the 10th Vivid LIVE festival of contemporary music, attended by a record 44,000 people; *Badu Gili*, the daily lighting of the Opera House's eastern Bennelong sails to celebrate First Nations culture, viewed by 760,000 people on site and online; and Bangarra's production of *Bennelong*, about the Eora leader who gave his name to Bennelong

About Us | Chairman's Message



New Rehearsal Room. The Australian Ballet. Photo by Daniel Boud

About Us | Chairman's Message

Point, which won six Helpmann awards.

The number of people taking a guided tour of the building has increased 80% over the past five years to 564,000, with 52% taking an Asian-language tour.

We have significantly grown our digital audiences. The Opera House has more than 1.8 million social media followers and is one of Australia's most engaged Facebook brands. Online video views increased 34% during the year to 30 million and have tripled over the past two years. The *Lighting of the Sails (Metamathemagical)* live stream received more than 2.8 million views. An Opera House recording of Hannah Gadsby's show *Nanette* was distributed in more than 190 countries through Netflix.

The Opera House also participated in Sydney's Mardi Gras parade for the first time, with support from Major Partner EnergyAustralia.

**Governance and Board**

I thank my fellow Trustees for their participation and CEO Ms Louise Herron and the management team for their leadership.

On behalf of the Trust, I would like to acknowledge the three Trustees who completed their terms this year – the Hon. Helen Coonan, Mr Peter Mason AM and Ms Catherine Powell, all of whom have made an important contribution to the Opera House.

We have welcomed four new Trustees – Ms Anne Dunn, Mr Michael Ebeid AM, Ms Kathryn Greiner AO and Ms Kylie Rampa, while Ms Deborah Mailman AM and I were reappointed for a further term. (See page 89 for more information on the Trustees).

**Thanks**

The Trustees thank the NSW Government for the operational endowment and maintenance and capital grants it provides. We are grateful to the Hon. Don Harwin MLC, Minister for the Arts, for his direction of the Government's cultural vision.

We value the significant contribution made by our donors and corporate partners, who enable many projects and help us provide a diverse range of experiences for audiences and visitors.

Finally, we applaud the Opera House's dedicated staff, who continue to demonstrate their commitment to our mission, and to the renewal of the building, the organisation and the breadth of experience it offers.

**Nicholas Moore  
Chairman**

# CEO's Message

The Sydney Opera House exists because a few brave people dared to think differently. They made the impossible possible, and inspired a nation. And so we stand as testament to, and the beneficiaries of, the power of dreaming in public, and the transformative potential of art and ideas.

At its 40th anniversary in 2013, the Opera House embarked on a Decade of Renewal to ensure this remarkable building continues to inspire generations of artists, audiences and visitors.

Five years on, nearing the halfway point in that decade, we reviewed progress against the goals of our 2013 Enterprise Strategy. The results of that review are set out on the opposite page, divided into three streams: the many people, inside and outside the organisation, involved in bringing the Opera House to life; the experiences we offer; and the building.

At the same time, in preparation for the second half of the Decade of Renewal, we have refreshed our strategic goals, taking into account significant changes in the world around us. These include changes in artistic taste, technology and the demographics of the community we serve, as well as increases in security concerns and building costs.

A defining project will be renewing the Concert Hall, which will close for up to two years from early 2020 while we undertake significant artistic, acoustic and accessibility improvements in our largest internal venue.

At the same time, we will expand the spectrum of art and experiences we offer, fostering new and diverse art forms, showing them at their best and encouraging participation and creativity more broadly.

The resulting Sydney Opera House Strategy 2018-23 outlines what we aim to achieve by our 50th anniversary in the same three streams. In summary:



## People

- **Living our values:** Provide the leadership, environment and tools our staff need to thrive and plan for the long-term sustainability of the Opera House and its operations.
- **Safety and security:** Safeguard the health, safety and wellbeing of our staff and everyone on site through appropriate risk management, infrastructure, systems and resourcing. This includes the injury- and incident-free delivery of our capital works.
- **Relationships:** Deepen and enrich our relationships with the community and our many stakeholders, including Resident Companies and artists, government, donors, partners and the architecture, design, heritage and engineering professions.

## Experiences

- **Audiences and visitors:** Broaden the Opera House's reach, across Australia and globally, through:
  - **Art:** Aiming for excellence in everything we do – with artists, colleagues and audiences – to realise our mandate for creativity, engagement and entertainment.
  - **Visitor experience:** Making it more appealing, on site and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and delivering a consistently excellent customer experience.
  - **Digital engagement:** Investing strategically in digital capability, technology and creative content to share and amplify what we offer, reaching new audiences and driving deeper engagement.

## Building

- **Capital works:** Complete all building renewal projects within the available budget, including the Concert Hall and entry upgrades, and the new function and creative learning centres. Our aim is to optimise artistic, audience and visitor amenity, accessibility, safety and security improvements, while minimising disruption.
- **Conservation and maintenance:** Take responsibility for conserving the Opera House for current and future generations, extending the life of the building through a best-practice asset maintenance program.
- **Sustainability:** Continue to be a leader in sustainability, including by achieving and maintaining a six-star green-star rating and developing a strategy to become carbon-positive.

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

I would like to thank our Trustees, staff and the many others who use, visit and love the Opera House for their input and vision in refreshing our strategy and look forward to working together to implement it over the next five years.

**Our first season  
of Unwrapped  
was attended by  
3,200 people.**



I would like to add to the Chairman's acknowledgement of several important moments from the year:

**Performing Arts**

Our Artistic Strategy 2018-21, developed by Executive Director, Performing Arts Kate Dundas, includes a new Artistic and Sector Development Program aimed at supporting independent Australian artists, small companies and producers. Our first season of *Unwrapped*, a curated series of contemporary performance works rarely seen beyond their premiere seasons, was attended by 3,200 people. Further details of FY18 performances and achievements, including by our Resident Companies and hirers, is provided from page 37.



*Two Jews Walk into a Theatre, Unwrapped. Photo by Anna Kucera*

About Us | CEO's Message

*A Faint Existence, Unwrapped. Photo by Daniel Boud*

## There were 2.5 million transactions at our food and beverage outlets.

### Visitor Experience

In Food and Beverage, the Trippas White Group expanded its role, being appointed to operate the Opera House's theatre bars, catering services and new function centre (which will open in early 2019). They complement the dining experiences offered by leading chefs Peter Gilmore and Robert Cockerill (Bennelong) and Matt Moran (Opera Bar). We also welcomed chef Michael Moore, who took over the reins at Opera Kitchen and has earned glowing reviews. I would like to thank the team from Events by Aria who were our functions caterer from 2006 and took on management of the Concert Hall and JST theatre bars in April 2016. Overall, there were 2.5 million transactions at our food and



Opera Bar. Photo by Hamilton Lund



Coburn's *Curtain of the Sun* Tapestry.. Photo by Jacquie Manning

beverage outlets, an average of more than 6,800 a day. Further Visitor Experience portfolio highlights are on pages 58-61.

### Heritage

It was a very significant year for heritage, with the publication of a new (fourth) edition of the Opera House's Conservation Management Plan to help us manage change as the building adapts to current and future needs. I would like to thank everyone involved in this complex and momentous undertaking, particularly author Alan Croker, our Conservation Council, the members of our expert peer review panel and the broader heritage community.

9 April 2018 marked the centenary of Jørn Utzon's birth. In his honour, we organised a special program of events as part of the Opera House's 45th anniversary celebrations in October 2018 (page 64).

We are exploring options for an appropriate on site acknowledgement of the role played by Peter Hall, the architect who completed the building after Jørn Utzon's departure.

We have also made significant progress towards public exhibition of two original and marvellous Opera House artworks, John Coburn's *Curtain of the Sun* and *Curtain of the Moon* tapestries, which served as the house curtains in the Joan Sutherland Theatre (JST) and Drama Theatre until the 1980s.

### Partners and Supporters

Thanks to all of our corporate partners and donors for their valued support and engagement, and for enabling so many things that would not otherwise be possible. Principal Partner Samsung's innovative and immersive audio-visual installation *The Night. Reimagined.* attracted 133,000 visitors during Vivid. Our donors enabled numerous initiatives aligned to the Opera House's strategy and objectives, including support for classical, contemporary and First Nations performances and experiences, and enabling access for audiences living with disability and experiencing disadvantage.



### Team and Capability

Last year, we made extensive preparations for the seven-month closure of the JST with our staff and the Media, Entertainment and Arts Alliance. We also focused on our internal communications and leadership capabilities. These actions helped the Opera House achieve a strong staff engagement score of 78% in the June 2018 employee survey, up from 74% in FY17.

Each year, we seek to strengthen the Opera House's connection with and contribution to the society we live in, including our engagement with First Nations culture and peoples, care for the environment and the accessibility of our building and programs. Key FY18 achievements under our fourth Reconciliation Action Plan, third Environmental Sustainability Plan and fourth Access Strategic Plan are set out on pages 72-75.

**Gross box office revenue increased by \$2.4m since FY17, due to a strong result from contemporary music Forecourt concerts.**

### Financial Performance

As noted on page 95, the Opera House's income comprises self-generated revenue from multiple sources and grants from the NSW Government, distributed through the Department of Planning and Environment. Government grants fluctuate significantly, based on size and timing. The FY18 group result comprises:

- A loss from general operations of \$3.5 million, \$1.2 million ahead of budget; and
- A gain of \$76.1 million from building maintenance and capital grants, including for the JST Renewal program and future security infrastructure projects.

Self-generated revenue totalled \$104.5 million in FY18. This represented 89% of operating revenue and was only 1.8% lower than in FY17, despite the closure of the JST in the first half of FY18. Key drivers included:

- Continued growth in tours revenue to \$14.4m, up 8% on FY17;
- Food and beverage revenue of \$12.2m, a decrease of \$0.8m on FY17, with the JST closure leading to lower overall patron activity in the first half of FY18;
- Increased gross box office revenue from the Opera House's own programming of \$26.2 million, \$2.4 million higher than in FY17, due to a strong result from contemporary music Forecourt concerts;
- Venue hire revenue of \$8.0 million, \$1.6 million lower than in FY17, driven by the JST closure and variations in Resident Company and presenting partner programming; and
- Theatre services revenue of \$14.7 million, \$2.4 million lower than in FY17, given fewer ballet and opera performances in the JST.

The NSW Government provided an endowment of \$12.8 million, which represented 10.9% of operating revenue. The NSW Government also provided \$33.7 million for maintenance of the building and site.

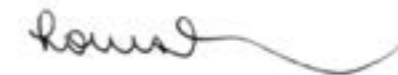
### Thanks

As always, I would like to thank our Trustees, led by Chairman Nicholas Moore, for their support and wise counsel, as well as the members of our Eminent Architects Panel and Conservation Council. Thanks also to the NSW Government, the Minister for the Arts, the Hon. Don Harwin MLC, and our colleagues in the Department of Planning and Environment, and the NSW Cultural Institutions.

All of our achievements depend on the hard work and inspiring commitment of the Opera House's staff. It is an honour to work with them. I would like to give particular thanks to three executives who departed this year after making outstanding contributions to the organisation: Deputy CEO – Operations & General Counsel Michelle Dixon; Director, Engagement & Development Brook Turner; and Director, People & Culture Fatima Abbas.

We also farewelled Steve Tsoukalas, who led a scaffolding team during the final years of construction and then spent almost 45 years lovingly caring for the building, before retiring in June 2018. It seems only fitting that he features in the new Conservation Management Plan.

As we renew this magnificent building for future generations, our combined efforts pay tribute to the many people who collaborated to realise and build on Utzon's extraordinary vision. We must do all we can to both honour the Opera House's heritage as the 20th century's finest building and ensure it remains a world-class performing arts centre: one that belongs to and welcomes everyone.



**Louise Herron AM**  
Chief Executive Officer



# Key Achievements 2013-18

## People

### Clarity, consistency, commitment, capability

Established our mission, vision and values, set clear and consistent goals, strengthened the leadership and capability of our teams and, as a result, increased our employee engagement score to 78%.

### Strategic plans

Prepared and implemented plans that encapsulate our commitment to work health and safety, conservation management, artistic excellence and diversity, visitor experience, reconciliation, accessibility, sustainability and risk.

### Relationships

Demonstrated our commitment to deepening and enriching the relationships with our many stakeholders, including Resident Companies and artists, government, neighbours, donors, partners, expert communities and the public more broadly. This has been critical to our successes.

### Next generation

Encouraged the development of next generation talent through a range of initiatives, including MADE (Multidisciplinary Australian Danish Exchange), Lloyd Martin Travelling Scholarship for Emerging Arts Leaders and Crescendo for emerging classical artists, as well as an Artist and Sector Development program that supports and engages the local arts community.

## Experiences

### Invited people in

The Opera House is increasingly recognised as a place for everyone, with improved accessibility and more non-traditional, complex and challenging programming, including: Vivid LIVE and other contemporary music and performance; First Nations artists, including for *Badu Gili* and the Dance Rites competition; talks and ideas; and broad children's programming.

### Artistic strategy

Launched the 2018–21 Artistic Strategy, which has as its artistic purpose 'to be unmissable' and sets out in detail what that means and how we will deliver it.

### Presenters

Balanced our roles as a performance venue for our Resident Companies and commercial hirers and a presenting organisation through Sydney Opera House Presents.

### Visitors

Expanded and improved the range of our facilities and offering, including tours and food and beverage, which now provide a very significant contribution to our business operations and sustainability. This has included welcoming Peter Gilmore and the Fink Group (Bennelong), the Trippas White Group (Portside, The Lounge and our theatre bars) and Michael Moore (Opera Kitchen).

### Brand renewal

Created an award-winning new brand and campaigns.

### Digital transformation

Implemented a new website, improving reliability and our customers' online experience.

## Building

### Forecourt

Completed the Vehicle Access and Pedestrian Safety (VAPS) project, enabling the removal of thousands of vehicles from the Forecourt. The Forecourt is now an open, inviting and pedestrian-friendly space for 10.9 million visitors each year, just as Opera House architect Jørn Utzon intended.

### NSW Government Renewal funding

Secured funding to develop a capital works masterplan and deliver the Stage 1 Renewal projects.

### Joan Sutherland Theatre

Completed the JST project to renew equipment and systems, as well as creating a new rehearsal room and improving the orchestra pit, safety, accessibility and the experience of the venue for artists, audiences and visitors. We recycled 80% of the 400 tonnes of material taken off-site as part of replacing the scenery lifts and the grid. Together with our Resident Companies, we have enjoyed exploring the resulting creative possibilities and identified strengths and lessons for current and future capital projects, including the Concert Hall.

### Sustainability

Achieved Green Building Council of Australia four-star green star performance rating.

### Conservation

Completed and rolled out the Conservation Management Plan Fourth Edition, after extensive consultation. Awarded 2018 National Trust Award for best heritage resource publication.

←  
Conductor  
Vanessa Scammell,  
*The Merry Widow*.  
Photo by Daniel Boud

# 022

## The Year's Activity



Audience at Vivid LIVE. Photo by Daniel Boud

## Experiences

### Performing Arts

Performing arts activity at the Opera House becomes more diverse, accessible and popular every year. Free activities in the foyers and on the Northern and Western Broadwalks attract tens of thousands of people. Ticketed events in the theatres and on the Forecourt introduce audiences to a new range of experiences across traditional and contemporary art forms. Digital technology enables people across regional and remote parts of Australia and internationally to participate in festivals such as *Antidote* and *All About Women*. And we continue to enable the whole world to be part of an Opera House experience through our many digital broadcasts, including the annual *Lighting of the Sails* during Vivid LIVE.

Our seven flagship Resident Companies, in-house presenting arm Sydney Opera House Presents (SOHP) and a diverse group of commercial hirers are responsible for programming our ticketed events. The FY18 program encompassed nearly 1,800 performances, ranging from the ground-breaking Hannah Gadsby's *Nanette* to contemporary music sensation Solange Knowles and rap legend Ice Cube.

Total attendance was 1,262,449 at 1,777 events, slightly down on last year due to the seven-month closure of the Joan Sutherland Theatre (JST) for Renewal. The venue reopened on New Year's Eve 2017 with a special performance of Opera Australia's *The Merry Widow*. New stage machinery was tested, the musicians performed in the upgraded orchestra pit and more than a thousand ticketholders heard the JST's refined acoustics as part of a \$71 million dollar upgrade to improve the reliability, functionality and safety in this world-famous theatre.

## 608,767 attendances at 645 performances by Resident Companies.

Overall, there were 608,767 attendances at 645 performances by Resident Companies, 404,618 attendances at 819 SOHP performances and 231,153 attendances at 274 events by commercial hirers.

At this year's Helpmann Awards, the resident companies received 32 nominations and 22 awards, while Jordi Savall with Hesperion XXI and the Tembembe Ensemble Continuo, presented by SOHP, won Best Chamber and/or Instrumental Ensemble Concert.

Our free activities attracted more than 26,400 attendees, including the *Homeground* festival and Dance Rites competition, which transformed the Forecourt into a hub of First Nations art, culture and performance.

In July 2017, the Opera House appointed Kate Dundas as Executive Director, Performing Arts. Over the past year, a new structure has been put in place, including the appointment of Fiona Winning as Head of Programming, Edwina Throsby as Head of Talks & Ideas, and Olivia Ansell as Head of the new Contemporary Performance programming stream.

Kate and the Performing Arts leadership team led the development of a new Artistic Strategy 2018-21 for implementation from July 2018. This strategy sets out the Opera House's vision and direction for performing arts across all programming, event operations, production, digital and technology, and infrastructure.

In addition, the new Artist and Sector Development program was launched to further the Opera House's commitment to creating value and opportunities for the broader arts sector.

The Opera House's Event Delivery and Production Teams worked closely throughout FY18 with the Conservation Council to establish outdoor infrastructure standards in line with the new Conservation Management Plan Fourth Edition. New Heritage Guidelines for Outdoor Events were also developed and implemented, to the great satisfaction of all key stakeholders.



Australian Chamber Orchestra. Photo by Julian Kingma

### Resident Companies

#### Australian Chamber Orchestra

In August 2017, the Australian Chamber Orchestra (ACO) gave a sold-out performance of *Mountain*, a cinematic and musical odyssey and the orchestra's most ambitious project to date. The ACO continued its exploration of the music of J.S. Bach, joining with the internationally renowned Choir of London to perform the composer's epic *Christmas Oratorio* for a packed Concert Hall audience of more than 2,600 people.

Australian soprano star Nicole Car made her ACO debut with a program that celebrated strong operatic heroines, while Principal Violin Satu Vänskä took to the stage as soloist in the same concert for a stunning performance of Beethoven's *Romance for Violin and Orchestra in F Major*. The ACO reunited with the world's greatest living flautist, Emmanuel Pahud, for the first time in 12 years to perform the music of

Bach, Ravel and Boulez, and welcomed back British cellist Steven Isserlis for a fiery performance of Shostakovich's *Cello Concerto No 1*.

The ACO celebrated the talent in its own ranks. To celebrate his 20 years with the orchestra, Principal Double Bass Maxime Bibeau gave the world premiere of New York composer Missy Mazzoli's *Dark with Excessive Bright*. Violinists Glenn Christensen and Ike See performed the Australian premiere of Anna Clyne's Grammy Award-winning *Prince of Clouds*. Overall, the ACO achieved 11,939 attendances in FY18.



Dark Emu, Bangarra Dance Theatre. Photo by Daniel Boud

### Bangarra Dance Theatre

In 2018, Artistic Director Stephen Page joined with choreographers Daniel Riley and Yolande Brown to create his 25th work for Bangarra, *Dark Emu*. With a world-class ensemble of 18 dancers, and a group of Australia's most accomplished theatre creatives, Stephen brought the incredible stories from Bruce Pascoe's award-winning book to life through Bangarra's unique dance language. The production enthralled audiences in its world premiere season at the Opera House in June, and continued to receive standing ovations and sold-out houses throughout July.

2018 was the most rewarding and successful year in the company's almost 30-year history. The world premiere season of *Dark Emu* was performed to more than 42,000 people during its Australian tour, with national ticket sales and attendance figures surpassing all previous seasons. Earlier in the year, the company presented an acclaimed performance at the Gold Coast Commonwealth Games Opening Ceremony, seen by 1.5 billion people around the world.

## 2018 was the most rewarding and successful year in Bangarra's history.

Bangarra received seven Helpmann Awards for its work during the 2017-18 judging period, the largest haul in the company's history. The company won six awards for *Bennelong*, including the prestigious title of Best New Australian Work. Dancer Beau Dean Riley Smith, who performed the lead role of Woollarawarre Bennelong, was the recipient of both a Helpmann Award and the Australian Dance Award for Best Male Dancer. A total of 24,778 people attended Bangarra performances.

The Year's Activity | Experiences

### Bell Shakespeare

Bell Shakespeare enjoyed popular and critical success in October-November 2017 with *The Merchant of Venice*, directed by Anne-Louise Sarks and featuring Mitchell Butel, Catherine Davies and Jessica Tovey. *The Music* noted the production's "beautiful lyricism, nimble humour and stark, crushing cruelty." *The Australian* said, "By any measure, this is great theatre". For his performance as Shylock, Butel won the 2017 Sydney Theatre Award for Best Male Actor in a Leading Role in a Mainstage Production.

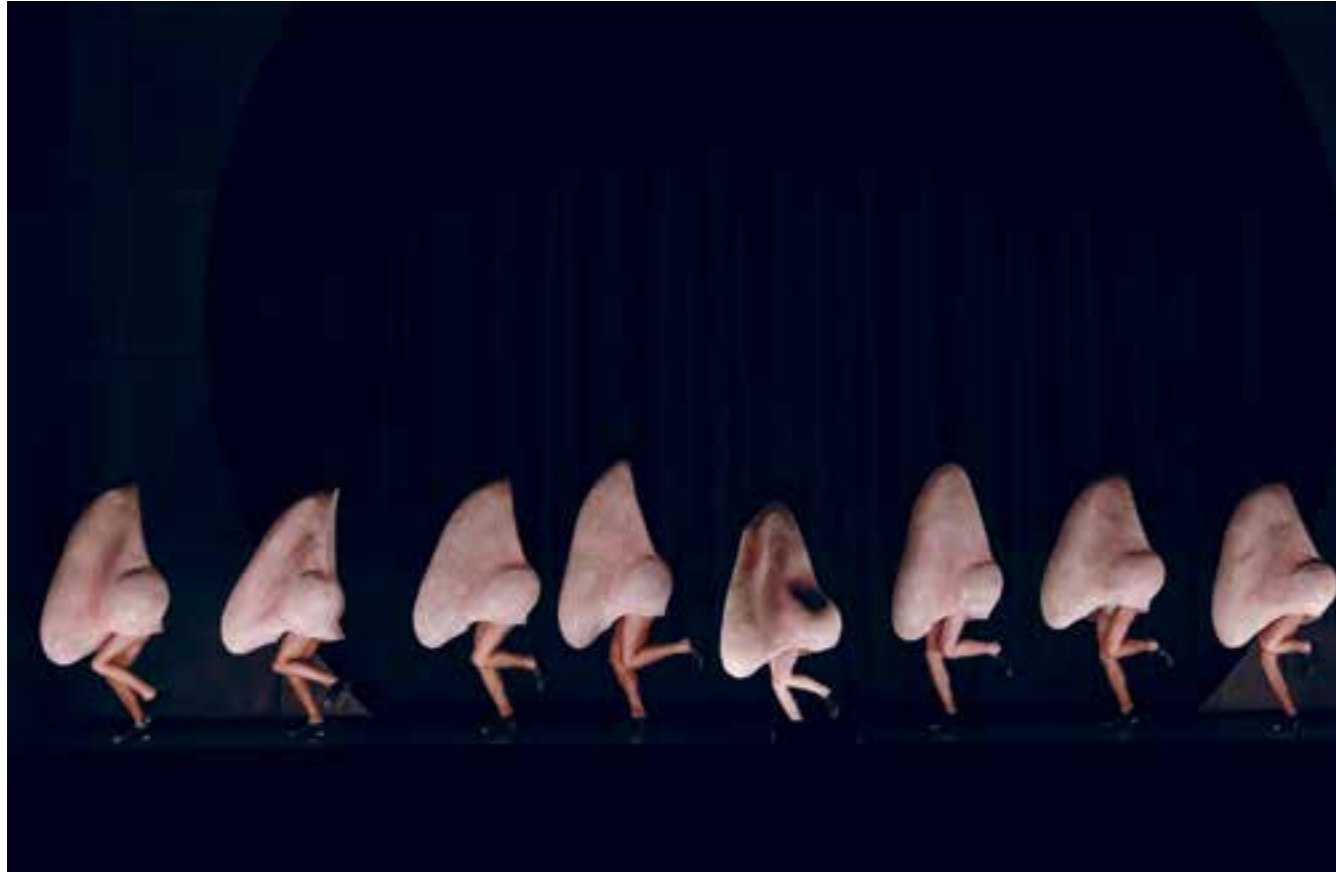
In March 2018, Bell Shakespeare staged *Antony and Cleopatra*, directed by Artistic Director Peter Evans and featuring Catherine McClements and Johnny Carr in the lead roles. *Sydney Arts Guide* said the production was "adult, modern, intense and with a social conscience", and *The Sydney*

*Morning Herald* described McClements as "riveting, exposing a vulnerability for which we are wholly unprepared".

Associate Director James Evans directed the education season of *Macbeth*, performed for 11,727 students and teachers in Sydney. An additional 1,680 regional and remote students across Australia enjoyed a live-streamed performance from the Opera House. School groups also had access to performances of *The Merchant of Venice* and *Antony and Cleopatra* during their seasons at the Playhouse. In FY18, Bell Shakespeare attracted 26,606 attendances.



Antony and Cleopatra, Bell Shakespeare. Photo by Heidrun Lohr



*The Nose*, Opera Australia. Photo by Prudence Upton



*Brahms Symphony No.4*, SSO. Photo by Daniela Testa

### Opera Australia

Opera Australia's 2017 Sydney winter season presented quite a challenge with the closure of the JST for Renewal works. Unable to present fully staged operas while the work was being undertaken, the company's artistic and programming teams rose to the challenge and delivered a program of artistic integrity that was strongly embraced by Opera House audiences.

Featuring some of the world's greatest singers, including the biggest name in opera today Jonas Kaufmann, Opera Australia presented a concert staging of Wagner's *Parsifal* in the Concert Hall for three exclusive sold-out performances.

The Sydney premiere of Graeme Murphy's *The Merry Widow* marked the re-opening of the JST on New Year's Eve. Proving to be a crowd favourite, the production ran throughout January 2018 while the Opera House and Opera Australia technical teams familiarised themselves with the new state-of-the-art equipment.

The hit of the 2018 summer season was undoubtedly Barry Kosky's irreverent and outlandish production of Shostakovich's *The Nose*, which captured the imagination of thousands of opera-goers with the tale of a runaway nose.

The season was rounded out with a spectacular role debut by Australia's favourite soprano Nicole Car, as Violetta in *La Traviata*; John Bell's much-loved *Carmen*, which never fails to draw big crowds; and the quirky and creative *Don Quichotte* featuring the world's greatest bass Ferruccio Furlanetto. In total, Opera Australia attracted 123,608 attendances in FY18.

### Sydney Symphony Orchestra

In the second half of 2017, Sydney Symphony Orchestra (SSO) concerts included the spectacular presentation of Bartok's *Bluebeard's Castle* and music by Bach and Brahms led by Chief Conductor and Artistic Director David Robertson. Featuring a stellar cast of Michelle DeYoung (mezzo-soprano), Andrew Foster-Williams (bass-baritone), John Relyea (bass), Don Hany (narrator) and the Opera Australia Chorus, the performance won a 2018 Helpmann Award for Best Symphony Orchestra Concert.

Kicking off the 2018 season in similarly spectacular fashion, Robertson and internationally renowned pianist Emanuel Ax presented A Mozart Celebration – three overtures, six piano concertos and three symphonies over three consecutive concerts, highlighting the genius of the composer. The festival was awarded four-and-half-stars by *The Sydney Morning Herald* and showcased the virtuosity of the SSO musicians.

Leading Australia's flagship event in international Make Music Day – an annual celebration of music involving 800 cities in 120 countries – the SSO live streamed its performance of Verdi's *Requiem* direct from the Opera House. Through the Opera House's technical expertise and recording facilities, the audience in the Concert Hall was joined live by people in 41 countries, including the UK, US and France.

The SSO continued to offer a wide-ranging season of concerts beyond the classical repertoire. With its Sydney Symphony Presents concerts, Australia's premier orchestra featured contemporary artists such as Paloma Faith, Evanescence and Eskimo Joe, as well as offering audiences new ways to experience films with its *Harry Potter and the Prisoner of Azkaban™ in Concert with the SSO*. The standing-room-only *La La Land in Concert* brought Academy Award-winning composer Justin Hurwitz to Sydney to conduct the concert. Overall, the SSO achieved attendances of 252,192 in FY18.



*Top Girls*, Sydney Theatre Company. Photo by Brett Boardman

### Sydney Theatre Company

In FY18, the Sydney Theatre Company (STC) showcased a range of productions to Opera House audiences. Moira Buffini's *Dinner* was a devilishly black satire, directed by STC Resident Director Imara Savage. Chekhov's masterpiece *Three Sisters*, adapted by Andrew Upton and directed by Artistic Director Kip Williams, was an exploration of life, love and loss. *Top Girls* by Caryl Churchill, directed by Imara Savage, was a whip-smart exploration of female power and success versus family and parenthood. *The Children* by Lucy Kirkwood was a gripping new drama that balanced the realities of our times with intrigue and humour. It was directed by former Resident Director Sarah Goodes, who won the Helpmann Award for Best Director for this production. In all, 78,518 people attended STC shows in the Drama Theatre this year.

## The Australian Ballet paid tribute to Graeme Murphy's impressive 50-year career.

### The Australian Ballet

To mark the return of The Australian Ballet to the JST, and to celebrate the theatre's renovations, Principal Artists Amber Scott and Ty King-Wall scaled the sails of the Opera House. The company opened its 2018 Sydney season in April in the JST by paying tribute to Australia's iconic dancemaker Graeme Murphy with a selection of works spanning his impressive 50-year career. The season also

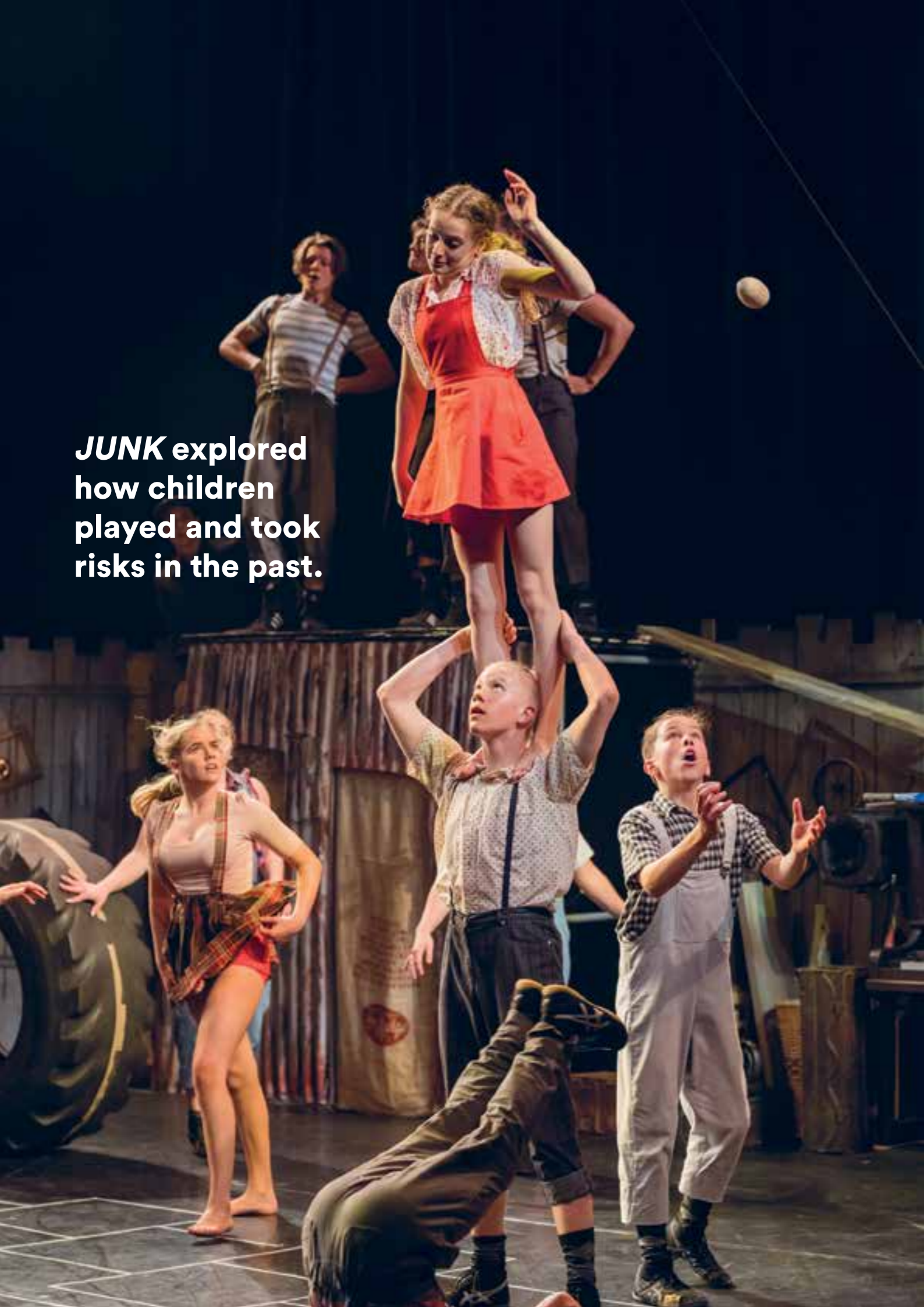
featured a unique lunchtime performance of his reimagined *Firebird* as part of the Audience Engagement program.

*The Merry Widow*, the first full-length ballet commissioned by the company and one of its most popular productions, began its three-city tour at the JST at the end of April, waltzing through to May. In total, The Australian Ballet attracted 65,118 attendances in FY18.



*Firebird*, The Australian Ballet. Photo Jeff Busby

**JUNK explored how children played and took risks in the past.**



The Year's Activity | Experiences

## Sydney Opera House Presents

### Artist and Sector Development

In FY18, the Artist and Sector Development Program was launched to support independent Australian artists, small companies and producers through presentation platforms and unique professional development opportunities.

*UnWrapped*, a curated series staging some of Australia's best contemporary performance works, took place over a week in May 2018. Four contemporary Australian works were presented, across theatre, dance and cabaret – 3,154 people attended.

In addition, the Opera House hosted several well-attended industry talks featuring visiting artists and launched a Digital Mentorship Program, which supports two local artists to create a new piece of digital content, extending their practice and audience into the digital space.

### Children, Families and Creative Learning

In July 2017, the final presentation in a three-year partnership with the Flying Fruit Fly Circus came to The Studio for 18 performances and was attended by an audience of 4,242. *JUNK* transformed a regional junk yard of the 1940s into a creative circus space filled with tricks, flips and physical theatre, and explored how children played and took risks in the past, commenting on contemporary approaches to play and consumerism. As a result of the Sydney season, ABC Kids TV also commissioned a 15-minute piece of content about the themes of *JUNK* and the Auckland International Arts Festival programmed *JUNK*.

Internationally acclaimed Irish company CoisCéim Dance Theatre re-told Prokofiev's famous score *Peter and the Wolf* through the eyes of the wolf. Through dance and live music, the production explored themes of courage and imagination with a contemporary, urban twist. Twelve performances attracted an audience of 3,798.

Also in July and in partnership with the creators and owners of *Minecraft*, the Opera House hosted the first official *Minecraft* competition and event, alongside an exciting program of masterclasses, demonstrations and a free play zone with *Minecraft Virtual Reality* powered by Opera House Principal Partner Samsung. This live and interactive event united *Minecraft* lovers of Australia and was designed to inspire young people to learn more about the creativity involved in using the internationally successful gaming platform. The event attracted a new audience to the Opera House's school holiday program – 5,570 Crafters attended the two-day event.

Will Pickvance's *Anatomy of the Piano* told the story of how the artist fell in love with the instrument and forged a professional career through a gentle mixture of piano genres from classical to jazz and hand-drawn digital images. Seven performances in November 2017 attracted an audience of 1,334. Using the Opera House's Recording and Broadcast Studio facilities, the production was also live-streamed to students in regional and remote schools around Australia and successfully trialled to schools in China.

In addition to live performances, a total of 10,361 students engaged with the Opera House's Digital Creative Learning program in 2018. Since 2012, the Digital Creative Learning program has offered Opera House experiences to students across the country. The program included digital tours and workshops, together with live-streams of four productions to schools – *The Wolf and Peter*, *Anatomy of the Piano*, *Ruby's Wish* and Bell Shakespeare's *Macbeth*. These productions were streamed free-of-charge to regional and remote schools, including an interactive Q&A with artists and a live audience after the shows – 3,409 students participated across all live streams.



## Jordi Savall performed for 2,000 people in the Concert Hall.



Jordi Savall. Photo by Ken Leanfore

### Classical Music

Since 2008, the Utzon Music Series has presented intimate opportunities for audiences to experience and engage with classical music from emerging and renowned artists alike. Yarmila Alfonzetti curated this year's series, with highlights including performances by violinist Karen Gomyo, pianist Behzod Abduraimov and the award-winning Orava Quartet.

Featuring a selection of exceptional musicians and a program spanning classics through to contemporary Australian works, the new Crescendo program celebrated Australia's emerging classical artists in the Utzon Room. Over the year, more than 700 people enjoyed performances by the Pacific Opera, the Sydney Symphony Orchestra Fellows and Sydney's Philharmonia Choirs VOX.

In February 2018, Jordi Savall performed with Hesperion XXI and Tembembe Ensemble Continuo in a unique performance before a Concert Hall audience of 2,000 people.



H.E.R., Vivid LIVE. Photo by Daniel Boud

## H.E.R. brought the house down with a Prince-inspired performance to a legion of young fans.

### Contemporary Music

This year marked the 10th anniversary of Vivid LIVE, the Opera House's annual celebration of contemporary music. A line-up of significant Australian and international artists sold a record 44,000 tickets and generated more than \$4 million in box office. Festival highlights included:

- Solange Knowles presented four Australian-exclusive performances in the round, featuring work from her politically charged, musically compelling US No 1 album *A Seat At The Table*. She drew a diverse, engaged and passionate audience of more than 10,700 people;
- Grammy Award-winning hip-hop institution and Hollywood star Ice Cube was the first rapper to take to the Concert Hall, bringing many first-time visitors to the Opera House for his four-night residency;
- Twenty-one-year-old US-Filipino alt-R&B sensation H.E.R. brought the house down with a Prince-inspired performance to a legion of young fans; and
- First Nations music took over the Studio as the powerful new music duo Electric Fields created a dance party full of soulful pop, epic electronic works, and intimate story-songs alongside up-and-coming artist Kuren (Curtis Kennedy).

**Solange Knowles drew a diverse, engaged and passionate audience of more than 10,700 people.**



Ice Cube, Vivid LIVE. Photo by Daniel Boud

The Year's Activity | Experiences

Complementing the creativity on our stages, artist Jonathan Zawada mapped the shells of the Opera House in three-dimensional form and then filled them in to create "kinetic digital sculptures" for the annual *Lighting of the Sails*. *Metamathemagical* used neon colour and botanical images that distorted and mutated. Within these scenes, everyday objects and natural specimens appeared as hyperreal representations and fantastical re-imaginings.

## **A total of 39,000 tickets were sold for the November 2017 Forecourt events.**

Beyond Vivid LIVE, the Opera House's contemporary music program presented a dynamic range of artists across the year.

A total of 39,000 tickets were sold for the November 2017 Forecourt events, 52% of whom were to first-time Opera House attendees. Highlights included global pop star Lorde (two performances for an audience of 11,990) and Australian icon Paul Kelly (performing to his biggest audience, 11,637 people over two nights). Efficiencies in infrastructure costs were achieved by scheduling Jack Johnson, a commercial hire presentation, at the end of the Sydney Opera House Presents run of Forecourt events. Forecourt concerts returned in February 2018, with critically acclaimed US indie-rock band The National playing to an audience of 11,300 over two performances.

In the Concert Hall, Led Zeppelin's Robert Plant, The Jam/Style Council's Paul Weller and Senegalese legend Youssou N'Dour played a run of unforgettable concerts. Paul Weller's performances were his only Australian appearances, attracting an audience of 7,930 people.

↑ Solange Knowles, Vivid LIVE. Photo by Daniel Boud

**Snow White achieved \$1 million in box office sales and 8,483 attendances.**



Assassins. Photo by Prudence Upton

The Year's Activity | Experiences

### Contemporary Performance

The Contemporary Performance programming stream was strengthened this year, and is headed by Olivia Ansell. Contemporary Performance champions modern story-tellers, pop-culture visionaries and the reinvention and reinterpretation of classic art forms across contemporary dance, theatre, circus, magic, comedy, musicals, cabaret, pop and screen-culture events.

*The Unbelievables* brought some of the world's greatest circus, magic and acrobatic performers to the Concert Hall in December 2017. The production attracted more than 28,000 patrons, 55% of whom were first-time Opera House attendees and 30% international tourists. As part of the Opera House's partnership with the Balnaves Foundation, two performances were dedicated for sale through the Open House Program, in which more than 3,600 tickets were sold for \$5 to socially or financially disadvantaged families.

Multi-award winning comedian Hannah Gadsby presented her heartbreaking and deeply moving *Nanette* in a two-week sold-out season in The Playhouse in October, before returning for two shows in January. The January performance was recorded in 4K resolution for Netflix global distribution by our Recording and Broadcast Studio, becoming the first Opera House performance recorded live in 4K and High Definition simultaneously.

Contemporary Performance took a darker turn in June, with Ballet Preljocaj's sinister and malevolent *Snow White*. This modern ballet from French choreographer Angelin Preljocaj was the first opportunity for Contemporary Performance to present in the upgraded JST. As part of the season, an exclusive masterclass was offered to 28 up-and-coming professional dance students. The students were coached by Verity Jacobsen, who performed the role of Snow White and is originally from Sydney. Across six performances, *Snow White* achieved \$1 million in box office sales and 8,483 attendances.

The year rounded out with Stephen Sondheim's critically acclaimed *Assassins* in the Playhouse. This Australian production was a timely exploration of power, starring musical theatre and television star David Campbell.

←  
*Snow White*,  
Ballet Preljocaj.  
Photo by  
Prudence Upton

### First Nations

*Homeground* was a free celebration of the contemporary art and ancient customs of our First Nations. This year's festival featured Australian and international First Nations music, dance, art and culture and was curated by Opera House Head of First Nations Programming, Rhoda Roberts AO.

In 2017, the festival was staged on the Forecourt and more than 25,000 people visited the 'village' which contained teepees and yurts housing participatory healing and weaving workshops, an arts market and film screenings.

Indigenous Australian performers represented some 87 clan groups and all states and territories. The expanded music program had a national and international line-up, including: Yothu Yindi Band featuring Yirrmal; Sorong Samarai; Tenzin Choegyal; Eric Avery and Irish Mythen; and Kahl Wallis.

The Forecourt location also facilitated an expanded scale and sight lines for the much-loved Dance Rites competition, which featured 23 dance groups with 340 dancers representing 21 nations and 31 clan groups. Generous philanthropic contributions, via a matched funding scheme, enabled more remote, interstate and regional dance groups to

participate, specifically from areas in Far North Queensland, the Torres Strait Islands, Western Australia and South Australia. Artists from these areas, along with remote areas of NSW, had not been able to attend in previous years due to transport costs.

The podcast series *Deadly Voices* continued in FY18, featuring prominent figures from all corners of First Nations culture, nationally and internationally. Established in 2015 as a weekly radio show offering a much needed platform for Indigenous musicians, it is now a monthly podcast series and feature of the Opera House's First Nations and digital programming. On the announcement of the same-sex marriage equality vote in September 2017, the latest series of *Deadly Voices* podcasts was launched, profiling leaders, performers, sports people and politicians who told their personal stories as First Nations members of the LBGTIQ+ community.

**More than 25,000 people visited the 'village' of healing and weaving workshops, an arts market and film screenings.**



## All About Women attracted an audience of 12,328 people.



All About Women 2018: *Pretty For An Aboriginal*. Photo by Prudence Upton



*The Motherload*. Photo by Yaya Stempler



*Life on Mars: The 2020 Rover Mission*. Photo by Prudence Upton



All About Women 2018: *Fran Lebowitz*. Photo by Prudence Upton



All About Women 2018: *Disability & Intersectionality*. Photo by Prudence Upton

### Talks & Ideas

#### Antidote

The newly launched *Antidote* festival featured local, national and international speakers, including US satirists The Onion, transgender activist Janet Mock, US author Amani Al-Khatahtbeh, Indian author Shashi Tharoor, British poet Inua Ellams, North Korean activist Park Yeon-mi and Australian First Nations artists Jack Charles and Archie Roach. More than 8,200 people attended the two-day festival in September 2017.

#### All About Women

This year's day-long festival of ideas and talks in March 2018 sold faster than any previous *All About Women*, attracting an audience of 12,328. Focusing on issues important to women, the festival featured US writer and social commentator Fran Lebowitz, bestselling author Barbara Kingsolver, Rohingya activist Wai Wai Nu, Papua New Guinean community organiser Ursula Rakova, Marshall Islands poet Kathy Jetnil-Kijiner and Australian First Nations artists Nakkiah Lui and Miranda Tapsell.

In addition to our Talks & Ideas festivals, a number of compelling and popular talks were held across the year. *Life on Mars: The 2020 Rover Mission* explored the potential for life on Mars and the 2020 robotic mission to the red planet, featuring a panel of international scientists and philosophers, including physicist Paul Davies, NASA's Abigail Allwood and Mitch Schulte, and UNSW geologist Martin van Kranendonk. The centrepiece of the Sydney Science Festival, this talk brought many students and young adults into the Concert Hall for a wonderful evening of insights into humanity's future in space. 1,985 people attended the talk in August 2017.

In February 2018, social media phenomenon and street portrait photographer Brandon Stanton brought his personal story to Sydney in a talk that gave audiences a behind-the-scenes look at the creator and the creation of *Humans of New York*. Demand was so strong that a second Concert Hall show was announced within days, with the shows attracting a total audience of 4,251 people.

*The Motherload* brought together a panel of feminists to examine cultural attitudes towards parenting in May. The panel featured feminist icon and media commentator Clementine Ford, social researcher Rebecca Huntley and writer Maxine Beneba Clarke. Host Fenella Kernebone led a robust discussion of the personal and political challenges of parenting in contemporary society for a Playhouse audience.

### Commercial Hirers

The range of performances offered by outside hirers often introduces patrons to the Opera House for the first time. More than 34,461 people attended recitals, school concerts, orchestras, community events, competitions and performances. This year's events included: *Khon: Exquisite Masked Dance Drama of Thailand*, presented by the Royal Thai Consulate General; legendary South Korean pop star Lee Sun-hee; Hungarian pianist Balázs Havasi; and renowned bossa nova star Sérgio Mendes and his nine-piece band. Japanese-Brazilian sensation Lisa Ono celebrated 30 years of music with her Concert Hall debut in May 2018 for an audience of 2,177 people.



Sunrise on the Steps. Photo by Dan Boud



Opera Bar. Photo by Nikki To

## Visitor Experience

The Visitor Experience portfolio includes the Tours, Food & Beverage, Ticketing, Visitor Services, Retail, Licensing and Access teams. It serves the more than 10 million people a year who visit the Opera House. The Opera House achieved an average on-site customer satisfaction score of 90%.

Key FY18 activities included:

- Record tours month in February 2018, with 65,000 tour patrons over the Chinese New Year period, 28% higher than the previous record;
- New pre-theatre dining experiences in the Northern Foyers with extensive harbour views;
- The Trippas White Group expanded its food and beverage role at the Opera House, taking on the theatre bars and functions catering;
- The Opera House online retail site was launched, selling a series of exclusive products such as a limited edition watch in collaboration with Swiss company Bausele and a range of ceramics from artist Samantha Robinson celebrating the Utzon Tapestry;

- To further safeguard the process of buying tickets, the Opera House participated in industry consultation that has culminated in new legislation to protect consumers from ticket scalping;
- *Sunrise on the Steps*, a 10-week program of public fitness classes supported by Principal Partner Samsung and trialled in 2016, was brought back in March 2018 to engage with a new audience;
- The expansion of digital arts and storytelling on site continued this year with *Badu Gili*, a seven-minute animation that celebrates Australia's First Nations culture and history, projected daily onto the eastern Bennelong sails. *Badu Gili*, which means "water light", is curated by Opera House Head of First Nations Programming Rhoda Roberts AO, and weaves together the work of artists from across Australia and the Torres Strait Islands. In its first year, *Badu Gili* attracted about 700 visitors daily, with 40% stating it as the reason for their visit and 35% being Sydneysiders. New content was launched in July 2018, featuring emerging and established arts practitioners Aione Talia Gaidan, Djambawa Marawili, Penny Evans, Pat Ansell Dodds, Mervyn Rubuntja and Mabel Juli; and
- Customer feedback is now undertaken via several methods, including mystery visits, kiosks in The Lounge, the Welcome Team and online.

### Revenue

Visitor Experience portfolio revenue in FY18 was \$39.1 million, \$1.5 million ahead of budget, with a net result of \$22 million. This outcome was primarily driven by strong Tours growth. Of the net result, Tours and Food & Beverage combined contributed more than \$20 million.

### Tours

The number of visitors taking a tour increased by 15% in FY18, with the number rising from 491,000 in FY17 to 564,000. Revenue increased by 9%. Growth continued to be driven by the Mandarin and Korean-language tours. Demand for the Backstage Tour remained strong in what are normally the quieter months, driven by a higher number of US visitors.

### Food and Beverage

In FY18, Opera House revenue from Food & Beverage operations was \$12 million. The Opera House has greatly benefited from the experience of working with hatted chefs – Peter Gilmore at Bennelong and Matt Moran from Opera Bar and Aria Catering. This year, Michael Moore took over at Opera Kitchen and it was announced that Karen Martini would join the Opera House as ambassador chef for Trippas White in late 2018.

Portside and the Western Foyer theatre bar areas had a very successful Vivid LIVE festival and have recently introduced new furniture and bar arrangements under the colonnade. The theatre bar offering for the venues has been reworked to better serve patrons.

The Concert Hall and JST theatre bars, run by Aria Catering, also enjoyed a positive Vivid festival, working with the Sydney Opera House Presents team to deliver a successful pop-up bar in the Concert Hall Northern Foyer. Trippas White has now taken over the main theatre bars, as well as delivering functions catering for our Resident Companies and commercial hirers.

Key portfolio goals for FY19 include:

- The Opera House's new function centre will open in 2019 with menus by ambassador chef Karen Martini.
- The launch of the Opera House's new uniforms, designed by acclaimed fashion designer Dion Lee.
- New technology interfaces to help the public. Prototype ticket kiosks are being tested.
- New anti-fraud technologies, designed to combat online credit card crime.
- New cloud-based telephony software capable of queueing inbound email, social media commentary and measuring satisfaction are due in early 2019.
- The Mystery Visitor program will include performances and the theatre bars.



Backstage Tour in Mandarin. Photo by Cybele Malinowski

**The Visitor Experience portfolio revenue in FY18 was \$39.1 million, with a net result of \$22 million.**



Sydney Opera House. Photo by Hamilton Lund

# The Building

The Year's Activity | The Building

## Building Renewal

The Opera House's Stage 1 Renewal program includes \$273 million worth of projects, funded by the NSW Government and the Opera House. As well as the Joan Sutherland Theatre (JST) project, Stage 1 Renewal includes:

- Concert Hall upgrades to improve acoustics, accessibility, stage and backstage areas, and replace worn-out theatre systems. It is the most significant work undertaken in the Concert Hall since the Opera House opened;
- A new Creative Learning Centre will provide children and young people with a dedicated space to experiment and learn in a building that embodies creativity and innovation;
- Entry and Foyers upgrades will include the area under the Monumental Steps and the main box office foyer, adding seating and improving accessibility; and
- A new function centre within the building envelope will celebrate significant events and mark important occasions – from weddings and intimate gatherings to community and government events.

In total, the NSW Government has committed \$228 million to renew the Opera House in the biggest upgrade since it opened in 1973.

# The NSW Government has committed \$228 million to the biggest upgrade since 1973.

## Joan Sutherland Theatre

On New Year's Eve 2017, the JST re-opened after a seven-month closure for the Theatre Machinery Project (TMP) and the Safety Accessibility and Venue Enhancement (SAVE) works. The TMP, a \$45 million replacement of critical theatre infrastructure, was self-funded by the Opera House. The SAVE project, for which the NSW Government committed \$26 million, included:

- New follow-spot room that improves performance and working conditions for operators;
- Refurbishment of the orchestra pit to provide improved conditions, better acoustic performance and better sight lines between conductor and musicians;
- An electro-acoustic enhancement system to improve sound quality for audiences;
- Construction began on a new accessible passageway and lift, which will be opened in November 2018, providing wheelchair access to all levels of the Northern Foyer for the first time; and
- Additional patron facilities, including additional female toilets and a new accessible toilet in the Northern Foyer.

The upgrades have been very well received by the Resident Companies and patrons.

The Year's Activity | The Building

## Other Works

Construction works commenced for the new function centre, including removal of the intrusive events marquee on the Northern Broadwalk. Upon Completion in early 2019, the new function spaces will be within the building envelope, with occasional temporary use of the area previously occupied by the marquee.

Detailed design and planning works for the other projects continued in FY18.

## Operations and maintenance

Asset management and maintenance continues to support a busy precinct, with no material impacts on performances arising from maintenance issues. Key activities included:

- In FY18, more than 31,000 preventive maintenance activities were undertaken, out of a total of nearly 56,000 maintenance work orders;
- Replacement of end-of-life equipment including the central chiller plant that services all venues and workspaces. Additional capital funding was provided in the FY18 budget to replace security assets nearing the end of their operational life;
- Major structural inspections were completed and further investigation will continue, as we determine the longer term needs for conservation of the building; and
- New specialist building materials were procured to future-proof stock levels.



## Heritage

Key FY18 heritage activities and achievements included:

### New Conservation Management Plan

In October 2017, the Opera House launched the fourth edition of its Conservation Management Plan, titled *Respecting the Vision: Sydney Opera House – a Conservation Management Plan (CMP4)*. Written by architect and respected heritage expert Alan Croker, the CMP4 won a National Trust Heritage Award in May 2018 in the category of *Heritage Resources and Publications*. It was the product of a thorough consultation and approval process, including an expert peer review Panel. The launch of the CMP4 provided an opportune moment to raise the profile of heritage within the Opera House community. Introductory briefings on the CMP4 were provided to key stakeholders including staff, on-site operators, Resident Companies and a community forum.

### Protecting National Historic Sites grant

This year the Opera House was awarded \$248,000 in funding from the Commonwealth Government through the Protecting National Historic Sites grant. It is the first time the Opera House been awarded this grant. The grant will enable three projects from the Renewal Interpretation Strategy, including: updating digital content; developing an acknowledgement of Peter Hall, the architect who completed the Opera House after Jørn Utzon's departure; and exhibiting the John Coburn tapestries. The *Curtain of the Sun* and *Curtain of the Moon* tapestries were commissioned by Peter Hall and operated as the house curtains in the JST and Drama Theatre respectively, until the 1980s when they were taken down to be conserved due to damage.

### Utzon centenary

In 2018 we celebrate our 45th anniversary and the centenary of Opera House architect Jørn Utzon's birth (9 April, 1918).

The celebrations taking place in October 2018 will encompass a variety of public events, including:

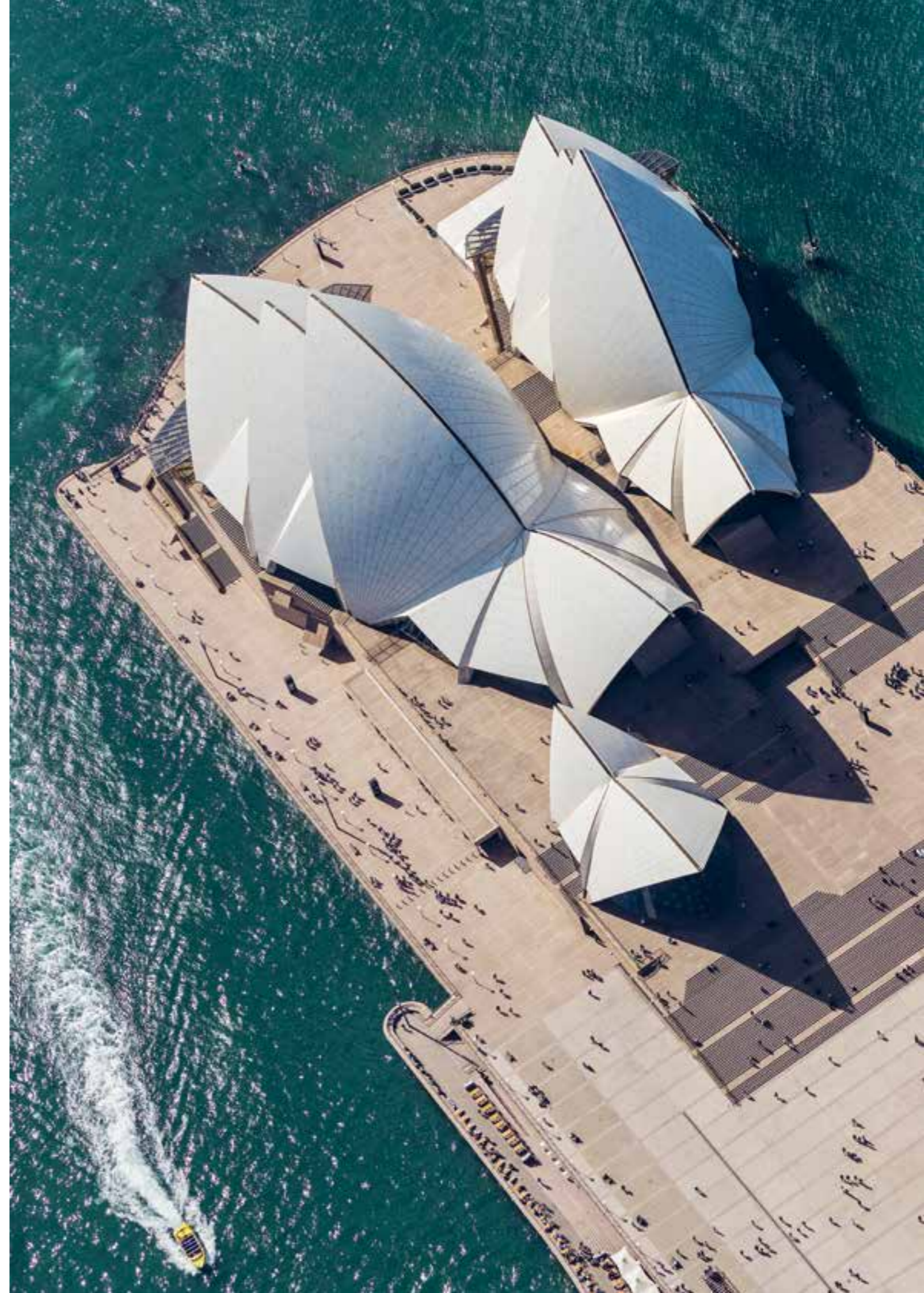
- The world premiere of a new documentary film, *Jørn Utzon: The Man & The Architect* by Danish filmmakers Nordisk Film;
- A free exhibition exploring Utzon's travels and their inspiration on his work, *Horisont: an opera house and a world apart* curated by Denmark's Utzon Center;
- A panel to discuss the influence that Utzon has had on contemporary Danish architects, *Utzon 100: Next Generation* featuring architects from Danish firms Praksis and Johansen Svoksted;
- A series of free workshops for kids based on the book *Utzon's Universe* by Danish architects Malene Abildgaard and Julie Dalfour, accompanied by a free video series featuring five projects for children to do at home; and
- A contemporary stage adaptation of Ingmar Bergman's 1973 miniseries, *Scenes from a Marriage* by the Royal Danish Theatre

The 45 year celebrations will be enabled through the generous support of Michael and Manuela Darling.

Separately, the Opera House is exploring options for an appropriate onsite acknowledgement of the role played by Peter Hall, the architect who completed the building after Jørn Utzon's departure.

Further detail on FY18 heritage activities, including implementation of the CMP4, is provided on page 229.

→  
Photo by Hamilton Lund



# People

## Team and Capability

Opera House staff demonstrated significant resilience, focus and collaboration during the Joan Sutherland Theatre (JST) upgrades, including the seven-month closure to undertake Renewal works. In line with a memorandum of understanding negotiated with the Media, Entertainment & Arts Alliance (MEAA), the Opera House moved 26 casual staff onto flexible time contracts during the closure period to provide them with a guarantee of hours. Casual staff who did not work during the closure period were provided with an opportunity to be re-engaged when the JST reopened.

During the closure, an Opera House Lighting Supervisor and a Staging Technician undertook a professional exchange program with the Royal Danish Theatre to develop targeted expertise in state-of-the-art theatre technologies. The knowledge and experience from their trip informed the successful implementation of the new theatre machinery systems in the JST, when the venue reopened on New Year's Eve 2017.

Despite the disruption to staff caused by the JST closure, the Opera House recorded a strong staff engagement score of 78%, up four percentage points on FY17.

To support the development of talent in the performing arts industry, the Opera House provided 35 students with a range of experiences in a career pathways program. This included the Aboriginal and Torres Strait Islander Work Experience Week for high school-aged students, which takes place each school term. The 24 students who completed these four weeks were invited to apply for an internship in the Ticketing Services team, with four students awarded positions across FY17 and FY18. The other 11 high school and tertiary students participated in an open work experience program and work placements and internships in Production Services and Finance.

In FY18, more than 5,000 hours of training were delivered to more than 1,200 attendees at 289 events. The majority of training activity from September to December 2017 focused on preparing Production Services and Visitor Experience staff to return to work in the renewed JST.

To support employee wellbeing, a training program developed with external psychologists improved employee awareness of the impact of bullying and harassment in the workplace. The training program was provided to the Emergency Planning and Response Group team and people leaders within the Production Services team. Further programs will be delivered to the Performing Arts team in FY19.

In November 2017, the Opera House hosted the Performing Arts Wellbeing Summit, titled *How can the show go on?*, with the Theatre Network NSW and the NSW Performing Arts Wellbeing Working Group. This event raised awareness, shared information and generated industry action about the wellbeing of performing arts and screen workers in NSW.

Australian designer Dion Lee was appointed in May 2017 to design a new range of uniforms for Opera House staff. After extensive staff consultation, the final designs were approved. The new uniforms will be rolled out by the end of 2018.

Policy activities in FY18 included:

- **Camera and Access Surveillance Policy, updated September 2017:** Extends the previous CCTV policy by including access records; makes available to staff and the public the nature and extent of camera and access surveillance on site, including updates to privacy considerations such as storage of surveillance data.
- **Corporate Cards Policy, updated September 2017:** Provides a single source of truth for Opera House staff by consolidating the information that staff credit and travel card users need to fulfil their obligations, bringing the Opera House in line with the current NSW Government policy.

- **Sydney Opera House Presents (SOHP) Project Business Case Policy, updated December 2017:** Provides a complete overview of the annual SOHP programming cycle, setting out a structure to provide the right levels of bounded flexibility for all parties involved in this ongoing process.
- **Policy Development and Review Policy, updated March 2018:** Structures the development, review and maintenance of all Opera House policies, including guidance regarding how these are prioritised for attention in relation to broader organisational strategy and operations.
- **Information Security Management System Policy, April 2018:** A new policy that describes how the Opera House will design and manage a system for governing digital security. This policy is required under the NSW Government Digital Information Security Policy.

The Year's Activity | People

### Five-year comparison of staff as at 30 June 2018

	FY18	FY17	FY16	FY15	FY14
Total Permanent Staff	262	217	177	189	209
Equivalent Full-Time Permanent Staff	233.95	186.84	153.62	157.69	176.59
Total Non-Permanent Staff (includes casuals)	642	693	706	625	608
Equivalent Full-Time Non-Permanent Staff (includes casuals)	330.69	339.88	381.81	355.62	319.97
Total Full-Time Equivalent (includes casuals)	564.64	526.72	535.43	513.31	496.55

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

## Partners and Supporters

Partners and supporters provide critical support, particularly in the areas of community and programming initiatives. They enable us to achieve our goal of cherishing and renewing the Opera House for future generations of artists, audiences and visitors, and to inspire and strengthen the community through everything we do. We work with them to identify new projects that enhance the experience of the Opera House, stimulate imaginations and engage people across the world.

### Corporate partners

Throughout the year, the Opera House has worked collaboratively with its community of corporate partners. Notable achievements included:

**Principal Partner Samsung** hosted a unique light and shadow installation, *The Night. Reimagined.* on the Forecourt, attracting more than 133,000 visitors across the 23-day Vivid Sydney festival. Samsung also enabled the return of the popular *Sunrise on the Steps* public exercise program on the Opera House steps.

Samsung additionally brought art and television together in The Lounge through a number of artistic exhibitions using its latest television technology. The exhibitions included: artworks by the inaugural *Badu Gili* artists; *200 Women*, in collaboration with Westpac; *The Magic of the Theatre* about the reopening of the Joan Sutherland Theatre; a celebration of architect Jørn Utzon's 100th birthday; and Jonathan Zawada and Mark Pritchard's film titled *The Four Worlds* and a 10-year retrospective of the artists of Vivid LIVE.

**Westpac** joined as a new Major Partner in October 2017, supporting the Opera House's *All About Women* festival and First Nations programming initiatives, principally as Event Partner for the *Homeground* festival and Dance Rites.

**Major Partner EnergyAustralia** enabled the Opera House to participate in the Sydney Gay and Lesbian Mardi Gras parade for the first time. The float, *Out at the House*, was a resounding success, with overwhelmingly positive staff, stakeholder and wider community engagement. The project allowed the Opera House to proudly celebrate the diversity of its staff further and illustrated the importance of collaborating with partners who share organisational values.

**Airbnb** was an Event Partner of the 2017 *Antidote* festival, and created an inclusive lounge in the Drama Theatre Foyer to profile its *Until We All Belong* campaign and spark discussion around the Australian marriage equality vote.

Together with **Major Partner Etihad Airways**, the Opera House hosted the Utzon 100 Dinner on 9 April 2018, the centenary of Jørn Utzon's birth. The event with key donors and stakeholders in the Utzon Room celebrated the Utzon centenary, the halfway point in the Opera House's Decade of Renewal and five years of partnership with Etihad Airways.



Sydney Gay and Lesbian Mardi Gras 2018. Photos by Daniel Boud



MADE Students. Photo by Steensen Varming

**Philanthropy**

Our donors continue to make an indispensable contribution to the Opera House and our communities, supporting artistic programming, community programs and professional development activities. In FY18, this included classical programming in music, song and dance (The Greats Idealist donors); contemporary programming in music, performance, visual arts and talks and ideas (The Brave Idealist donors); providing low-cost tickets to people experiencing social or financial disadvantage (The Balnaves Foundation Open House Program); access for disadvantaged students (the Greatorrex Foundation); Opera House donors' continued support for Badu Gili, with new content, launched in July 2018, and for Dance Rites, our national First Nations dance competition (ARROW collective).

Tim Graham, Sydney Opera House's Renewal Stakeholder Coordinator, was awarded the 2017 Lloyd Martin Travelling Scholarship.

The Multidisciplinary Australian Danish Exchange – MADE by the Opera House – is now in its fifth year. Each year, the program enables five Australian and five Danish tertiary students in the field of architecture, engineering and design to spend time in each other's country and forge cross-disciplinary links. The program honours the international collaboration that made construction of the Opera House possible and is supported by firms and foundations with a special interest in culture and the built environment. The initiative was introduced in our 40th anniversary year, 2013, and by the time of its completion in 2023 will have created an international community of 100 alumni.

**Our donors continue to make an indispensable contribution to the Opera House and our communities.**

In October 2016, Claire Joachim, Social Media Manager at the Opera House, was awarded the 2016 Lloyd Martin Travelling Scholarship for Emerging Arts Leaders. The award is enabled by the generous support of the Alexandra and Lloyd Martin Family Foundation and honours the memory of Lloyd Martin, the Opera House's longest-serving general manager (1978-97). It is open to any current staff members of the Opera House or any of its seven resident companies.

The MADE program sponsors include AMP Capital, Arup, Steensen Varming, the NSW Architects Registration Board, The Bikuben Foundation, the Dreyer Foundation and the Oberl Family Foundation.



MADE Students. Photo by Jacquie Manning



Homeground 2017. Photo by Daniel Boud

The Year's Activity | People

## Community and Social Responsibility

### Engagement with First Nations people, arts and culture

The Opera House is committed to respecting, embracing and celebrating First Nations culture and fostering a shared sense of belonging for all Australians. In 2011, the Opera House was the first Australian performing arts centre to publish a Reconciliation Action Plan (RAP). It recently completed the second year of its fourth RAP 2017-19. FY18 highlights included:

#### Indigenous Literacy Foundation

The Children, Families & Creative Learning team, in partnership with the Indigenous Literacy Foundation (ILF), presented Indigenous Literacy Day at the Opera House for the seventh year in a row. The event launched *Yakanarra*, a song book written by community members and children from Yakanarra Community School, in collaboration with Chris Aitken and Alison Lester. The event took place in the Studio and was hosted by Natalie Ahmat. It featured a performance by ILF Ambassador Josh Pyke for 225 school students and a book swap in the theatre foyers afterwards.

### Badu Gili

*Badu Gili*, a daily sails lighting experience on the Opera House's eastern Bennelong sails, was launched on the eve of NAIDOC Week in June 2017. Curated by Head of First Nations Programming, Rhoda Roberts AO, *Badu Gili* is a celebration of the rich history and contemporary vibrancy of Australia's First People. The seven-minute animation showcases the work of eminent First Nations artists, including Jenuarrie (Judith Warrie), Frances Belle Parker, Alick Tipoti and the late Lin Onus and Minnie Pwerle.

The project was enabled by the Opera House, its Idealist donors and the Australia Council for the Arts. *Badu Gili* has been experienced by more than 160,000 visitors since its launch, and more than 600,000 people online.

During NAIDOC Week in July 2018, the Opera House revealed new artwork for *Badu Gili* 2018 from six new First Nations artists from Australia and the Torres Strait Islands.

### Cultural awareness and engagement

Opera House staff interest in First Nations cultural engagement activities continued to be strong, with high levels of staff participation in NAIDOC Week and National Reconciliation Week events. In a joint environmental sustainability and RAP initiative, 14 staff attended Taronga Zoo's special NAIDOC Week Free-Flight Bird Presentation. The show includes the story of the dreaming and acknowledges the important connection all people have to place, their community and wildlife.

Fifty Opera House and Resident Company staff participated in the following National Reconciliation Week activities:

- Darug language workshop with musician and educator Jacinta Tobin;
- Mini film festival featuring episodes from the Art & Soul documentary; and
- Excursion to the Australian Museum for a tour of the Gadi exhibition.

National Reconciliation Week events were catered for by the National Centre for Indigenous Excellence (NCIE) in Redfern.

To demonstrate commitment to reconciliation, an Acknowledgement of Country has been added to the Opera House email signature.

Almost 200 staff completed cultural awareness training via the Aboriginal and Torres Strait Islander Cultural Awareness online e-learning module launched in 2016. The module is promoted to new staff during orientation. Two employees completed TAFE NSW's Aboriginal Cultural Awareness Program.

### First Nations Career Development

Twenty-six students participated in First Nations career path programs at the Opera House. Twenty-four students participated in the First Nations work experience program for high school-aged students. Two of these students went on to complete an internship in the Opera House's Ticketing department and another two internships were appointed from the 2016-17 work experience program.

For the first time in 2018, alumni from the work experience and internship programs have been involved in facilitating the new programs, sharing knowledge about their experience at the Opera House and mentoring new students throughout the program.

### Welcome to Country

An audio recording of a Welcome to Country by Darug actor Richard Green was played before a number of performances in FY18, including all Vivid LIVE performances. The Welcome to Country was well received by audiences and artists. This initiative is being expanded in 2018, with recordings from local Aboriginal artists and community leaders to be played before all Opera House events.

The Year's Activity | People

## Access

The Opera House's access strategy is set out in its fourth three-year Access Strategic Plan (2016-18). The plan focuses on giving all customers equal access to our facilities, performances and experiences, as well as providing leadership in the area of accessibility and the arts. Highlights from the plan's second year included:

- Construction began on a new accessible passageway and lift, which will be opened in November 2018, providing wheelchair access to all levels of the Northern Foyer for the first time.
- The Access program this year included 35 performances across a wide variety of genres including Kids and Families, Talks & Ideas and the work of contemporary Australian artists in *Unwrapped*;
- In collaboration with Westpac, Auslan and live captioning were provided for all 14 talks at the *All About Women* festival in March. This was the first time that all festival talks were accessible to those who are deaf or have hearing loss;
- The collaborative program Dancing Connections continues to build momentum, with the largest group of participants registering since its inception in 2016. A partnership with Dance for Parkinson's Australia, the February series focused on choreography from the acclaimed Michael Clark Company;
- As part of the Vivid LIVE festival, Gig Buddies (a befriending program for people with a learning disability) was invited to attend three diverse contemporary music concerts. This was the first time the organisation had attended rap and dance music genre events;
- The Children, Families and Creative Learning team presented *Kaleidoscope*, introducing the world view of a 13-year-old diagnosed with Asperger's Syndrome. Jodee Mundy's *Personal* was part of the *Unwrapped* series and explored her experience as a child of deaf adults;
- The customer journey for patrons with access needs has been a focus area for the Visitor Experience portfolio. The removal of non-essential vehicles from the Forecourt in early 2016 changed the access routes. Ongoing training was provided to multiple frontline teams, including Box Office, Front of House and Welcome Teams. The website was also improved for usability in terms of accessible information;
- As part of the Safety, Accessibility and Venue Enhancement (SAVE) works in the JST, the Opera House implemented a range of technology-driven improvements for patrons. Further detail is provided on page 63. Opera House Trustee Jillian Segal AM (Yarranabbe Foundation) enabled the upgrades to the hearing loops in JST and the Drama Theatre; and
- The key access programs associated with Vivid LIVE were highlighted in a three-minute trailer to the live-streaming of the *Lighting of the Sails*. The audio-described live-stream has been accessed more than 23,000 times.

The Year's Activity | People

## Sustainability

In FY18, the Opera House completed the second year of its Environmental Sustainability Plan 2017-19 (ESP). Significant achievements included the completion of two major energy-efficiency projects; a NSW Environmental Trust grant for a scientific research project; and becoming a National Carbon Offset Scheme certified carbon-neutral organisation.

Total FY18 electricity consumption decreased by about 10% compared with FY17. The ESP energy target specifying a 14% reduction by FY19 was achieved one year earlier than anticipated. Two major energy-efficiency projects completed in January 2018 contributed to this reduction in energy consumption:

- Building Management Control System (BMCS) implementation, which included a period of commissioning and tuning to optimise building energy consumption; and
- An upgrade of the Central Plant, including the replacement of four chiller units responsible for heating and cooling the building. Heating and cooling accounts for about 30% of total energy use.

## Vivid LIVE was carbon-neutral in FY18, offset by biodiverse tree-planting from Greenfleet.

Other key FY18 activities and achievements included:

- **Carbon footprint:** In FY18, the Opera House produced 17,598 metric tonnes of carbon dioxide equivalent (CO<sub>2</sub>e), with 100% of its carbon emissions offset using National Certified Offset Standard (NCOS) certified credits. To achieve NCOS certification, an independent audit was required, followed by assessment from the Department of Energy and Environment. The Opera House's Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased;
- **Waste diversion:** The ESP target for diverting 55% of operational waste from landfill was exceeded by two percentage points in FY18. However, total diversion was down seven percentage points on FY17. A number of operational issues prompted a review of operational waste management practices and procedures. To address key issues identified, management practices were adjusted, and additional waste education was provided for target groups. In addition, a new process to report non-compliance was introduced; and
- **Engaging audiences:** The Opera House continued to engage and inspire audiences and visitors throughout the year. Vivid LIVE was carbon-neutral in FY18, offset by biodiverse tree-planting from Greenfleet. Sustainability-themed Talks & Ideas events were a feature of *All About Women* and *Antidote*. Children and families productions such as *Frugal Forest* and creative play activities such as *Stringdom* engage children about the importance of reducing, recycling and repurposing waste. Sustainability Partner Airbnb launched a series of sustainability tours over the summer period, in conjunction with the launch of Airbnb's Experience platform.

Further detail on sustainability issues is provided on page 218.

## Safety, health and wellbeing

Safety for everyone who works at or visits the Opera House is our greatest responsibility and underpins everything we do. In 2016, the Opera House endorsed the 2017-19 Work Health and Safety (WHS) Strategic Plan, designed to improve safety culture, systems, risk management and capability. Key FY18 results included:

- Renewal works in the Joan Sutherland Theatre addressed critical safety risks for theatre operations;
- A three-year Health Management Plan was developed, implementing a range of activities to promote the health and wellbeing of our people;
- All lead indicators, including executive safety interactions, safety training, hazard reporting, audits and workplace inspections, were met or exceeded;
- The lost time injury frequency rate decreased from 11.4 in FY17 to 6.9, below the FY18 target of 8.0 and a 56% decrease since FY13; and
- Three incidents were notified to SafeWork NSW in FY18, but no injuries were involved.

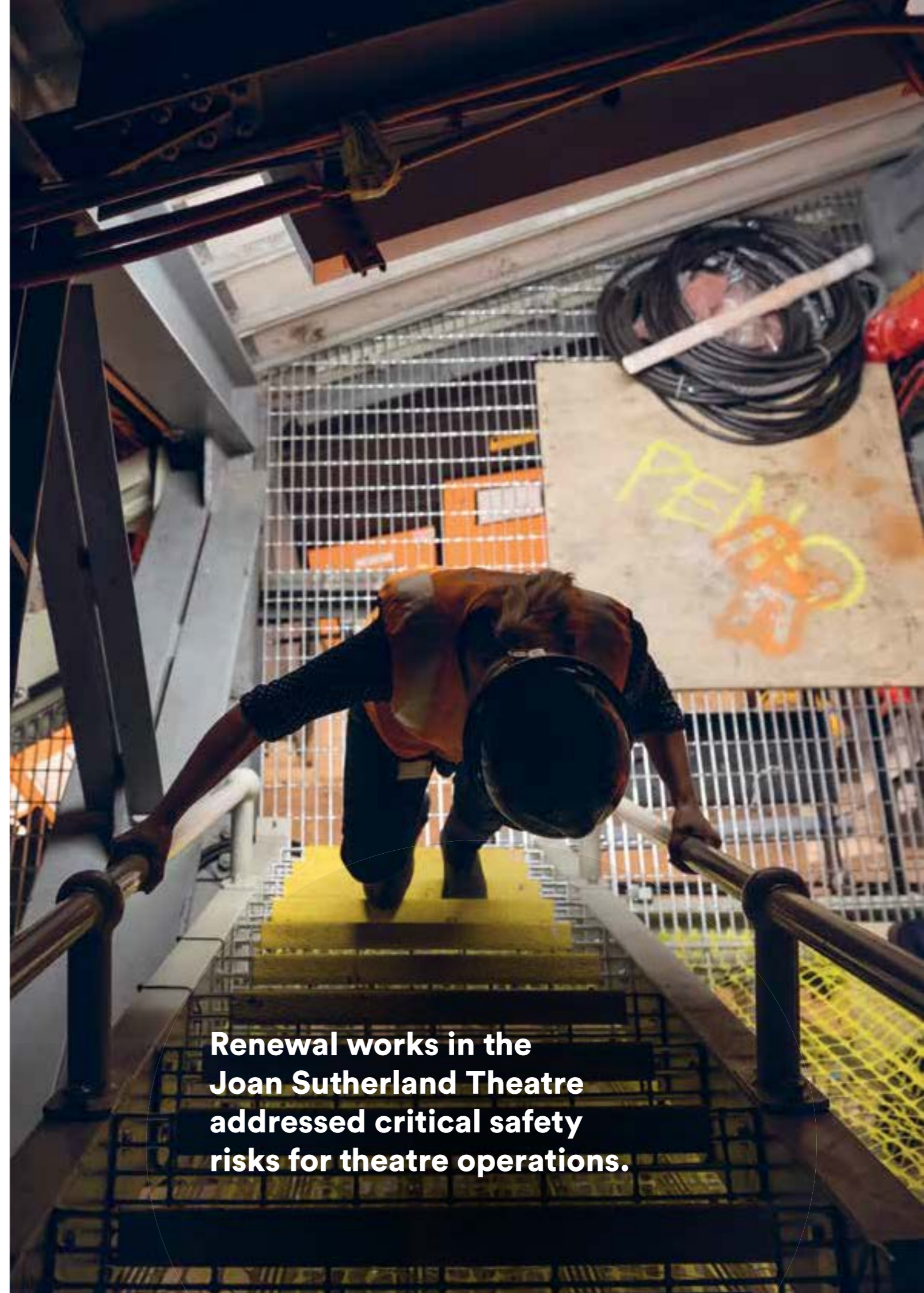
Workers compensation claims were slightly up on FY17. A proactive approach to injury management has been implemented since March 2017, ensuring that workers are sent immediately to a preferred medical provider. This has resulted in more claims, but better return to work and injury management outcomes.

Overall, we are proud of our achievements in safety, acknowledging that there is more to be done. In the next 12 months, we will continue to implement the WHS Strategic Plan, with a particular focus on leadership and culture, implementing a new safety management software system, improving safety risk management and refreshing our approach to workforce consultation.

## Security and risk

Our goal is to ensure that the Opera House remains a secure place and we are prepared and able to manage unexpected situations if and when they arise. A key focus for FY19 will be the renewal and enhancement of infrastructure, systems and capability to meet the ever-changing security risk environment. A NSW Government grant of \$36.2 million announced in June 2018 will allow the Opera House to upgrade its infrastructure, including security technology systems and entry to the site.

The Opera House continues to work closely with key government agencies and stakeholders for major event planning and operational command and control. We maintain a high level of preparedness with those stakeholders, built on a strong base of consultation and advice, to deliver a safe and secure venue for our staff, artists, audiences and visitors.



**Renewal works in the Joan Sutherland Theatre addressed critical safety risks for theatre operations.**

# Organisation Chart

**Minister for the Arts**  
The Hon.  
Don Harwin MLC

**Sydney Opera House Trust**  
Chairman  
Nicholas Moore

**Department of Planning and Environment**  
Secretary  
Carolyn McNally

**Sydney Opera House Trust Staff Agency**  
CEO  
Louise Herron

**Executive Director, Performing Arts**  
Kate Dundas

**Director, Visitor Experience**  
Jade McKellar

**Director, Building**  
Ian Cashen

**Deputy CEO – Operations**  
General Council  
Michelle Dixon  
(to 15/05/2018)

**Director, Engagement & Development**  
Brook Turner  
(to 30/03/2018)

**Chief Financial Officer**  
Jon Blackburn

**Director, People & Culture**  
Fatima Abbas  
(to 01/05/2018)

Up-to-date information on the Opera House Executive Team can be found at [www.sydneyoperahouse.com/general/corporate-information/our-people.html](http://www.sydneyoperahouse.com/general/corporate-information/our-people.html)

# Executive Team



**Louise Herron AM**  
CEO

**Qualifications** BA, LLB (Sydney University), LLM (London University); GAICD

Louise was appointed CEO of the Opera House in 2012, having previously been a lawyer and corporate adviser. She was chair of Sydney's Belvoir Street Theatre for 10 years. Louise has led development of the Opera House's Renewal program to ensure this World Heritage-listed icon and one of the world's busiest performing arts centres meets the needs and expectations of 21st-century artists, audiences and visitors.

Stage 1 of Renewal includes more than \$270 million in capital works to upgrade performance halls and open new spaces to the public, as well as improving the artistic and visitor experiences for the Opera House's 10.9 million annual visitors, 1.5 million people who attend a performance each year and more than 560,000 tour patrons.



**Kate Dundas**  
Executive Director, Performing Arts

**Qualifications** BBA Communications (Charles Sturt University), Vincent Fairfax Fellow (Melbourne University), GAICD

Kate joined the Opera House in July 2017 with overall responsibility for the delivery of all performances, events and festivals programmed by Sydney Opera House Presents, relations with the Resident Companies, hiring of venues, and management and production support for all Opera House productions and events. Kate's previous roles include Director of ABC Radio, Director of People and Learning for the ABC and Head of ABC National Networks. In addition to her ABC career, Kate has worked in public and communications policy areas in both state and federal governments and held three senior management roles in the NSW Government – Deputy Secretary, Arts & Culture NSW; Director Regional Strategic Projects in the Premier's Department; and Director Public Sector Management Office.

Kate is a Board Member of Australia for UNHCR and chairs its Leadership and Nominations Committee.





**Jade McKellar**  
**Director, Visitor Experience**

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

Jade joined the Opera House in 2013 as General Manager, Tours and Retail and was appointed Director, Visitor Experience in October 2015. Jade's portfolio incorporates Ticketing, Front of House, Food and Beverage, Tourism and Retail.

Jade has 18 years' experience in tourism and attraction management. Her previous roles include General Manager, Sydney Aquarium, General Manager, Sydney Tower and Head of Sydney Attractions for Merlin Entertainments Group, with responsibility for the management of six attractions with more than 2.5 million paid visitors annually.



**Ian Cashen**  
**Director, Building**

**Qualifications** BEng (Civil) (University of Wollongong)

With formal training as a civil engineer, Ian has more than 20 years' experience in construction and asset management. Ian's experience spans the asset lifecycle, including the development of strategies, planning and delivery of capital projects, and operations and maintenance management.

Ian joined the Opera House in 2016, after 12 years with infrastructure advisory firm Evans & Peck (now known as Advisian). Ian was a Principal of the firm, responsible for providing a range of high-value advisory services to clients as well as managing the operations of the NSW branch comprising of 70 consulting staff.

Ian's earlier career included experience in design and project management of high profile projects, including a number of Sydney Olympics venues. With this as a foundation, Ian developed broader expertise, fulfilling leadership roles for delivery of major projects as well as reform initiatives for improving operations and maintenance of major assets.

In July 2018, Ian took on the role of Executive Director, Building, Safety & Security, with additional responsibility for the Emergency Planning and Response Group and Safety teams.



**Michelle Dixon**  
**Deputy CEO – Operations and General Counsel (to 15/05/2018)**

**Qualifications** BA LLB (Macquarie University), Grad Dip Legal Practice (University of Technology), GAICD

Michelle joined the Opera House in 2008 and as General Counsel led the Legal, Company Secretariat, Policy, Insurance, Government Relations and Risk Functions. In 2015, she assumed oversight for the Emergency Planning and Response Group and the Safety team. Michelle is a graduate of the Australian Institute of Company Directors, a member of state and national security advisory groups and risk committees, the Law Society of NSW and the International Association of Venue Managers.

Michelle was admitted as a solicitor of the Supreme Court of NSW and the High Court of Australia in 1995, and then practised in the public and private sectors. Before joining the Opera House, Michelle was a Senior Associate at commercial law firm Ebsworth & Ebsworth, specialising in international maritime and aviation law, representing clients in domestic and international jurisdictions.



**Brook Turner**  
**Director, Engagement & Development (to 30/03/2018)**

**Qualifications** BA (Hons), LLB (University of Sydney)

Brook joined the Opera House in January 2013 as head of the newly created portfolio of External Relations, which encompassed Strategic Communications, Philanthropy, Partnerships, Government Relations, Accessibility and Special Events. From 2015, he headed an expanded Engagement & Development portfolio that included all Opera House Sponsorship, Philanthropy, Media, Marketing, Communications and Special Event functions.

Prior to joining the Opera House, Brook worked at Fairfax for more than 20 years, including as Cultural Editor of *The Australian Financial Review (AFR)* newspaper. He was previously Editor and then Managing Editor of *The Australian Financial Review Magazine*, inaugurating the magazine's signature power, design and wealth issues, as well as launching and editing other *AFR* publications.

On 30 July 2018, Brendan Wall commenced as Director, Engagement & Development.



**Jon Blackburn**  
**Chief Financial Officer**

**Qualifications** BBus (Kuring-gai CAE),  
Member Institute Chartered Accountants

Jon was appointed to the role of Chief Financial Officer in November 2017, with responsibility for the Technology and Finance teams including Payroll and Procurement. Jon has more than 30 years' global experience in the financial, property and professional services sectors. After starting his career at Price Waterhouse, he moved into financial services with senior roles at Macquarie Bank and later CFO for Lloyds Bank businesses in Asia. Most recently, he was the global CFO at a family-owned global design and build services business.

In July 2018, Jon was appointed Executive Director, Corporate Services and CFO, taking on additional responsibility for Legal, Enterprise Risk and Project Management.



**Fatima Abbas**  
**Director, People & Culture**  
**(to 01/05/2018)**

**Qualifications** BSc/Psy (Hons),  
MPsy (Org), MPA

Fatima has executive-level experience in human resources management, corporate planning and strategy and organisational change management. Fatima joined the Opera House in October 2016, having previously worked in the financial services (superannuation) industry for several years.

Fatima oversaw the Opera House's Human Resources, Industrial Relations, Organisational Development and Learning, and Change Management teams.

In July 2018, Kya Blondin took on the role of Director, People & Government.

→  
Photo by Daniel Boud



# Corporate Governance

## The Trust

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

### Objectives and Role

The Trust's objectives are to:

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

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

The Trust's role is generally to:

- Contribute to and oversee management's development of strategy and goals in line with the objects and functions of the Trust as set out in the *Sydney Opera House Trust Act 1961* and with reference to the policy objectives of the NSW Government for State Cultural Institutions;
- Oversee management's implementation of the strategy and goals; and
- Develop and review corporate governance principles and policies.

## Committees, Memberships, Attendances

The Trust consists of 10 members appointed by the Governor on the nomination of the responsible Minister. 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. The Trustees volunteer their time.

During FY18, existing Trustees Mr Nicholas Moore (Chair) and Ms Deborah Mailman AM (performing arts appointee) were reappointed from 1 January 2018 to 31 December 2021. Four new Trustees – Ms Anne Dunn, Mr Michael Ebeid AM, Ms Kathryn Greiner AO and Ms Kylie Rampa – were also appointed for the same period. Three Trustees completed their terms this year – the Hon. Helen Coonan, Mr Peter Mason AM and Ms Catherine Powell.

Agenda items for the five Trust meetings held during the period included: Building Renewal projects and contracts, including the Theatre Machinery Project (TMP) and Safety, Accessibility and Venue Enhancement (SAVE) works for the Joan Sutherland Theatre and Concert Hall upgrade planning and design; FY19 budget; recurrent asset maintenance program; Conservation Management Plan; the Opera House's Artistic Strategy; Sydney Opera House Presents program; delegations; FY17 financial statements; food and beverage; and Chief Executive Officer performance and recruitment. The Trust monitored and reviewed: overall business performance; work health and safety; people and culture; and security.

### Audit and Risk Committee

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

Six meetings were held this year, with key agenda items including: enterprise risk management; FY19 budget; SOH Presents programming; quality assessment and improvement manual and reports (internal audit); business continuity planning; delegations; security; internal controls; FY17 and FY18 financial statements; work health and safety performance; food and beverage; Concert Hall upgrade planning; online ticketing; cyber security; risk appetite; and fraud control.

### Building and Heritage Committee

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

Four meetings were held, with key agenda items including: Building Renewal projects and contracts, including the TMP and SAVE works for the Joan Sutherland Theatre and Concert Hall upgrade planning and design; FY19 recurrent asset maintenance program; security projects; hazardous materials management; financial status and progress of building projects; annual fire safety statement; maintenance contracts; and the Eminent Architects Panel.

### Conservation Council

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

Four meetings were held, with key agenda items including: Building Renewal designs; Conservation Management Plan Fourth Edition development and implementation; intrusive items removal progress; outdoor activities and events and associated infrastructure; Eminent Architects Panel; Renewal Interpretation Strategy; collection management policy and strategy; concrete conservation strategy; John Coburn tapestries; MADE by the Opera House; and planning and heritage approvals. In addition, Conservation Council members continued to work closely with the EAP and met outside of formal meetings to review various Building Renewal designs.

### Eminent Architects Panel

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

Ten meetings were held, with key agenda items including: Building Renewal; outdoor events and associated infrastructure; Conservation Management Plan; security and food and beverage infrastructure; furniture; lighting; signage; and planning and heritage approvals.

### Visitor Experience Committee

The Visitor Experience Committee provides advice to the Trust on visitor experience and engagement strategies. Three meetings were held with key agenda items including: visitor experience and marketing strategy implementation; digital strategic framework; food and beverage; uniforms; *Badu Gili* (daily Indigenous lighting of the sails project); other sails lightings; visitor experience dashboard and key performance indicators.

### Trust and Committee Attendance

	Board	Audit and Risk Committee	Building and Heritage Committee	Conservation Council	Visitor Experience Committee	Eminent Architects Panel
<b>Trustees</b>						
Nicholas Moore	5/5	-	-	-	-	-
The Hon. Helen Coonan	3/3	-	-	3/3	2/2	-
Anne Dunn	1/2	2/3	-	-	-	-
Michael Ebeid AM	2/2	-	-	-	1/1	-
Matthew Fuller	4/5	-	4/4	-	3/3	-
Kathryn Greiner AO	2/2	-	-	-	1/1	-
Chris Knoblanche AM	5/5	5/6	4/4	-	-	-
Deborah Mailman AM	4/5	-	-	-	2/3	-
Peter Mason AM	3/3	3/3	-	-	-	-
Catherine Powell	3/3	-	-	-	1/2	-
Kylie Rampa	2/2	-	1/1	-	-	-
Jillian Segal AM	5/5	6/6	-	-	-	-
Phillip Wolanski AM	4/5	-	3/4	1/1	-	-
<b>Management</b>						
Louise Herron AM	-	-	-	4/4	-	-
Ian Cashen	-	-	-	4/4	-	-
<b>External Specialists</b>						
Sarah Jane Brazil	-	-	-	1/4	-	-
Sheridan Burke	-	-	-	4/4	-	8/10
Abbie Galvin	-	-	-	-	-	9/10
Tanya Koeneman	-	-	-	2/4	-	-
Elizabeth Kinkade	-	-	-	3/4	-	-
Ken Maher AO	-	-	-	-	-	5/10
Greg McTaggart PSM	-	-	-	4/4	-	-
Peter Mould	-	-	-	1/3	-	9/10
Peter Poulet	-	-	-	2/4	-	5/10
Jan Utzon	-	-	-	-	-	7/10

The figure directly following the person's name is the number of meetings attended during the year. The second figure indicates the number of possible attendances. Management are members of the Conservation Council only. They attend Trust and Committee meetings as appropriate.



Lighting of the Sails – Metamathematical. Photo by Daniel Boud

## Trustees

Trust Members as at 30 June 2018



### Nicholas Moore

Joined the Trust 22 July 2015

Chair of the Trust. He is serving his second term to 31 December 2020.

**Qualifications** BCom, LLB (University of NSW), FCA

#### Background

Nicholas was appointed Chief Executive Officer of Macquarie Group in May 2008. He joined Macquarie in 1986 and led the global development of its advisory, funds management, financing and securities businesses. He is now leading the continued global growth of Macquarie Group as it builds on its financial services strengths.

#### Government and Community Involvement

Chairman of Screen Australia, Chairman of the University of NSW Business School Advisory Council, and a Director of the Centre for Independent Studies.



### Anne Dunn

Joined the Trust 1 January 2018

Member of Audit and Risk Committee. She is serving her first term to 31 December 2020.

**Qualifications** BA (Hons) (Macquarie University)

#### Background

Anne has 18 years' experience in the performing arts and has delivered successful programs, festivals and events around Australia. She has been the Sydney Dance Company Executive Director since 2010. She was previously the Darwin Festival General Manager (2006-09), Perth International Arts Festival Program Manager and Artistic Administrator (2003-06), Sydney Opera House Assistant Producer and Sydney Olympic Coordination Authority Live Sites Event Coordinator (2000).

#### Government and Community Involvement

Convenor, National Dance Manager Meetings (2011-present); art-form representative, Australian Major Performing Arts Group Board (2017-present); Council Member, Performing Arts Touring Alliance Management (2016-present); and Chair of Music NT (2007-09).



#### Michael Ebeid AM

Joined the Trust 1 January 2018

Member of Visitor Experience Committee. He is serving his first term to 31 December 2020.

**Qualifications** BBus (Charles Sturt University)

#### Background

Michael has 30 years' experience in senior management and executive roles across the technology, telecommunications and media industries in Australia and abroad. He has been SBS Chief Executive and Managing Director since June 2011. Prior to SBS, Michael was Executive Director of Corporate Strategy and Marketing at the ABC (2008-11) and Commercial Operations Director at Optus Communications (1995-2005). Michael began his career at IBM, where he held various finance, sales and marketing positions in Australia and Asia. In June 2017, he was made a Member of the Order of Australia for his service to broadcast media and multicultural affairs as an executive, innovator and business leader. He has completed the International Executive Development Program (INSEAD, France) and Media Strategies Program (Harvard Business School, Boston).



#### Matthew Fuller

Joined the Trust 1 January 2016

Chair of Visitor Experience Committee and Member of Building and Heritage Committee. He is serving his first term to 31 December 2018.

**Qualifications** GAICD, FWCMT

#### Background

Matthew is the Executive Director, Business Services – Roads and Maritime Services (RMS), covering a diverse range of commercial, corporate and infrastructure project-related support services to RMS. Matthew has extensive commercial experience in the leisure, tourism and hospitality environments, and was formerly the Director of the Taronga Western Plains Zoo, the largest, most visited paid tourist attraction in regional NSW. Under his leadership, the Taronga Western Plains Zoo achieved state, national and international acclaim, including three Australian Tourism Awards in the last four years under Matthew's leadership. His experience is aligned to key priorities for the Opera House, including destination development and visitor experience, renewal and investment in a NSW public attraction, work health and safety, and the development of tourism opportunities. In 2011 Matthew was awarded a Winston Churchill Memorial Trust Fellowship, and has been a member of the Churchill Trust's NSW Land Commerce and Logistics Selection Panel.

#### Government and Community Involvement

Executive Member of Roads and Maritime Services.



#### Kathryn Greiner AO

Joined the Trust 1 January 2018.

Member of Visitor Experience Committee. She is serving her first term to 31 December 2020.

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

#### Background

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

#### Government and Community Involvement

Paediatrico Ltd (Chair), Pennington Institute (Chair), Ministerial Advisory Council on Aging (Chair), Lifestart Co-op Ltd (Chair), Mary Ward International Australia (Chair) and Ramsay Foundation Board (Director).



#### Chris Knoblanche AM

Joined the Trust 4 October 2013

Member of Audit and Risk Committee and Member of Building and Heritage Committee (former Chair). He is serving his second term to 31 December 2019.

**Qualifications** BCom (University of Wollongong), ACA, FCPA

#### Background

Principal – Advisory & Capital Pty Ltd. Chris served as Board Member and Chair of the Australian Ballet (2001-13). He was Managing Director and Head of Citigroup Corporate and Investment Banking Australia & New Zealand (2005-12). He was previously CEO of Andersen Australia, CEO of Andersen Business Consulting Asia Pacific and Regional Managing Director of Deloitte Management Solutions, Asia. Prior to Citigroup, Chris was a Partner in the boutique investment bank Caliburn Partnership, now Greenhill. Chris was awarded the Centenary Medal by the Federal Government for services to business and the arts in 2003. He was appointed a Member of the Order of Australia in 2014 for significant services to arts administration, to the community and to the business and finance sector.

#### Other Directorships

Enlighten Pty Ltd (Advisory Board), Whistles Fund Management (Board Member), iSelect Ltd (Chairman), Advisory & Capital Pty Ltd (Director), Latitude Financial Services (Hallmark) (Director), Greencross Limited (Director and Chair of Audit and Risk Committee), Environment Protection Authority NSW (Independent Director).



#### Deborah Mailman AM

Joined the Trust 18 February 2015

Member of Visitor Experience Committee. She is serving her second term to 31 December 2020.

**Qualifications** BA (Queensland University of Technology)

#### Background

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



#### Kylie Rampa

Joined the Trust 1 January 2018

Chair of Building and Heritage Committee. She is serving her first term to 31 December 2020.

**Qualifications** BBus (Queensland University of Technology)

#### Background

Kylie is Chief Executive Officer Property, Australia for the Lendlease Group. She was previously Managing Director of Lendlease Investment Management and held other senior positions with the Gandel Group, Macquarie Group, AMP and Schroders. Kylie has more than 25 years' experience in Australian and global real estate, living and working in Australia and the US. She has extensive experience in investment management across private and public capital markets, development, asset management, mergers and acquisitions, and business strategy and operations.

#### Other Directorships and Memberships

Director of Lendlease Real Estate Investments Limited, the responsible entity for Lendlease's unlisted property funds; Director of Lendlease Development Pty Limited; Deputy Chair of the Green Building Council of Australia; Director and Vice-President of the Property Council of Australia and a member of its Nominations Committee and its Remuneration Committee; Director of the Committee for Sydney; and Director of the National Housing Finance and Investment Corporation and a member of its Audit and Risk Committee.



#### Jillian Segal AM

Joined the Trust 1 January 2014

Member of Audit and Risk Committee. She is serving her second term to 31 December 2019.

**Qualifications** BA, LLB (University of NSW), LLM (Harvard University), FAICD

#### Background

Jillian has a legal, regulatory and governance background, having been a partner at Allens Linklaters and Deputy Chair at the Australian Securities and Investments Commission. She was on the Australian Stock Exchange Board (2003-15), including as Chair of the Remuneration Committee, a member of the Audit and Risk Committee and Nomination Committee, and a Director of ASX Compliance. She has also served as a member of the Federal Government's Remuneration Tribunal (2010-14), President of the Administrative Review Council (2005-09) and a member of the Major Performing Arts Board of the Australia Council (2002-08). Jillian received the Centenary Medal in 2003 and UNSW Alumni Award in 2005, when she was made a Member of the Order of Australia.

#### Government and Community Involvement

Australia-Israel Chamber of Commerce NSW (Chair), General Sir John Monash Foundation (Chair since 2010, Director since 2008), Council of UNSW Australia (Deputy Chancellor), Board of Garvan Institute of Medical Research (Director), The Grattan Institute (Director), Independent Parliamentary Expenses Authority (IPEA) Chair since July 2017.

#### Other Directorships

Rabobank Australia Limited, Rabobank New Zealand Limited and Rabo Australia Limited (Director).



#### Phillip Wolanski AM

Joined the Trust 1 January 2014

Chair of Conservation Council and Member of Building and Heritage Committee. He is serving his second term to 31 December 2019.

**Qualifications** BEd (University of Sydney)

#### Background

Phillip is the Managing Director of Denwol Group, a property development and investment company. He was a Director of the National Institute of Dramatic Art (2001-07) and served on the Sydney Opera House Trust Library Committee for a number of years before becoming its Chairman (1992-97). Phillip was a Board Member and the Vice-President of Hakoah Club (1997-2006), Director of Football Federation Australia Limited (2003-15) and Head of Delegation for the Socceroos (2004-14).

#### Government and Community Involvement

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

#### Other Directorships

Co-Chair Hakoah White City Building Committee, Sydney FC Board Member (recently retired), Governing Committee of the Temora Aviation Museum (Retired Member).

# Financial Overview

## Financial Results

	2018 \$'000	2017 \$'000
<b>General Operations</b>		
<b>Revenues</b>		
NSW Treasury endowment and other funding	13,255	16,016
Self-generated revenue	104,510	106,427
<b>Total revenue – general operations</b>	<b>117,765</b>	<b>122,443</b>
<b>Expenses</b>		
People expenses	(61,797)	(56,156)
Other operating expenses	(59,346)	(57,791)
<b>Total expenses – general operations</b>	<b>(121,143)</b>	<b>(113,947)</b>
Less: other gain / (loss)	(130)	(665)
<b>Gain / (loss) from general operations</b>	<b>(3,508)</b>	<b>7,831</b>
<b>Building Activities</b>		
<b>Revenues</b>		
Building maintenance – government grant	33,667	33,592
Building development – government grant and other funding	75,418	12,208
<b>Total revenue – building activities</b>	<b>109,085</b>	<b>45,800</b>
<b>Expenses</b>		
Depreciation and amortisation	(9,235)	(8,008)
Other expenses	(23,797)	(42,783)
<b>Total expenses – building activities</b>	<b>(33,032)</b>	<b>(50,791)</b>
<b>Gain / (loss) from building activities</b>	<b>76,053</b>	<b>(4,992)</b>
<b>Net result for the year as per the audited financial report statement of comprehensive income</b>	<b>72,545</b>	<b>2,839</b>

The above figures are stated inclusive of internal revenue and costs that are eliminated in the audited financial statements. Please refer to page 98 for a reconciliation of the financial overview to the audited financial statements.



# Financials and Reporting



The Opera House's income comprises self-generated revenue from multiple sources and grants from the NSW Government, distributed through the Department of Planning and Environment. Government grants fluctuate significantly, based on the size and timing of capital grants. To provide a better understanding of the underlying business, the financial overview is split into general operations and building activities.

The group result for the year is a profit of \$72.5m, comprising:

- Loss from general operations of \$3.5m; and
- Gain of \$76.1m from building maintenance and capital grants, including for the Joan Sutherland Theatre (JST) renewal program and future security infrastructure projects.

## General operations

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

The result was an operating loss of \$3.5m in FY18. This was \$1.2m ahead of budget, but \$11.4m lower than in FY17. This was primarily due to reduced revenue as a result of the closure of the JST for upgrade works from May to December 2017.

Total revenue from general operations was \$117.8m in FY18, \$4.7m down on FY17, due to:

- \$2.8m one-off government grant in FY17; and
- Reduction of \$1.9m in self-generated revenue.

Self-generated revenue totalled \$104.5m in FY18, down \$1.9m (1.8%) on FY17 due to the JST closure. This represented 89% of operational revenue. Key drivers included:

- Continued growth in tours revenue to \$14.4m, up 9% on FY17. This was despite the JST closure and was achieved through a significant increase in tour patrons (total 564,000 in FY18) and improved returns from package products. Asian-language tours continue to grow in popularity and now account for more than 50% of tour patrons;
- Food and beverage revenue of \$12.2m, a decrease of \$0.8m on FY17, with the JST closure leading to lower overall patron activity around the Opera House in the first half of FY18;
- Increased gross box office revenue from the Opera House's own programming of \$26.2m, \$2.4m higher than in FY17, due to a strong result from contemporary music Forecourt concerts;

- Venue hire revenue of \$8.0m, \$1.6m lower than in FY17, driven by the JST closure and variations in resident company and presenting partners programming; and
- Theatre services revenue of \$14.7m, \$2.4m lower than in FY17, given fewer ballet and opera performances in the JST.

People costs from general operations totalled \$61.8m, 10% up on FY17, largely due to:

- An underlying 2.5% increase in the cost of wages, in line with NSW Public Sector wages policy;
- Higher security costs, both in additional screening for the venues and additional precinct security;
- Staffing increases to support the growth in tours and greater Sydney Opera House Presents (SOHP) programming activity; and
- The FY17 result having included one-off reductions in employee leave liabilities due to changes in actuarial assumptions and bond rates.

Other operating costs increased by \$1.6m in FY18, mainly driven by higher artist fees associated with SOHP programming activities.

## Building activities

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

The net gain of \$76.1m from building activities in FY18, compared with a net loss of \$5.0m in FY17, was driven by:

- An increase in total building funding – in FY18 the Opera House received \$75.4m towards Stage 1 Renewal and security projects, compared with \$12.0m in FY17; and
- A decrease of \$18.9m in building maintenance and Renewal works recognised as operating expenditure, rather than as capital assets, given the higher mix of capital works supporting renewal of the JST.

The FY18 building maintenance grant of \$33.7m represents 1.3% of the Opera House total fixed assets and 1.5% of the Opera House building's value.

## Future maintenance needs

Construction of the Opera House was completed in 1973. The April 2017 valuation of the building performed by Rider Levett Bucknall was completed on the assumption that the Opera House's routine maintenance requirements will be met within a reasonable timeframe.

Annual maintenance funding is received for routine maintenance. Renewal building works will also address some maintenance issues that were not adequately covered by the annual maintenance grant. In addition, the Opera House has identified a number of major maintenance and capital replacement projects that will require capital funding at the appropriate time. At this stage, these works have been estimated to have an approximate cost of over \$240.0m in FY18 dollars.

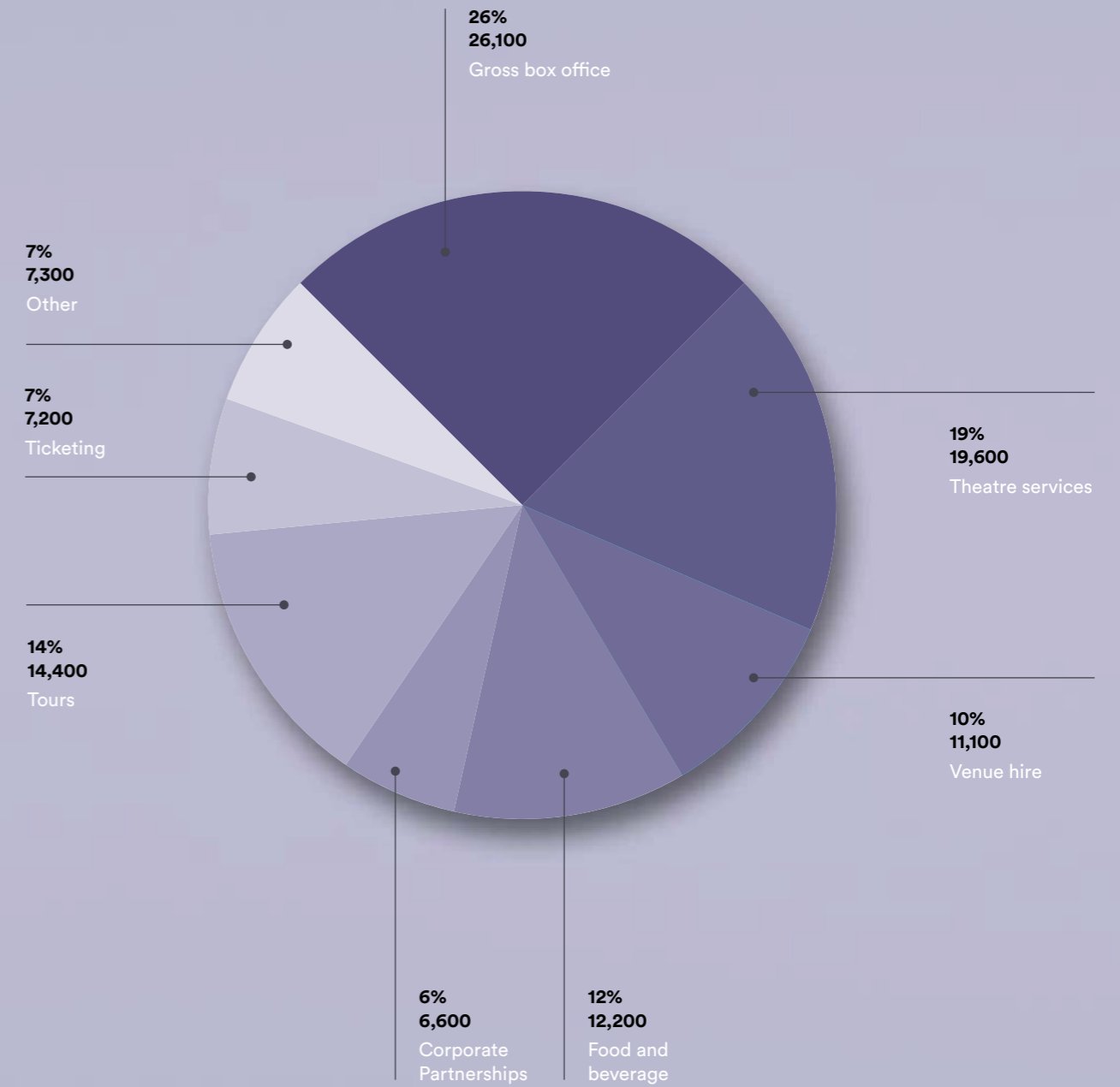
## Reconciliation of Financial Results to Audited Financial Statements, Statement of Comprehensive Income for the year ended 30 June 2018

	2018 \$'000	2017 \$'000
<b>Financial overview revenue</b>		
General operations	117,765	122,443
Building and other activities	109,085	45,800
<b>Total financial overview revenue</b>	<b>226,851</b>	<b>168,243</b>
Less: internal eliminations	(10,013)	(9,244)
<b>Total revenue per audited financial statements</b>	<b>216,837</b>	<b>158,999</b>

	2018 \$'000	2017 \$'000
<b>Financial overview expenses</b>		
General expenses	(121,143)	(113,947)
Building and other activities	(33,032)	(50,791)
<b>Total financial overview expenses</b>	<b>(154,175)</b>	<b>(164,739)</b>
Less: internal eliminations	10,013	9,244
<b>Total expenses per audited financial statements</b>	<b>(144,162)</b>	<b>(155,495)</b>

## Composition of Self-Generated Revenue for the year ended 30 June 2018

Self-generated revenue (\$'000)



# Sydney Opera House Financial Statements

For the year ended 30 June 2018

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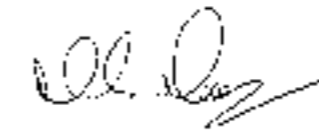
## Statement in accordance with Section 41C of the *Public Finance and Audit Act, 1983*

### Sydney Opera House Trust

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

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2018, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act, 1983*, the *Public Finance and Audit (General) Regulation 2015* and the *Treasurer's Directions*.

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



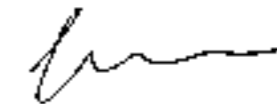
**Nicholas Moore**  
Chair, Sydney Opera House Trust



**Louise Herron AM**  
Chief Executive Officer



**Jillian Segal AM**  
Chair, Audit and Risk Committee / Trustee



**Jon Blackburn**  
Chief Financial Officer

Sydney, 20 September 2018



## Independent Auditor's Report

### Sydney Opera House Trust

To Members of the New South Wales Parliament

#### Opinion

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the Statements of Comprehensive Income for the year ended 30 June 2018, the Statements of Financial Position as at 30 June 2018, the Statements of Changes in Equity and the Statements of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information. The consolidated entity comprises the Trust and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2018, and of their financial performance and cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of Public Finance and Audit Act 1983 (PF&A Act) and the Public Finance and Audit Regulation 2015.

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

#### Basis for Opinion

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

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

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

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

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

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

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

#### Other Information

Other information comprises the information included in the annual report of the Trust and the consolidated entity for the year ended 30 June 2018, other than the financial statements and my Independent Auditor's Report thereon. The Trustees of the Trust are responsible for the other information. At the date of this Independent Auditor's Report,

the other information I have received comprise the Statement in Accordance with Section 41C of the Public Finance and Audit Act 1983.

My opinion on the financial statements does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

#### The Trustees' Responsibilities for the Financial Statements

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

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Trust and the consolidated entity to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting except where operations will be dissolved by an Act of Parliament or otherwise cease.

#### Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

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

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

My opinion does *not* provide assurance:

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

**Karen Taylor**  
Director, Financial Audit Services

Sydney, 21 September 2018

# Sydney Opera House Statement of Comprehensive Income

for the year ended 30 June 2018

Beginning  
of financial  
statements

	NOTE	Consolidated		Parent	
		2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Revenue</b>					
Sale of goods and services	2(b)	83,909	85,684	83,909	85,684
Investment revenue	2(c)	875	1,400	875	1,400
Sponsorship revenue	2(d)	6,635	6,915	6,635	6,915
Donation revenue		1,538	1,715	1,538	1,715
Grants and contributions	2(e)	123,880	63,285	123,880	63,285
<b>Total revenue</b>		<b>216,837</b>	<b>158,999</b>	<b>216,837</b>	<b>158,999</b>
<b>Expenses</b>					
Employee-related expenses	3(a)	(61,888)	(56,678)	–	–
Personnel services expenses	3(b)	–	–	(61,850)	(56,642)
Other expenses	3(c)	(49,394)	(49,480)	(49,394)	(49,480)
Maintenance expense	3(d)	(23,649)	(41,231)	(23,649)	(41,231)
Depreciation, amortisation and make good	3(e)	(9,235)	(8,102)	(9,235)	(8,102)
Finance costs		4	(4)	4	(4)
<b>Total expenses</b>		<b>(144,162)</b>	<b>(155,495)</b>	<b>(144,124)</b>	<b>(155,459)</b>
Other gains / (losses)		(130)	(665)	(130)	(665)
<b>Total other gains / (losses)</b>		<b>(130)</b>	<b>(665)</b>	<b>(130)</b>	<b>(665)</b>
<b>Net result</b>		<b>72,545</b>	<b>2,839</b>	<b>72,583</b>	<b>2,875</b>

The accompanying notes form part of these financial statements.

# Sydney Opera House Statement of Comprehensive Income (cont.)

for the year ended 30 June 2018

	NOTE	Consolidated		Parent	
		2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Net result</b>		<b>72,545</b>	<b>2,839</b>	<b>72,583</b>	<b>2,875</b>
<b>Other comprehensive income</b>					
<i>Items that will not be reclassified to net result</i>					
Net increase / (decrease) in property, plant and equipment revaluation surplus		(1,226)	145,469	(1,226)	145,469
Defined benefit plan re-measurements	10(w)	38	36	–	–
		<b>(1,188)</b>	<b>145,505</b>	<b>(1,226)</b>	<b>145,469</b>
<i>Items that may be reclassified to net result</i>					
Unrealised (losses) / gains on forward exchange contracts	11(b)	84	310	84	310
Transferred to accum. funds on disposal		1,226	–	1,226	–
<b>Other comprehensive income</b>		<b>122</b>	<b>145,815</b>	<b>84</b>	<b>145,779</b>
<b>Total comprehensive income</b>		<b>72,667</b>	<b>148,654</b>	<b>72,667</b>	<b>148,654</b>

The accompanying notes form part of these financial statements.

## Sydney Opera House Statement of Financial Position

as at 30 June 2018

	NOTE	Consolidated		Parent	
		2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Assets</b>					
<b>Current assets</b>					
Cash and cash equivalents	4(a)	57,417	42,745	57,417	42,745
Trade and other receivables	5(b)	6,441	7,680	6,441	7,877
Prepayments	5(c)	2,364	2,418	1,876	1,487
Derivative financial instruments	11(b)	1,152	1,865	1,152	1,865
Inventory		2	9	2	9
<b>Total current assets</b>		<b>67,376</b>	<b>54,717</b>	<b>66,888</b>	<b>53,933</b>
<b>Non-current assets</b>					
Property, plant and equipment	6(b)	2,613,941	2,552,551	2,613,941	2,552,551
Intangible assets	7(b)	1,148	1,574	1,148	1,574
<b>Total non-current assets</b>		<b>2,615,089</b>	<b>2,554,125</b>	<b>2,615,089</b>	<b>2,554,125</b>
<b>Total assets</b>		<b>2,682,465</b>	<b>2,608,842</b>	<b>2,681,977</b>	<b>2,608,058</b>
<b>Liabilities</b>					
<b>Current liabilities</b>					
Trade and other payables	8(b)	22,509	21,449	21,415	19,715
Deferred revenue	8(c)	6,835	6,599	6,835	6,599
Personnel services payable	8(d)	–	–	13,018	12,901
Provisions	9(c)	12,511	12,050	99	99
Other		206	206	206	206
Derivative financial instruments	11(b)	1,188	1,985	1,188	1,985
<b>Total current liabilities</b>		<b>43,249</b>	<b>42,289</b>	<b>42,761</b>	<b>41,505</b>
<b>Non-current liabilities</b>					
Personnel services payable	8(d)	–	–	1,863	1,648
Provisions	9(c)	2,061	1,846	198	198
Other		172	391	172	391
<b>Total non-current liabilities</b>		<b>2,233</b>	<b>2,237</b>	<b>2,233</b>	<b>2,237</b>
<b>Total liabilities</b>		<b>45,482</b>	<b>44,526</b>	<b>44,994</b>	<b>43,742</b>
<b>Net assets</b>		<b>2,636,983</b>	<b>2,564,316</b>	<b>2,636,983</b>	<b>2,564,316</b>
<b>Equity</b>					
Accumulated funds		459,516	385,707	459,516	385,707
Reserves		2,177,467	2,178,609	2,177,467	2,178,609
<b>Total equity</b>		<b>2,636,983</b>	<b>2,564,316</b>	<b>2,636,983</b>	<b>2,564,316</b>

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## Sydney Opera House Statement of Changes in Equity

for the year ended 30 June 2018

Consolidated	NOTE	Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Hedge Reserve \$'000	Total \$'000
<b>Net result</b>		<b>72,545</b>	<b>–</b>	<b>–</b>	<b>72,545</b>
<b>Other comprehensive income</b>					
Net increase in property, plant and equipment	6(b)	1,226	(1,226)	–	–
Defined benefit plan re-measurements	10(v)	38	–	–	<b>38</b>
Unrealised gain / (loss) on forward exchange	11(b)	–	–	84	<b>84</b>
<b>Total other comprehensive income / (expense)</b>		<b>1,264</b>	<b>(1,226)</b>	<b>84</b>	<b>122</b>
<b>Total comprehensive income / (expense) for the year</b>		<b>73,809</b>	<b>(1,226)</b>	<b>84</b>	<b>72,667</b>
<b>Balance at 30 June 2018</b>		<b>459,516</b>	<b>2,177,503</b>	<b>(36)</b>	<b>2,636,983</b>
<b>Balance at 1 July 2016</b>		<b>382,832</b>	<b>2,033,259</b>	<b>(430)</b>	<b>2,415,661</b>
<b>Net result</b>		<b>2,839</b>	<b>–</b>	<b>–</b>	<b>2,839</b>
<b>Other comprehensive income</b>					
Net increase in property, plant and equipment	6(b)	–	145,470	–	<b>145,470</b>
Defined benefit plan re-measurements	10(v)	36	–	–	<b>36</b>
Unrealised gain / (loss) on forward exchange	11(b)	–	–	310	<b>310</b>
<b>Total other comprehensive income / (expense)</b>		<b>36</b>	<b>145,470</b>	<b>310</b>	<b>145,816</b>
<b>Total comprehensive income / (expense) for the year</b>		<b>2,875</b>	<b>145,470</b>	<b>310</b>	<b>148,655</b>
<b>Balance at 30 June 2017</b>		<b>385,707</b>	<b>2,178,729</b>	<b>(120)</b>	<b>2,564,316</b>

The accompanying notes form part of these financial statements.

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## Sydney Opera House Statement Of Changes In Equity (cont.)

for the year ended 30 June 2018

Parent	NOTE	Consolidated			Total \$'000
		Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Hedge Reserve \$'000	
Balance at 1 July 2017		385,707	2,178,729	(120)	2,564,316
Net result		72,583	–	–	72,583
<b>Other comprehensive income</b>					
Net increase in property, plant and equipment	6(b)	1,226	(1,226)	–	–
Unrealised gain / (loss) on forward exchange	11(b)	–	–	84	84
<b>Total other comprehensive income / (expense)</b>		<b>1,226</b>	<b>(1,226)</b>	<b>84</b>	<b>84</b>
<b>Total comprehensive income / (expense) for the year</b>		<b>73,809</b>	<b>(1,226)</b>	<b>84</b>	<b>72,667</b>
Balance at 30 June 2018		459,516	21,77,503	(36)	2,636,983
<b>Balance at 1 July 2016</b>					
Balance at 1 July 2016		382,832	2,033,259	(430)	2,415,661
Net result		2,875	–	–	2,875
<b>Other comprehensive income</b>					
Net increase in property, plant and equipment	6(b)	–	145,470	–	145,470
Unrealised gain / (loss) on forward exchange	11(b)	–	–	310	310
<b>Total other comprehensive income / (expense)</b>		<b>–</b>	<b>145,470</b>	<b>310</b>	<b>145,780</b>
<b>Total comprehensive income / (expense) for the year</b>		<b>2,875</b>	<b>145,470</b>	<b>310</b>	<b>148,655</b>
Balance at 30 June 2017		385,707	2,178,729	(120)	2,564,316

The accompanying notes form part of these financial statements.

## Sydney Opera House Statement of Cash Flows

for the year ended 30 June 2018

Cash flows from operating activities	NOTE	Consolidated		Parent	
		2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Receipts</b>					
Receipts from operations		103,177	90,585	103,177	90,585
Interest received		1,236	1,506	1,236	1,506
Cash sponsorship and donations received		6,123	4,810	6,123	4,810
Cash received from Government		123,880	63,285	123,880	63,285
<b>Total receipts</b>		<b>234,416</b>	<b>160,186</b>	<b>234,416</b>	<b>160,186</b>
<b>Payments</b>					
Payments to suppliers, employees and personnel service providers		(149,385)	(148,344)	(149,385)	(148,344)
<b>Total payments</b>		<b>(149,385)</b>	<b>(148,344)</b>	<b>(149,385)</b>	<b>(148,344)</b>
<b>Net cash flows from operating activities</b>	<b>4</b>	<b>85,031</b>	<b>11,842</b>	<b>85,031</b>	<b>11,842</b>
<b>Cash flows from investing activities</b>					
Purchases of property, plant and equipment		(70,359)	(28,842)	(70,359)	(28,842)
Proceeds from sale of property, plant and equipment		–	8	–	8
<b>Net cash flows from investing activities</b>		<b>(70,359)</b>	<b>(28,834)</b>	<b>(70,359)</b>	<b>(28,834)</b>
<b>Net increase / (decrease) in cash</b>		<b>14,672</b>	<b>(16,992)</b>	<b>14,672</b>	<b>(16,992)</b>
Opening cash and cash equivalents		42,745	59,737	42,745	59,737
<b>Closing cash and cash equivalents</b>	<b>4</b>	<b>57,417</b>	<b>42,745</b>	<b>57,417</b>	<b>42,745</b>

The accompanying notes form part of these financial statements.

# Notes to and forming part of the Financial Statements

for the year ended 30 June 2018

## 1. Summary of Significant Accounting Policies

### (a) Reporting entity

The consolidated financial statements for the year ended 30 June 2018 comprise Sydney Opera House Trust (the Parent) and its controlled entity, Sydney Opera House Trust Staff Agency (the Agency), together referred to as the “Consolidated Entity”, or “Sydney Opera House”, or “the Opera House”.

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

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

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

These financial statements for the period ended 30 June 2018 have been authorised for issue by the Trust on 20 September 2018.

### (b) Basis of preparation

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

- applicable Australian Accounting Standards (AASBs or AASs), which include Australian Accounting Interpretations;
- the requirements of the *Public Finance and Audit Act 1983* and the *Public Finance and Audit Regulation 2015*; and
- other applicable financial reporting directions issued by the Treasurer.

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

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

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

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

### (c) Statement of compliance

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

### (d) Basis of consolidation

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

### (e) Insurance

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

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

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

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

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

### (g) Fair value hierarchy

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

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

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

### (h) Equity

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

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

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



**(i) Comparative information**

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

**(j) Changes in accounting policy, including new or revised Australian Accounting Standards****(i) Effective for the first time in 2017-18**

The accounting policies applied in 2017-18 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2017-18:

- **AASB 2016-2 regarding Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107 Statement of Cash Flows**  
AASB 2016-2 requires entities preparing financial statements in accordance with Tier 1 reporting requirements to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities. The standard applies to reporting periods beginning on or after 1 January 2017. The Consolidated Entity has assessed the impact of these changes and determined that they are not material to the consolidated entity.
- **AASB 2016-4 regarding Amendments to Australian Accounting Standards – Recoverable Amount of Non-Cash-Generating Specialised Assets of Not-for-Profit Entities**  
AASB 2016-4 amends AASB 136 Impairment of Assets to remove references to depreciated replacement cost as a measure of value in use, and to clarify the nature of the recoverable amount of primarily non-cash generating assets for not-for-profit entities. The standard takes effect from 1 January 2017. The reference has been updated in Note 6.

- **AASB 2017-2 regarding Amendments to Australian Accounting Standards – Further Annual Improvements 2014-2016 Cycle**

AASB 2017-2 clarifies the scope of AASB 12 Disclosure of Interests in Other Entities by specifying that the disclosure requirements apply to an entity's interests in other entities that are classified as held for sales or held for distribution to owners in their capacity as owners of discontinued operations in accordance with AASB 5 Non-current Assets Held-for-Sale and Discontinued Operations. The Consolidated Entity has assessed the impact of these changes and determined that they are not material to the consolidated entity.

**(ii) Issued but not yet effective**

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

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

- **AASB 9 Financial Instruments**  
AASB 9 introduces new requirements for the classification and measurement of financial assets and liabilities. These requirements improve and simplify the approach for classification and measurement of financial assets. The Consolidated Entity has assessed the impact of these changes and determined that they are not material to the consolidated entity. Consolidated Entity has chosen to exercise the option to implement this standard after 1 July 2018. AASB 9 is not mandatory before 1 January 2018 and entities with reporting date as at 30 June can implement this standard from 1 July.

- **AASB 15, AASB 2014-5, AASB 2015-8, AASB 2016-3 and AASB 2016-7 regarding Revenue from Contracts with Customers**  
AASB 15 will affect all entities providing goods or services under contract arrangements, especially those offering bundled products and services. The Consolidated Entity has initially assessed the impact of AASB 15 and determined that they are not material to the consolidated entity. This standard is not mandatory before 1 January 2019.
- **AASB 16 Leases**  
AASB 16 replaces current Leases standard AASB 117 for annual reporting periods beginning on or after 1 January 2019. The new standard introduces a single lessee accounting model and requires a lessee to recognise assets and liabilities for all leases with a term of more than 12 months, unless the underlying asset is of low value. Lessors continue to classify leases as operating or finance leases, and to account for those two types of leases differently. The amended standard also requires enhanced disclosures to be provided by lessors. The Consolidated Entity has initially assessed the impact of AASB 16 and will implement this standard after 1 July 2019.
- **AASB 1058 Income of Not-For-Profit Entities**  
This standard clarifies and simplifies the income recognition requirements that apply to not-for-profit entities, in conjunction with AASB 15 *Revenue from Contracts with Customers*. The Consolidated Entity has initially assessed the impact of AASB 1058 and determined that they are not material to the consolidated entity. This standard is not mandatory before 1 January 2019.

- **AASB 2016-8 regarding Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities**  
AASB 2016-8 inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 Financial Instruments and AASB 15 Revenue from Contracts with Customers. The Consolidated Entity has assessed the impact of AASB 2016-8 and determined that they are not material to the consolidated entity. This standard is not mandatory before 1 January 2019.
- **Interpretation 22 Foreign Currency Transactions and Advance Consideration**  
Interpretation 22 clarifies the accounting for transactions that include the receipt or payment of advance consideration in a foreign currency. The Consolidated Entity has initially assessed the full impact of Interpretation 22 and determined that this is only applicable for annual periods beginning on or after 1 January 2018.

## 2. Revenue

### (a) Recognition and measurement

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) Sale of goods

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

#### (ii) Rendering of services

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

### (iii) Investment, rental and royalty income

Interest revenue is recognised using the effective interest method. The effective interest rate is the rate that exactly discounts the estimated future cash receipts over the expected life of the financial instrument or a shorter period, where appropriate, to the net carrying amount of the financial asset.

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

Royalty revenue is recognised on an accrual basis in accordance with the substance of the relevant agreement.

### (iv) Grants and contributions

Grants and other contributions are generally recognised as revenue when the Consolidated Entity 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.

Government contributions are granted in the form of operating endowment, maintenance, building development and other funding.

Revenue arising from donations is recognised when all of the following conditions are satisfied:

- the Consolidated Entity has obtained control of the donation or the right to receive the donation;
- it is probable that economic benefits comprising the donation will flow to the Consolidated Entity; and
- the amount of the donation can be measured reliably.

These conditions are typically satisfied on receipt.

Contributions of services are recognised when and only when a fair value of those services can be reliably determined and the services would be purchased if not donated.

### (v) Sponsorship revenue

Sponsorship revenue is recognised as income by the Consolidated Entity in accordance with the terms and conditions of the signed sponsorship contracts, which specify the timing, form and value of the sponsorship benefits to which the Consolidated Entity is entitled. Sponsorship benefits may be received by way of cash, or of non-cash benefits known as “contra sponsorship”. The respective goods and services related to this income are reflected in the appropriate expense or asset accounts.

### (vi) Donations, fundraising and bequests

The Opera House receives external philanthropic funding such as donations and bequests. These transactions are recorded as income within the Consolidated Entity’s financial statements in the financial year that they are received, in accordance with the Consolidated Entity’s income recognition policy. The funds may be applied to expenditure in the current financial year, or in future years. Details are provided in note 12 to these financial statements.

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(b) Sale of goods and services</b>				
Gross box office	26,152	23,751	26,152	23,751
Theatre services	14,711	17,146	14,711	17,146
Venue hire	7,968	9,643	7,968	9,643
Tours	14,439	13,248	14,439	13,248
Food and beverage	12,193	13,006	12,193	13,006
Booking fees and charges	5,165	5,041	5,165	5,041
Retail and licensing	1,497	1,910	1,497	1,910
Other	1,784	1,939	1,784	1,939
<b>Total</b>	<b>83,909</b>	<b>85,684</b>	<b>83,909</b>	<b>85,684</b>

**(c) Investment revenue**

Interest revenue from financial assets not at fair value through profit or loss	875	1,400	875	1,400
<b>Total</b>	<b>875</b>	<b>1,400</b>	<b>875</b>	<b>1,400</b>

**(d) Sponsorship revenue**

Contra sponsorship	2,050	3,003	2,050	3,003
Cash sponsorship	4,585	3,912	4,585	3,912
<b>Total</b>	<b>6,635</b>	<b>6,915</b>	<b>6,635</b>	<b>6,915</b>

**(e) Grants and contributions****NSW Government – Recurrent**

Annual endowment	12,780	12,758	12,780	12,758
<b>Total</b>	<b>12,780</b>	<b>12,758</b>	<b>12,780</b>	<b>12,758</b>

**NSW Government – Capital and maintenance**

Capital – Renewal Framework	75,201	12,000	75,201	12,000
Strategic asset maintenance	33,667	33,592	33,667	33,592
<b>Total</b>	<b>108,868</b>	<b>45,592</b>	<b>108,868</b>	<b>45,592</b>

**Other**

Other grants and contributions	2,232	4,935	2,232	4,935
	2,232	4,935	2,232	4,935
<b>Total</b>	<b>123,880</b>	<b>63,285</b>	<b>123,880</b>	<b>63,285</b>

**3. Expenses**

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(a) Employee-related expenses</b>				
Salary, wages and allowances (including employee leave)	(58,594)	(55,427)	–	–
Superannuation – defined contribution plans	(4,531)	(4,388)	–	–
Superannuation – defined benefit plans	(208)	(359)	–	–
Long service leave	(630)	732		
Payroll tax and fringe benefits tax	(3,523)	(3,356)	–	–
Workers compensation insurance	(560)	168	–	–
Other expenses	(88)	(94)	–	–
<b>Employee-related expenses</b>	<b>(68,134)</b>	<b>(62,724)</b>	<b>–</b>	<b>–</b>
Less: charged to maintenance	6,246	6,046	–	–
<b>Total</b>	<b>(61,888)</b>	<b>(56,678)</b>	<b>–</b>	<b>–</b>

**(b) Personnel services expenses**

Personnel service expenses	–	–	(63,881)	(60,134)
Temporary assistance	–	–	(4,215)	(2,554)
<b>Personnel services expenses</b>	<b>–</b>	<b>–</b>	<b>(68,096)</b>	<b>(62,688)</b>
Less: charged to maintenance	–	–	6,246	6,046
<b>Total</b>	<b>–</b>	<b>–</b>	<b>(61,850)</b>	<b>(56,642)</b>

Personnel service expenses and employee-related expenses do not include those employee-related costs that have been capitalised as an asset and classified as WIP of \$1,606k (2017: \$710k).

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(c) Other expenses</b>				
Artist fees and presentation expenses	(17,257)	(15,884)	(17,257)	(15,884)
Publicity and advertising	(5,518)	(6,976)	(5,518)	(6,976)
Utilities and cleaning	(5,705)	(5,420)	(5,705)	(5,420)
Administration expenses	(5,583)	(4,925)	(5,583)	(4,925)
Consumables and minor equipment	(6,367)	(5,732)	(6,367)	(5,732)
Consultants	(94)	(171)	(94)	(171)
Other fees for services	(4,747)	(5,569)	(4,747)	(5,569)
Tour packages and events	(736)	(940)	(736)	(940)
Building and general insurance	(1,039)	(1,033)	(1,039)	(1,033)
Bank and credit card charges	(1,206)	(1,261)	(1,206)	(1,261)
Rent payments on operating leases				
– minimum lease payments	(536)	(930)	(536)	(930)
– outgoing payments	(362)	(400)	(362)	(400)
Bad and doubtful debt expense	(6)	–	(6)	–
Audit fee – external	(102)	(100)	(102)	(100)
Audit fee – internal	(136)	(139)	(136)	(139)
<b>Total</b>	<b>(49,394)</b>	<b>(49,480)</b>	<b>(49,394)</b>	<b>(49,480)</b>
<b>(d) Maintenance</b>				
System and network maintenance	(766)	(737)	(766)	(737)
Building and equipment repairs and maintenance	(16,636)	(34,448)	(16,636)	(34,448)
<b>Total</b>	<b>(17,402)</b>	<b>(35,185)</b>	<b>(17,402)</b>	<b>(35,185)</b>
Plus: personnel services and employee-related maintenance charge	(6,247)	(6,046)	(6,247)	(6,046)
<b>Total</b>	<b>(23,649)</b>	<b>(41,231)</b>	<b>(23,649)</b>	<b>(41,231)</b>

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(e) Depreciation, amortisation and make good</b>				
<b>Depreciation</b>				
Plant and equipment	(8,454)	(7,383)	(8,454)	(7,383)
<b>Amortisation</b>				
Intangible assets	(547)	(438)	(547)	(438)
Amortisation of leasehold improvements	(204)	(251)	(204)	(251)
<b>Total</b>	<b>(751)</b>	<b>(689)</b>	<b>(751)</b>	<b>(689)</b>
<b>Provision</b>				
Lease make good expense	(30)	(30)	(30)	(30)
<b>Total</b>	<b>(9,235)</b>	<b>(8,102)</b>	<b>(9,235)</b>	<b>(8,102)</b>

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

#### 4. Cash and Cash Equivalents

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(a) Cash and cash equivalents</b>				
Cash at bank and on hand	20,578	20,422	20,578	20,422
Short-term deposits	36,839	22,323	36,839	22,323
<b>Total</b>	<b>57,417</b>	<b>42,745</b>	<b>57,417</b>	<b>42,745</b>

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

Cash and cash equivalents (per Statement of Financial Position)	57,417	42,745	57,417	42,745
Closing cash and cash equivalents (per Statement of Cash Flows)	57,417	42,745	57,417	42,745

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

	2018 \$'000	2017 \$'000
Between 3 – 6 months	36,000	6,000
Between 6 – 12 months	839	16,323
<b>Total</b>	<b>36,839</b>	<b>22,323</b>

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(c) Reconciliation of the net result to net cash flows from operating activities</b>				
Net result	72,545	2,839	72,583	2,875
<b>Adjustments for revenue and expenses recognised in equity</b>				
Defined benefit plan re-measurements	38	36	–	–
Bad and doubtful debt expense	6	–	6	–
Depreciation, amortisation and make good	9,235	8,102	9,235	8,102
Capital sponsorship	–	(87)	–	(87)
Net (profit) / loss on derecognition of assets/liabilities	159	607	159	607
Increase / (decrease) in payables	(19,609)	2,173	(19,609)	2,173
Increase / (decrease) in personnel services and employee-related provisions	15,103	(2,652)	15,103	(2,652)
(Increase) / decrease in receivables	7,547	808	7,547	808
Decrease in inventories	7	16	7	16
<b>Net cash flow from operating activities</b>	<b>85,031</b>	<b>11,842</b>	<b>85,031</b>	<b>11,842</b>

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

## 5. Trade and Other Receivables and Prepayments

### (a) Recognition and measurement

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

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(b) Trade and Other Receivables</b>				
Trade receivables	1,960	2,172	1,960	2,172
Allowance for impairment of receivables	–	(1)	–	(1)
Accrued income	3,244	3,117	3,244	3,117
GST receivable	628	1,253	628	1,450
Other receivables	609	1,139	609	1,139
<b>Total</b>	<b>6,441</b>	<b>7,680</b>	<b>6,441</b>	<b>7,877</b>

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

### (c) Prepayments

Prepaid superannuation – defined benefit schemes	488	981	–	–
Prepaid expenses	1,876	1,437	1,876	1,437
<b>Total</b>	<b>2,364</b>	<b>2,418</b>	<b>1,876</b>	<b>1,437</b>

### (d) Prepaid superannuation

The funding position at 30 June 2018 of the three defined benefit schemes related to personnel services received has been advised by Pillar Administration. These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Defined benefit asset</b>						
SSS	49,467	50,953	(48,986)	(49,983)	482	970
SANCS	775	973	(769)	(961)	6	11
	<b>50,242</b>	<b>51,926</b>	<b>(49,755)</b>	<b>(50,944)</b>	<b>488</b>	<b>981</b>
<b>Defined benefit liability</b>						
SASS	5,445	5,848	(5,569)	(6,301)	(125)	(453)
	<b>5,445</b>	<b>5,848</b>	<b>(5,569)</b>	<b>(6,301)</b>	<b>(125)</b>	<b>(453)</b>
<b>Total</b>	<b>55,687</b>	<b>57,774</b>	<b>(55,324)</b>	<b>(57,246)</b>	<b>363</b>	<b>528</b>

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

## 6. Property, Plant and Equipment

### (a) Recognition and measurement

#### (i) Initial Recognition

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

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

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

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

#### (ii) Revaluation of property, plant and equipment

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

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

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

A summary of asset category revaluations is as follows:

Asset Category	Independent Valuer	Minimum Valuation Frequency	Last Valuation Date
Land	Cumberland Property Consulting Pty Ltd	3 years	31 March 2016
Building and building services	Rider Levett Bucknall	3 years	4 April 2017
Plant and equipment	RHAS (Rodney Hyman Asset Services) – an operating division of Aon Risk Services Australia Limited	5 years	31 March 2016
Art collection	Sue Hewitt	5 years	31 March 2015

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Management is of the opinion that the carrying values of land, building and building services, plant and equipment and the art collection do not differ significantly from their fair value at 30 June 2018.

The value of work in progress represents capital works not completed at 30 June 2018.

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

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

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

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

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

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

**(iii) Impairment of property, plant and equipment**

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

Building and building services are measured at fair value as at 30 June 2018. Management has assessed the building for impairment at balance date and determined that it is not impaired. However all buildings require a long-term maintenance plan.

**(iv) Depreciation and amortisation**

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

The implementation guidance for not-for-profit public sector entities that accompanies AASB 116 *Property, Plant and Equipment* states the nature of many heritage and cultural assets may not have limited useful lives and therefore may not be subject to depreciation. This is the case for the Opera House building and art collection. The decision not to recognise depreciation for these assets is reviewed annually. In 2017-18, management is of the opinion that depreciation should not be recognised on these assets.

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

Depreciation and amortisation rates on other assets are:

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

**(v) Maintenance**

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

**(b) Carrying amount of property, plant and equipment**

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Land</b>				
At fair value	140,000	140,000	140,000	140,000
<b>Building and building services</b>				
Gross carrying amount	2,293,090	2,247,200	2,293,090	2,247,200
<b>Land and buildings – at fair value</b>	<b>2,433,090</b>	<b>2,387,200</b>	<b>2,433,090</b>	<b>2,387,200</b>
<b>Plant and equipment</b>				
Gross carrying amount	281,800	249,828	281,800	249,828
Less: accumulated depreciation and impairment	(130,749)	(122,472)	(130,749)	(122,472)
<b>Plant and equipment – at fair value</b>	<b>151,051</b>	<b>127,356</b>	<b>151,051</b>	<b>127,356</b>
Art collection – at fair value	6,989	6,989	6,989	6,989
Work in progress – at fair value	22,811	31,006	22,811	31,006
<b>Property, plant and equipment – at fair value</b>	<b>2,613,941</b>	<b>2,552,551</b>	<b>2,613,941</b>	<b>2,552,551</b>



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

Consolidated and Parent 2018	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Art collection \$'000	Total \$'000
Fair value at start of year	2,387,200	127,356	31,006	6,989	2,552,551
Additions	-	262	69,981	-	70,243
Disposals and write-offs	-	(165)	-	-	(165)
Reclassification	45,890	32,286	(78,176)	-	-
Revaluation	-	-	-	-	-
Lease make good expense	-	(30)	-	-	(30)
Depreciation and amortisation	-	(8,658)	-	-	(8,658)
<b>Fair value at end of year</b>	<b>2,433,090</b>	<b>151,051</b>	<b>22,811</b>	<b>6,989</b>	<b>2,613,941</b>

The comparative reconciliation for the year ended 30 June 2017 is set out below.

Consolidated and Parent 2017	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Art collection \$'000	Total \$'000
Fair value at start of year	2,241,493	120,816	19,642	6,989	2,388,940
Additions	238	91	27,088	-	27,417
Disposals and write-offs	-	(718)	-	-	(718)
Reclassification	-	14,830	(15,724)	-	(894)
Revaluation	145,469	-	-	-	145,469
Lease make good expense	-	(30)	-	-	(30)
Depreciation	-	(7,633)	-	-	(7,633)
<b>Fair value at end of year</b>	<b>2,387,200</b>	<b>127,356</b>	<b>31,006</b>	<b>6,989</b>	<b>2,552,551</b>

### (c) Fair value hierarchy

2018	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
<b>Property, plant and equipment, excluding WIP</b>				
Land	-	-	140,000	140,000
Buildings	-	-	2,293,090	2,293,090
Plant and equipment	-	-	114,467	114,467
Art collection	-	6,989	-	6,989
<b>Fair value at end of year</b>	<b>-</b>	<b>6,989</b>	<b>2,547,557</b>	<b>2,554,545</b>

There were no transfers between Level 1 and 2 during the year.

2017	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
<b>Property, plant and equipment, excluding WIP</b>				
Land	-	-	140,000	140,000
Buildings	-	-	2,247,200	2,247,200
Plant and equipment	-	-	120,862	120,862
Art collection	-	6,989	-	6,989
<b>Fair value at end of year</b>	<b>-</b>	<b>6,989</b>	<b>2,508,062</b>	<b>2,515,051</b>

**(d) Valuation techniques, inputs and processes**

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

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

**(e) Reconciliation of recurring level 3 fair value measurements**

	Buildings \$'000	Land \$'000	Plant and equipment \$'000
<b>2018</b>			
Fair value as at 1 July 2017	2,247,200	140,000	120,863
Additions / reclassifications	45,890	-	-
Revaluation increments / (decrements) recognised in other comprehensive income	-	-	-
Disposals	-	-	(348)
Depreciation and amortisation	-	-	(6,048)
<b>Fair value as at 30 June 2018</b>	<b>2,293,090</b>	<b>140,000</b>	<b>114,467</b>
<b>2017</b>			
Fair value as at 1 July 2016	2,101,493	140,000	113,259
Additions / reclassifications	238	-	14,243
Revaluation increments / (decrements) recognised in other comprehensive income	145,469	-	-
Disposals	-	-	(693)
Depreciation and amortisation	-	-	(5,947)
<b>Fair value as at 30 June 2017</b>	<b>2,247,200</b>	<b>140,000</b>	<b>120,863</b>

## 7. Intangible Assets

### (a) Intangible assets

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

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

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

All intangible assets were assessed for impairment as at 30 June 2018.

No intangible assets were found to be impaired.

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(b) Carrying amount of intangible assets</b>				
<b>Software</b>				
At cost	4,737	4,616	4,737	4,616
Less: accumulated amortisation and impairment	(3,589)	(3,042)	(3,589)	(3,042)
<b>Net carrying amount</b>	<b>1,148</b>	<b>1,574</b>	<b>1,148</b>	<b>1,574</b>

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

Intangibles – fair value at start of year	1,574	1,118	1,574	1,118
Additions	121	–	121	–
Reclassification	–	894	–	894
Disposals and write-offs	–	–	–	–
Amortisation	(547)	(438)	(547)	(438)
<b>Intangibles – fair value at end of year</b>	<b>1,148</b>	<b>1,574</b>	<b>1,148</b>	<b>1,574</b>

## 8. Trade and Other Payables

### (a) Recognition and measurement

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

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>(b) Trade and Other Payables</b>				
Trade creditors	2,332	2,262	2,332	2,262
Accrued expenses	9,216	13,212	8,682	12,823
Advance external ticket sales	9,024	4,151	9,024	4,151
Other payables	1,813	1,372	1,377	479
Defined benefit liability	124	453	–	–
<b>Total</b>	<b>22,509</b>	<b>21,450</b>	<b>21,415</b>	<b>19,715</b>

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

### (c) Deferred Revenue

Advance ticket sales	4,202	3,388	4,202	3,388
Hirer deposits	1,809	1,353	1,890	1,353
Income in advance	824	1,858	824	1,858
<b>Total</b>	<b>6,835</b>	<b>6,599</b>	<b>6,835</b>	<b>6,599</b>

### (d) Personnel Services Payable

Current				
Personnel services payable	–	–	13,018	12,901
<b>Total current</b>	<b>–</b>	<b>–</b>	<b>13,018</b>	<b>12,901</b>

#### Non-Current

Personnel services payable	–	–	1,863	1,648
<b>Total non-current</b>	<b>–</b>	<b>–</b>	<b>1,863</b>	<b>1,648</b>
<b>Total personnel services payable</b>	<b>–</b>	<b>–</b>	<b>14,881</b>	<b>14,549</b>

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

## 9. Provisions

### (a) Employee benefits

#### (i) Recognition and measurement

Employee benefits are recognised in accordance with AASB 119 *Employee Benefits*, NSW TC 17-07 *Accounting for Superannuation* and NSW TC 15-09 *Accounting for Long Service Leave and Annual Leave*.

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

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

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

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

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

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

#### (iii) Long service leave

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

The bond rate used at the reporting date was a 10-year government bond rate of 2.50% (2017 2.60%).

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

#### (iv) Defined contribution superannuation plans

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

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

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

#### (v) Termination benefits

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

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

#### (b) Other provisions

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

## 10. Employee Defined Benefits

### (c) Current and non-current provisions

	Consolidated		Parent	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Current</b>				
Lease make good provision	99	99	99	99
Employee benefits	12,089	11,597	–	–
Fringe benefits	323	354	–	–
<b>Total current provisions</b>	<b>12,511</b>	<b>12,050</b>	<b>99</b>	<b>99</b>
<b>Non-current</b>				
Lease make good provision	198	198	198	198
Employee benefits	1,863	1,648	–	–
<b>Total non-current provisions</b>	<b>2,061</b>	<b>1,846</b>	<b>198</b>	<b>198</b>
<b>Total provisions</b>	<b>14,572</b>	<b>13,896</b>	<b>297</b>	<b>297</b>

The current employee benefits provision includes annual recreation leave, of which \$3,146k is expected to be taken within the next 12 months, with the remaining \$1,323k after 12 months.

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

Carrying amount at the start of the year	297	522	297	522
Additional provision	–	–	–	–
Provision released	–	(225)	–	(225)
<b>Carrying amount at the end of the year</b>	<b>297</b>	<b>297</b>	<b>297</b>	<b>297</b>

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

### (a) Defined benefit superannuation plans

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

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

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

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

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

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

### (b) Nature of the benefits provided by the Fund

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

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

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

All the schemes are closed to new members.

**(c) Description of the regulatory framework**

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

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

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

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

An actuarial investigation of the Fund is performed every three years. The last actuarial investigation was performed as at 30 June 2015. The next actuarial investigation will be performed as at 30 June 2018. Once completed, the report will be available on the Fund's website.

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

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

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

**(e) Description of risks**

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

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

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

**(f) Description of significant events**

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

<b>(g) Reconciliation of the net defined benefit liability / (asset)</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
<b>Net defined benefit liability / (asset) at start of year</b>	<b>452</b>	<b>(11)</b>	<b>(968)</b>	<b>(527)</b>
Current service cost	141	33	42	216
Net interest on the net defined benefit liability / (asset)	12	–	(26)	(14)
Actual return on fund assets less interest income	(321)	(62)	(3,955)	(4,338)
Actuarial (gains) / losses arising from changes in demographic assumptions	(35)	(11)	160	114
Actuarial (gains) / losses arising from changes in financial assumptions	3	1	(160)	(156)
Actuarial (gains) / losses arising from liability experience	(128)	(23)	(384)	(535)
Adjustment for effect of asset ceiling	–	67	4,810	4,877
Employer contributions	–	–	–	–
<b>Net defined benefit liability / (asset) at end of year</b>	<b>124</b>	<b>(6)</b>	<b>(481)</b>	<b>(363)</b>

**(h) Reconciliation of the fair value of Fund assets**

<b>Fair value of the Fund assets at beginning of the year</b>	<b>5,848</b>	<b>1,166</b>	<b>67,468</b>	<b>74,482</b>
Interest income	142	28	1,736	1,906
Actual return on fund assets less interest income	321	62	3,955	4,338
Employer contributions	–	–	–	–
Contributions by participants	72	–	50	122
Benefits paid	(940)	(217)	(2,274)	(3,431)
Taxes, premiums and expenses paid	2	1	291	294
<b>Fair value of the Fund assets at end of the year</b>	<b>5,445</b>	<b>1,040</b>	<b>71,226</b>	<b>77,711</b>

<b>(i) Reconciliation of the defined benefit obligation</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
<b>Present value of defined benefit obligations at beginning of the year</b>	<b>6,300</b>	<b>962</b>	<b>49,983</b>	<b>57,245</b>
Current service cost	141	33	42	216
Interest cost	154	23	1,278	1,455
Contributions by participants	72	–	50	122
Actuarial (gains) / losses arising from changes in demographic assumptions	(35)	(11)	160	114
Actuarial (gains) / losses arising from changes in financial assumptions	3	1	(160)	(156)
Actuarial (gains) / losses arising from liability experience	(128)	(23)	(384)	(535)
Benefits paid	(940)	(217)	(2,274)	(3,431)
Taxes, premiums and expenses paid	2	1	291	294
<b>Present value of defined benefit obligations at end of the year</b>	<b>5,569</b>	<b>769</b>	<b>48,986</b>	<b>55,324</b>

**(j) Reconciliation of the effect of the asset ceiling**

<b>Adjustment for effect of asset ceiling at beginning of the year</b>	<b>–</b>	<b>193</b>	<b>16,515</b>	<b>16,708</b>
Interest on the effect of asset ceiling	–	5	433	438
Change in the effect of asset ceiling	–	67	4,810	4,877
<b>Adjustment for effect of asset ceiling at end of the year</b>	<b>–</b>	<b>265</b>	<b>21,758</b>	<b>22,023</b>

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

**(k) Fair value of the Fund assets**

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

As such, the disclosures below relate to total assets of the Fund.

<b>As at 30 June 2018</b>	<b>Total \$'000</b>	<b>Level 1 \$'000</b>	<b>Level 2 \$'000</b>	<b>Level 3 \$'000</b>
<b>Asset Category</b>				
Short term securities	4,401,164	2,185,469	2,215,695	–
Australian fixed interest	2,234,921	41,854	2,193,068	–
International fixed interest	1,396,107	8,116	1,387,991	–
Australian equities	9,271,405	8,719,442	548,908	3,055
International equities	10,891,350	8,499,476	2,391,501	373
Property	3,711,287	788,018	608,934	2,314,335
Alternatives	9,894,829	420,897	5,332,818	4,141,113
<b>Total</b>	<b>41,801,063</b>	<b>20,663,272</b>	<b>14,678,915</b>	<b>6,458,876</b>

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

Short-term securities	10.50%
Australian fixed interest	5.30%
International fixed interest	3.30%
Australian equities	22.20%
International equities	26.10%
Property	8.90%
Alternatives	23.70%
<b>Total</b>	<b>100.00%</b>

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

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

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

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

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

The disclosures below relate to total assets of the Fund.

The fair value of the Fund assets as at 30 June 2018 include \$97.7 million in NSW Government bonds.

Of the direct properties owned by the Fund:

- SAS Trustee Corporation occupies part of a property 100% owned by the Fund with a fair value of \$280 million (30 June 2017: \$250 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$287 million (30 June 2017: \$261 million).

**(m) Significant actuarial assumptions at 30 June 2018**

Assumption	
Discount rate	2.65%
Salary increase rate (excluding promotional increases)	2.70% 2018-19 and 3.20% pa thereafter.
Rate of CPI increase	2.25% 2018-19 and 2019-20; 2.50% pa thereafter.
Pensioner mortality	The pensioner mortality assumptions are those to be used for the 2018 actuarial investigation of the Pooled Fund. These assumptions will be disclosed in the actuarial investigation report which will be available on the Trustee's website when the investigation is complete. The report will show the pension mortality rates for each age. Alternatively, the assumptions are available on request from the Trustee.

**(n) Sensitivity analysis**

The entity's total defined benefit obligation as at 30 June 2018 under several scenarios is presented below. The total defined benefit obligation disclosed is inclusive of the contribution tax provision that is calculated based on the asset level at 30 June 2018.

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

	Base case	Scenario A -1.0% discount rate	Scenario B +1.0% discount rate
Discount rate	as above	as above -1.0% pa	as above +1.0% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,324	61,917	49,853

	Base case	Scenario C +0.5% rate of CPI increase	Scenario D -0.5% rate of CPI increase
Discount rate	as above	as above	as above
Rate of CPI increase	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,324	58,388	52,510

	Base case	Scenario E +0.5% salary increase rate	Scenario F -0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	55,324	55,444	55,212

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	55,324	55,918	54,823

\* Assumes the short-term pensioner mortality improvement factors for years 2018-2023 also apply for years after 2023  
 \*\* Assumes the long-term pensioner mortality improvement factors for years post 2023 also apply for years 2018 to 2023

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



**(o) Asset-liability matching strategies**

The Trustee monitors its asset-liability risk continuously in setting its investment strategy. It also monitors cash flows to manage liquidity requirements.

No explicit asset-liability matching strategy is used by the Trustee.

**(p) Funding arrangements**

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

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

**(q) Surplus / deficit**

The following is a summary of the 30 June 2018 financial position of the Fund calculated in accordance with AASB 1056 *Superannuation Entities*:

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,972	690	29,465	35,126
Net market value of Fund assets	(5,446)	(1,040)	(71,226)	(77,711)
<b>Net (surplus) / deficit</b>	<b>(474)</b>	<b>(350)</b>	<b>(41,761)</b>	<b>(42,585)</b>

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

**(r) Contribution recommendations**

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

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

**(s) Economic assumptions**

The economic assumptions adopted for the 30 June 2018 Standard AASB 1056 *Superannuation Entities* are:

Weighted average assumptions	
Expected rate of return on Fund assets backing current pension liabilities	7.4% pa
Expected rate of return on Fund assets backing other liabilities	6.4% pa
Expected salary increase rate (excluding promotional salary increases)	2.7% pa to 30 June 2019 then 3.2% pa thereafter
Expected rate of CPI increase	2.2% pa

<b>(t) Expected contributions for 2019</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Expected employer contributions	–	–	–	–

**(u) Maturity profile of defined benefit obligation**

The weighted average duration of the defined benefit obligation is 12 years.

## 11. Financial Instruments

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
<b>(v) Profit and loss impact</b>				
Current service cost	141	33	42	216
Net interest	12	–	(26)	(14)
<b>Defined benefit cost</b>	<b>153</b>	<b>33</b>	<b>16</b>	<b>202</b>

### (w) Other comprehensive income

Actuarial (gains) / losses on liabilities	(162)	(32)	(384)	(578)
Actual return on Fund assets less interest income	(321)	(62)	(3,955)	(4,338)
Change in the effect of asset ceiling	–	67	4,811	4,878
<b>Total re-measurement in other comprehensive income</b>	<b>(483)</b>	<b>(27)</b>	<b>472</b>	<b>(38)</b>

### (a) Recognition and measurement

#### (i) Investments

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

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

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

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

#### (ii) Impairment of financial assets

All financial assets, except those measured at fair value through profit or loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Consolidated 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 net result for the year.

Any reversals of impairment losses are reversed through the net result for the year, where there is objective evidence. 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.

**(iii) Derecognition of financial assets and financial liabilities**

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

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

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

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

**(iv) Derivative financial instruments**

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

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

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

**(b) Derivatives used for hedging**

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

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

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

	Asset		Liability		Net Position	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Foreign currency forward contracts</b>						
EURO	921	1,226	(961)	(1,309)	(39)	(83)
GBP	175	167	(175)	(189)	–	(22)
USD	56	472	(52)	(487)	3	(15)
<b>Total</b>	<b>1,152</b>	<b>1,865</b>	<b>(1,188)</b>	<b>(1,985)</b>	<b>(36)</b>	<b>(120)</b>

Refer note 11(d) for details regarding exposure to currency and liquidity risk to derivative financial instruments.

The Consolidated Entity entered into contracts for the purchase of various currencies that expire within 12 months after reporting date. The Consolidated Entity enters into forward foreign exchange contracts to cover foreign currency payments due on future contracts.

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange contracts relating to anticipated future transactions is 36k (2017: 120k). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

Reconciliation of unrealised (loss) / gains on forward exchange contracts for the Parent and the Consolidated Entity is as follows:

	2018 \$'000	2017 \$'000
Carrying amount at the start of the year	(120)	(430)
Unrealised (loss) / gain on forward exchange contracts	84	310
<b>Total unrealised (loss) / gain on forward exchange contracts</b>	<b>(36)</b>	<b>(120)</b>

**(c) Financial instrument categories**

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

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

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

	NOTE	Measurement basis	Carrying amount	
			2018 \$'000	2017 \$'000
<b>Financial assets</b>				
Cash and cash equivalents	4	N/A	57,417	42,745
Trade and other receivables*	5(b)	Loans and receivables (at amortised cost)	5,813	6,427
Derivative financial instruments	11(b)	Designated and effective hedging instrument	1,152	1,865
<b>Financial liabilities</b>				
Trade and other payables**	8(b)	Financial liabilities (at amortised cost)	22,509	21,449
Derivative financial instruments	11(b)	Designated and effective hedging instrument	1,188	1,985

\* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

\*\* Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

**(d) Financial risk management**

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

- credit risk
- liquidity risk
- market risk

The Consolidated Entity's principal financial instruments are outlined above. These financial instruments arise directly from the Consolidated Entity's operations or are required to finance the Consolidated Entity's operations. The Consolidated Entity does not enter into or trade financial instruments, including derivative financial instruments, for speculative purposes.

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

The Opera House has established an Audit and Risk Committee, which has overall responsibility for overseeing and monitoring risk management, and reviews and agrees policies for managing these risks. Risk management policies are established to identify and analyse the risks faced by the Consolidated Entity, to set risk limits and controls, and to monitor risks. Compliance with policies is reviewed by management and reported to the Audit and Risk Committee on a continuous basis.

**(i) Credit risk**

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

**Exposure to credit risk**

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

	NOTE	2018 \$'000	2017 \$'000
Cash and cash equivalents	4	57,417	42,745
Trade and other receivables*	5(b)	5,813	6,427
		<b>63,230</b>	<b>49,172</b>

\*Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

**Cash and cash equivalents**

Cash comprises cash on hand and bank balances with Westpac, ANZ and Commonwealth Bank (CBA). 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 1.50% for Westpac operating accounts (2017: 1.50%) and 1.41% for the ANZ operating account (2017: 1.50%).

At period end, the Consolidated Entity had placed all its funds on deposit with T-Corp. The deposits at balance date were earning an average interest rate of 1.95% (2017: 2.66%), while over the year the average interest rate was 1.97% (2017: 2.61%).

**Trade receivables**

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

	Carrying amount	
	2018 \$'000	2017 \$'000
Sponsorship	544	596
Tours	481	544
Venue hire and related services	618	308
Precinct businesses	53	582
Sydney Opera House performances	18	54
Other	246	88
	<b>1,960</b>	<b>2,172</b>

**Impairment losses**

The ageing of the Parent and the Consolidated Entity's trade receivables at reporting date was:

	Total \$'000	Not impaired \$'000	Considered impaired \$'000
<b>2018</b>			
Not past due	1,381	1,381	-
< 3 months past due	579	579	-
3-6 months past due	-	-	-
> 6 months past due	-	-	-
	<b>1,960</b>	<b>1,960</b>	<b>-</b>

<b>2017</b>			
Not past due	511	511	-
< 3 months past due	1,284	1,284	-
3-6 months past due	359	359	-
> 6 months past due	18	17	1
	<b>2,172</b>	<b>2,171</b>	<b>1</b>

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

	2018 \$'000	2017 \$'000
Opening balance	(1)	(1)
Less: bad debts written off	1	-
Less: provision release	-	-
Add: additional provision	-	-
<b>Balance at end of year</b>	<b>-</b>	<b>(1)</b>

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

All trade debtors are recognised as amounts receivable at balance date. Collectability 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 that are known to be uncollectible are written off. The Consolidated Entity has raised an allowance for impairment that represents their estimate of incurred losses in respect of trade receivables, based on objective evidence that all amounts due will not be able to be collected. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings. No interest is earned on trade debtors. Sales are made on 30-day or alternative agreed-upon terms. The entity is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors.

#### Other financial assets

Credit risk associated with the Consolidated Entity's financial assets, other than receivables, is managed through setting investment limits and limiting investments to counterparties that have investment grade credit ratings from major credit rating agencies. The Consolidated Entity has also placed funds on deposit with major banks, having regard to the rating provided by Standard & Poor's, Fitch or Moody's. Bank deposits are for fixed terms, and the interest rate payable is negotiated and is fixed for the term of the deposit. The interest rate payable on at-call deposits varies. The term deposits have varying maturity dates. None of these assets is past due or impaired.

#### (ii) Liquidity risk

Liquidity risk is the risk that the Consolidated Entity will be unable to meet its payment obligations when they fall due. The Consolidated Entity continuously manages risk through monitoring future cash flows and maturities planning to ensure adequate holding of high quality liquid assets. The objective is to maintain a balance between continuity of funding and flexibility, with cash advances held as short-term investments or at call.

The Consolidated Entity has exposure to debt in the form of corporate credit cards, but has otherwise not incurred any bank overdrafts within both the current and prior period. On 16 July 2015, the Consolidated Entity established a global borrowing limit of \$44 million through NSW Treasury Corporation (TCorp). As at 30 June 2018, the loan facility has not been utilised.

During the current and prior year, there were no defaults of loans payable. No assets have been pledged as collateral. The Consolidated Entity's exposure to liquidity risk is deemed insignificant based on prior periods' data and current assessment of risk.

The liabilities are recognised for amounts due to be paid in the future for goods or services received, whether or not invoiced. Amounts owing to suppliers (which are unsecured) are settled in accordance with the policy set out in NSW TC 11-12 *Payment of Accounts*. If trade terms are not specified, payment is made no later than 30 days from receipt of a correctly rendered invoice. NSW TC 11-12 *Payment of Accounts* allows the Minister to award interest for late payment.

The following are contractual maturities of financial liabilities for the Parent and the Consolidated Entity:

	Total Amount \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 and 2 years \$'000
<b>2018</b>				
<b>Non-derivative financial liabilities</b>				
Trade and other payables	(22,509)	(22,509)	–	–
<b>Derivative financial liabilities</b>				
Forward exchange contracts used for hedging:				
Outflow	(1,188)	(1,130)	(34)	(24)
Inflow	1,152	1,095	33	24
	<b>(22,545)</b>	<b>(22,544)</b>	<b>(1)</b>	<b>–</b>
<b>2017</b>				
<b>Non-derivative financial liabilities</b>				
Trade and other payables	(21,450)	(21,450)	–	–
<b>Derivative financial liabilities</b>				
Forward exchange contracts used for hedging:				
Outflow	(1,985)	(1,405)	(580)	–
Inflow	1,865	1,321	544	–
	<b>(21,570)</b>	<b>(21,534)</b>	<b>(36)</b>	<b>–</b>

The following table indicates the years in which the cash flows associated with derivatives that are cash-flow hedges are expected to occur, and the effect on profit or loss for the Parent and the Consolidated Entity:

	Total Amount \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 and 2 years \$'000
<b>2018</b>				
<b>Foreign exchange contracts</b>				
Assets	1,152	1,095	33	24
Liabilities	(1,188)	(1,130)	(34)	(24)
	<b>(36)</b>	<b>(35)</b>	<b>(1)</b>	<b>-</b>
<b>2017</b>				
<b>Foreign exchange contracts</b>				
Assets	1,865	1,321	544	-
Liabilities	(1,985)	(1,405)	(580)	-
	<b>(120)</b>	<b>(84)</b>	<b>(36)</b>	<b>-</b>

### (iii) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices, such as foreign exchange rates, interest rates and equity prices. The objective of market risk management is to manage and control market risk exposures within acceptable parameters, while optimising the returns. The Consolidated Entity's exposure to market risk is primarily through currency risk on purchases that are denominated in a currency other than Australian dollars. The interest rate risk is not expected to significantly affect the operating results and financial position. The Consolidated Entity does not enter into commodity contracts.

The Parent and the Consolidated Entity's exposure to interest rate risk (other than that affecting the TCorp Hour-Glass cash facility price as set out below) is limited to cash at bank. The impact to the Parent and the Consolidated Entity of a 0.25% change in interest rate for cash at bank is set out below:

	Change in interest rate	Impact on profit/loss	
		2018 \$'000	2017 \$'000
Cash at Bank	+/- 0.25%	51	51

### (iv) Currency risk

The Consolidated Entity is exposed to currency risk on purchases made in currencies other than Australian dollars. The currencies in which these transactions are primarily denominated are EURO, GBP and USD. The Consolidated Entity's policy is to fully hedge any substantial future foreign currency purchases when contracted. The Consolidated Entity uses forward exchange contracts to hedge its currency risk, with maturity dates aligned to the contracted payment dates.

#### Exposure to currency risk

The Parent and the Consolidated Entity's exposure to foreign currency risk at reporting date was as follows, based on notional amounts:

	EURO \$'000	GBP \$'000	USD \$'000
<b>2018</b>			
Forward exchange contracts*	961	175	52
<b>Net exposure</b>	<b>961</b>	<b>175</b>	<b>52</b>
<b>2017</b>			
Forward exchange contracts*	1,309	189	487
<b>Net exposure</b>	<b>1,309</b>	<b>189</b>	<b>487</b>

\* The forward exchange contracts relate to future forecast payments.

#### Sensitivity analysis

A 2.5% strengthening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss of the Parent and the Consolidated Entity by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2017.

	2018		2017	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	24	-	32	-
GBP	4	-	5	-
USD	1	-	12	-
	<b>29</b>	<b>-</b>	<b>49</b>	<b>-</b>

A 2.5% weakening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2017.

	2018		2017	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	(25)	–	(34)	–
GBP	(4)	–	(5)	–
USD	(1)	–	(12)	–
	(30)	–	(51)	–

**(v) Other price risk**

The Consolidated Entity was previously exposed to “other price risk” primarily through investment in TCorp Hour-Glass investment facilities, held for strategic rather than trading purposes. The Consolidated Entity divested its TCorp Hour-Glass facilities in October 2015. The Consolidated Entity has no direct equity investments.

**(e) Fair value**

**(i) Fair value versus carrying amount**

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

	2018		2017	
	Carrying amount \$'000	Fair value \$'000	Carrying amount \$'000	Fair value \$'000
Trade and other receivables*	5,813	5,813	6,427	6,427
Cash and cash equivalents	57,417	57,417	42,745	42,745
Forward exchange contracts used for hedging;				
– Hedge Assets	1,152	1,152	1,865	1,865
– Hedge Liabilities	(1,188)	(1,188)	(1,985)	(1,985)
Trade and other payables**	(22,509)	(22,509)	(21,450)	(21,450)
	<b>40,685</b>	<b>40,685</b>	<b>27,602</b>	<b>27,602</b>

\* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

\*\* Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).



*(ii) Fair value recognised in the statement of financial position*

2018	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total \$'000
<b>Financial assets at fair value</b>				
– Derivatives receivable	1,152	–	–	1,152
<b>Financial liabilities at fair value</b>				
– Derivatives payable	(1,188)	–	–	(1,188)
	<b>(36)</b>	<b>–</b>	<b>–</b>	<b>(36)</b>

There were no transfers between Level 1 and 2 during the year ended 30 June 2018.

2017	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total \$'000
<b>Financial assets at fair value</b>				
– Derivatives receivable	1,865	–	–	1,865
<b>Financial liabilities at fair value</b>				
– Derivatives payable	(1,985)	–	–	(1,985)
	<b>(120)</b>	<b>–</b>	<b>–</b>	<b>(120)</b>

There were no transfers between Level 1 and 2 during the year ended 30 June 2017.

**12. Fundraising and Bequests****(a) Fundraising**

The Opera House launched its Annual Giving Fund in March 2007, which is a perpetual fund.

The Sydney Opera House Annual Giving Program has been established to raise funds for the following activities (general purpose donations):

- Create, present and produce world-class work across all art forms;
- Develop our education and community programs;
- Offer free public programs and activities;
- Extend our First Nations programming and initiatives; and
- Support the Renewal of the Sydney Opera House.

Special purpose donations are accepted outside these activities in certain circumstances, generally when the donation is substantial and is given to fund a new initiative. These funds are restricted to specific objectives.

	2018 \$'000	2017 \$'000
<b>Balance 1 July</b>	<b>552</b>	<b>1,431</b>
Gross proceeds from fundraising appeals	1,538	1,715
Interest received on proceeds	15	24
Costs of fundraising	(373)	(414)
<b>Net surplus from fundraising</b>	<b>1,180</b>	<b>1,325</b>
Application of funds to activities	(804)	(2,204)
<b>Balance to accumulated funds</b>	<b>376</b>	<b>(879)</b>
<b>Balance end of year</b>	<b>928</b>	<b>552</b>

The net surplus from general purpose fundraising in 2018 of \$217k (2017: \$422k) was assigned to operating expenses in line with the Annual Giving Program objectives. Special purpose net surplus remained in the special purpose fundraising account.

**(b) Foster Bequest**

The Trust Deed relating to the bequest of the late Colin Foster (Foster Bequest) provides that income derived from investment of the funds may be applied to an award for study in fields relating to the training for, and performance of, the art of opera.

The transactions relating to the Foster Bequest included within the Consolidated Entity's financial statement were:

	2018 \$'000	2017 \$'000
<b>Balance 1 July</b>	<b>118</b>	<b>115</b>
Interest income	3	3
Distribution	(2)	–
<b>Surplus</b>	<b>1</b>	<b>3</b>
<b>Balance end of year</b>	<b>119</b>	<b>118</b>

**(c) Lindsay Bequest**

The bequest of the late Joy Lindsay (Lindsay Bequest) provides that income derived from investment of the funds may be awarded annually to one or more financially deserving students of opera, the determination to be left to the discretion of the Opera House.

The transactions relating to the Lindsay Bequest included within the Consolidated Entity's financial statement were:

	2018 \$'000	2017 \$'000
<b>Balance 1 July</b>	<b>715</b>	<b>695</b>
Funds received	–	–
Interest income	18	20
Distribution	(13)	–
<b>Surplus</b>	<b>5</b>	<b>20</b>
<b>Balance end of year</b>	<b>720</b>	<b>715</b>

The accumulated funds at the end of 2018:

- Annual Giving Program (refer note 12(a)) was \$928k (2017: \$552k) of which \$928k (2017: \$552k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$119k (2017: \$118k);
- Lindsay Bequest (refer note 12(c)) was \$720k (2017: \$715k)

**13. Commitments****(a) Capital commitments**

Capital expenditures of the Parent and the Consolidated Entity contracted for at the reporting date but not recognised as liabilities are as follows:

Payable	2018 \$'000	2017 \$'000
Not later than one year	35,338	56,468
Later than one year and not later than five years	0	217
<b>Total (including GST)</b>	<b>35,338</b>	<b>56,685</b>

Capital commitments contracted for at year-end relate to building development projects. The commitments include GST input tax credits of \$3,212k recoverable from the Australian Taxation Office (2017: \$5,082k).

**(b) Operating lease commitments**

A distinction is made between finance leases that 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 Consolidated Entity has no finance leases.

Operating lease payments are recognised as expenses on a straight-line basis over the lease term.

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 depreciated where the Consolidated Entity is contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the Consolidated Entity's best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made based on market value on commercially leased property. The unexpired terms of the premises lease range from 2 to 5 years.

Leases of the Parent and the Consolidated Entity contracted as at the reporting date but not recognised as liabilities or assets are as follows:

	2018 \$'000	2017 \$'000
<b>Payable</b>		
Not later than one year	1,049	1,004
Later than one year and not later than five years	872	1,878
Later than five years	6	7
<b>Total (including GST)</b>	<b>1,927</b>	<b>2,889</b>

Operating lease commitments payable comprise leases for office and storage premises. The commitments include GST input tax credits of \$175k recoverable from the Australian Taxation Office (\$2017: \$263k).

	2018 \$'000	2017 \$'000
<b>Receivable</b>		
Not later than one year	1,832	1,784
Later than one year and not later than five years	5,476	5,414
Later than five years	921	2,816
<b>Total (including GST)</b>	<b>8,229</b>	<b>10,014</b>

Operating lease commitments receivable comprise lease arrangements with vendors for food and beverage and retail premises. The commitments include GST of \$748k payable to the Australian Taxation Office (2017: \$910k).

## 14. Contingent Liabilities and Assets

The Consolidated Entity deals with legal claims and litigation in the normal course of operations. The quantum of these claims cannot accurately be determined.

## 15. Related Party Disclosures

### (a) Key Management Personnel (KMP) of the Consolidated Entity

Based on Treasury Circular TC17-12 and AASB 124, the Consolidated Entity has determined its KMP to consist of: the Minister for the cluster, the Board of Trustees and the Executive Team. These individuals are considered to have the authority and responsibility to plan, direct and control the activities of the Consolidated Entity, either individually or collectively.

### (b) KMP Compensation

Key management personnel compensation of the Consolidated Entity is as follows:

	2018 \$'000	2017 \$'000
Short-term employee benefits	2,707	2,365
Long-term employee benefits	37	59
<b>Total remuneration</b>	<b>2,745</b>	<b>2,424</b>

No remuneration was paid to the Trustees during the year (2017: nil). The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustees' duties involve attending Sydney Opera House Trust events, therefore attendance is considered a requirement and not a benefit. The value of tickets provided to Trustees' guests is included in short-term employee benefits above.

In addition to the above, the Parent entity has outstanding payables in relation to the personnel services provided by the Agency (see Note 8(d)).

KMP donated a total of \$105k to the Sydney Opera House in 2017-18 (2017:\$289k).

**(c) Related party transactions**

The Consolidated Entity is controlled by the State of New South Wales, which is the ultimate parent. Therefore all NSW Government agencies are considered to be related parties. Over the ordinary course of business, the Consolidated Entity enters into transactions with the following NSW Government Entities:

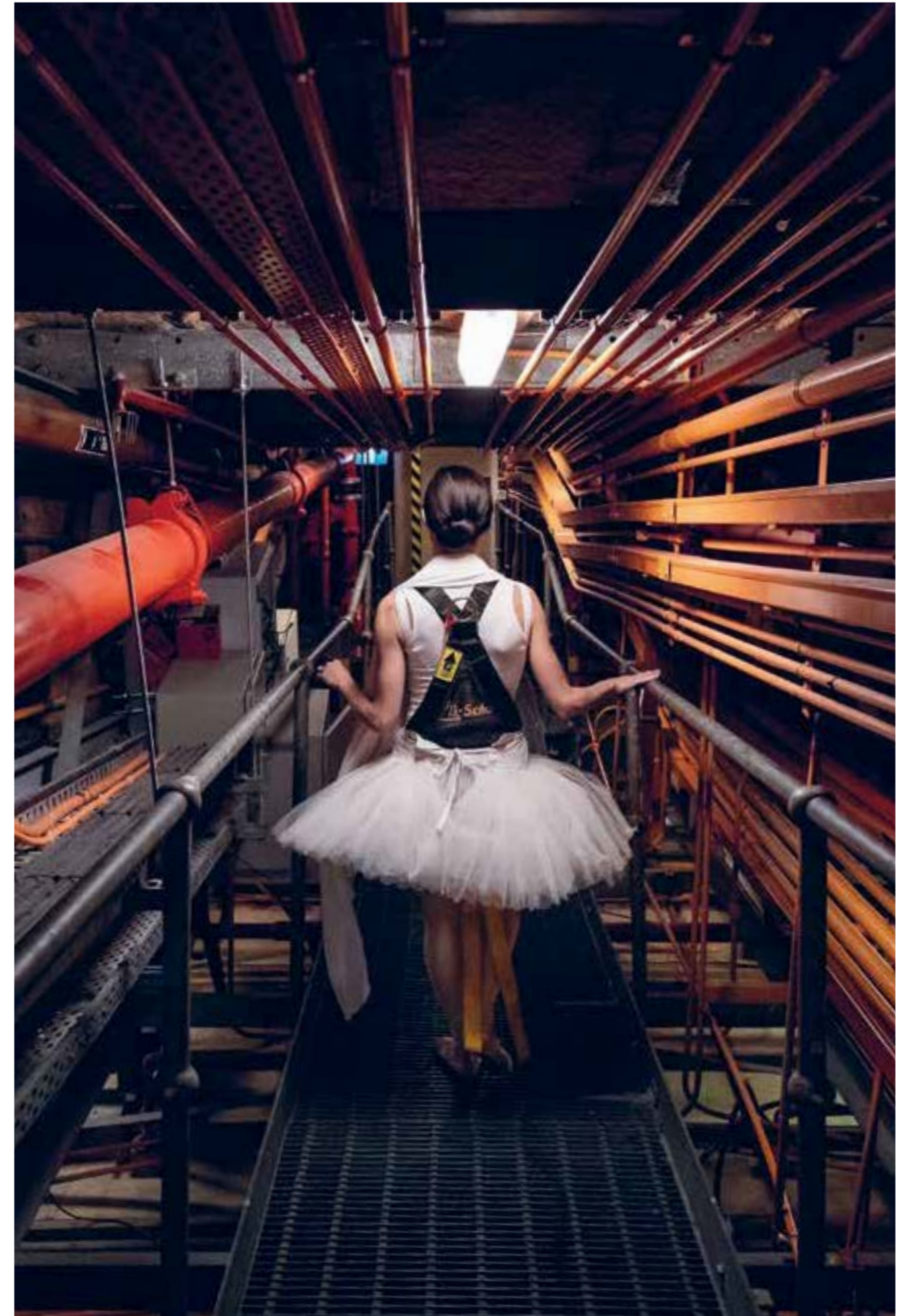
- **Crown Entity**  
Grants and contributions
- **Destination NSW**  
Grants and contributions
- **Department of Planning and Environment**  
Grants and contributions
- **Office of State Revenue**  
State taxes and duties
- **NSW Self Insurance Corporation**  
Insurance policies
- **Sydney Water**  
Water and sewerage services
- **Department of Education**
- **Department of Premier and Cabinet**

Over the financial year, the Consolidated Entity hosted 14 events for or on behalf of other NSW Government entities and schools. Combined revenue received from these events was \$1,213k. The largest event was the Festival of Choral Music 2017, presented by the Department of Education. The Opera House supported these events with a cumulative discount of approximately \$184k, as they generally delivered a public benefit. These events uphold the objects and functions under the Sydney Opera House Trust Act, which charge the Trust with the management and administration of the Opera House as a performing arts centre and “a meeting place for matters of international, national or local significance”.

**16. Events After Reporting Date**

There are no events after reporting date that need to be disclosed.

End of financial statements



Climbing the Sails – The Australian Ballet, Sydney Opera House. Photo by Daniel Boud

# Sydney Opera House Trust Staff Agency Financial Statements

For the year ended 30 June 2018

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## Statement in accordance with Section 41c of the *Public Finance and Audit Act, 1983*

### Sydney Opera House Trust Staff Agency

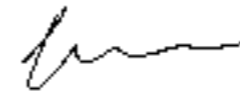
Pursuant to Section 41C of the *Public Finance and Audit Act, 1983*, and in accordance with a resolution of the Sydney Opera House Trust, we state that:

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust Staff Agency as at 30 June 2018, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act, 1983*, the *Public Finance and Audit (General) Regulation 2015* and the *Treasurer's Directions*.

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



**Louise Herron AM**  
Chief Executive Officer



**Jon Blackburn**  
Chief Financial Officer

20 September 2018



## Independent Auditor's Report

### Sydney Opera House Trust Staff Agency

To Members of the New South Wales Parliament

#### Opinion

I have audited the accompanying financial statements of the Sydney Opera House Trust Staff Agency (the Staff Agency), which comprise the Statement of Comprehensive Income and Statement of Other Comprehensive Income for the year ended 30 June 2018, the Statement of Financial Position as at 30 June 2018, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Summary of Significant Accounting Policies and other explanatory information.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Staff Agency as at 30 June 2018, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of the *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

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

#### Basis for Opinion

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

I am independent of the Staff Agency in accordance with the requirements of the:

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

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

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

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

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

#### Other Information

Other information comprises the information included in the annual report for the year ended 30 June 2018, other than the financial statements and my Independent Auditor's Report thereon. The Chief Executive of the Staff Agency is responsible for the other information. At the date of this Independent Auditor's Report, the other

information I have received comprise the Statement in Accordance with Section 41C of the *Public Finance and Audit Act 1983*.

My opinion on the financial statements does not cover the other information. Accordingly, I do not express any form of assurance conclusion on the other information.

In connection with my audit of the financial statements, my responsibility is to read the other information and, in doing so, consider whether the other information is materially inconsistent with the financial statements or my knowledge obtained in the audit, or otherwise appears to be materially misstated.

If, based on the work I have performed, I conclude there is a material misstatement of the other information, I must report that fact.

I have nothing to report in this regard.

#### The Chief Executive's Responsibilities for the Financial Statements

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

In preparing the financial statements, the Chief Executive is responsible for assessing the Staff Agency's ability to continue as a going concern, disclosing as applicable, matters related to going concern and using the going concern basis of accounting except where the Staff Agency will be dissolved by an Act of Parliament or otherwise cease operations.

#### Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

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

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: [www.auasb.gov.au/auditors\\_responsibilities/ar4.pdf](http://www.auasb.gov.au/auditors_responsibilities/ar4.pdf). The description forms part of my auditor's report.

My opinion does not provide assurance:

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

**Karen Taylor**  
Director, Financial Audit Services

Sydney, 21 September 2018

## Sydney Opera House Trust Staff Agency Statement of Comprehensive Income

for the year ended 30 June 2018

Beginning  
of financial  
statements

	NOTE	2018 \$'000	2017 \$'000
<b>Revenue</b>			
Personnel services revenue	2(b)	68,096	62,688
<b>Total revenue</b>		<b>68,096</b>	<b>62,688</b>
<b>Expenses</b>			
Employee-related expenses	3	(68,134)	(62,724)
<b>Total expenses</b>		<b>(68,134)</b>	<b>(62,724)</b>
<b>Net result</b>		<b>(38)</b>	<b>(36)</b>

The accompanying notes form part of these financial statements.

## Sydney Opera House Trust Staff Agency Statement of Other Comprehensive Income (cont.)

for the year ended 30 June 2018

	NOTE	2018 \$'000	2017 \$'000
<b>Net result</b>		<b>(38)</b>	<b>(36)</b>
<b>Other comprehensive income</b>			
<i>Items that will not be reclassified to net result</i>			
Defined benefit plan re-measurements	8(w)	38	36
<b>Other comprehensive income</b>		<b>38</b>	<b>36</b>
<b>Total comprehensive income</b>		<b>-</b>	<b>-</b>

The accompanying notes form part of these financial statements.

## Sydney Opera House Trust Staff Agency Statement of Financial Position

as at 30 June 2018

	NOTE	2018 \$'000	2017 \$'000
<b>Assets</b>			
<b>Current assets</b>			
Trade and other receivables	5(b)	14,882	14,549
Prepaid superannuation	5(c)	487	981
<b>Total current assets</b>		<b>15,369</b>	<b>15,530</b>
<b>Liabilities</b>			
<b>Current liabilities</b>			
Other payables	6(b)	1,093	1,931
Provisions	7(b)	12,412	11,951
<b>Total current liabilities</b>		<b>13,505</b>	<b>13,882</b>
<b>Non-current liabilities</b>			
Provisions	7(b)	1,864	1,648
<b>Total non-current liabilities</b>		<b>1,864</b>	<b>1,648</b>
<b>Total liabilities</b>		<b>15,369</b>	<b>15,530</b>
<b>Net assets</b>		<b>-</b>	<b>-</b>
<b>Equity</b>			
Accumulated funds		-	-
Reserves		-	-
<b>Total equity</b>		<b>-</b>	<b>-</b>

The accompanying notes form part of these financial statements.

## Sydney Opera House Trust Staff Agency Statement of Changes in Equity

for the year ended 30 June 2018

	NOTE	Accumulated Funds \$'000	Total Equity \$'000
<b>Balance at 1 July 2017</b>			
		-	-
<b>Net result for the period</b>		<b>(38)</b>	<b>(38)</b>
<b>Other comprehensive income</b>			
Defined benefit re-measurements	8(w)	38	38
<b>Total comprehensive income</b>		<b>38</b>	<b>38</b>
<b>Balance at 30 June 2018</b>		<b>-</b>	<b>-</b>
<b>Balance at 1 July 2016</b>			
		-	-
<b>Net result for the period</b>		<b>(36)</b>	<b>(36)</b>
<b>Other comprehensive income</b>			
Defined benefit re-measurements	8	36	36
<b>Total comprehensive income</b>		<b>36</b>	<b>36</b>
<b>Balance at 30 June 2017</b>		<b>-</b>	<b>-</b>

The accompanying notes form part of these financial statements.



# Sydney Opera House Trust Staff Agency Statement of Cash Flows

for the year ended 30 June 2018

Cash flows from operating activities	NOTE	2018 \$'000	2017 \$'000
<b>Receipts</b>			
Personnel services		-	-
<b>Total receipts</b>		-	-
<b>Payments</b>			
Employee-related		-	-
<b>Total payments</b>		-	-
<b>Net cash from operating activities</b>	4	-	-
<b>Net cash from investing activities</b>		-	-
<b>Net cash from financing activities</b>		-	-
<b>Net increase in cash</b>		-	-
Cash and cash equivalents at the beginning of the period		-	-
<b>Cash and cash equivalents at the end of the period</b>		-	-

The accompanying notes form part of these financial statements.

# Notes to and forming part of the Financial Statements

for the year ended 30 June 2018

## 1. Summary of significant accounting policies

### (a) Reporting entity

Sydney Opera House Trust Staff Agency (the Agency), is a NSW Public Service Executive Agency under Schedule 1, Part 2 of the *Government Sector Employment Act 2013* no. 40 (GSE Act) and the Administrative Arrangements Order 2014. The Agency is a not-for-profit entity (as profit is not its principal objective and it has no cash-generating units) domiciled in Australia. Its principal office is located at Bennelong Point, GPO Box 4274, Sydney, NSW, 2001.

The Agency is regarded as a special purpose entity, established specifically to provide personnel services to the Sydney Opera House Trust (the Parent) to enable it to exercise its functions. The Agency undertakes no other activities other than the provision of personnel services to the Parent.

The Agency is a reporting entity that is controlled by the Parent. Accordingly, these financial statements are consolidated into the financial statements of the Parent. The Consolidated Entity is referred to as "Sydney Opera House" or "the Opera House".

The Agency operates exclusively as one business segment in the provision of personnel services to the Parent. Its area of operations is wholly within the State of New South Wales.

### (b) Basis of preparation

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

- applicable Australian Accounting Standards (AASBs or AASs), which include Australian Accounting Interpretations;
- the requirements of the *Public Finance and Audit Act 1983* and *Public Finance and Audit Regulation 2015*; and
- the Financial Reporting Directions issued by the Treasurer.

The financial statements were authorised for issue by the Chief Executive Officer (CEO) of the Sydney Opera House on 20 September 2018.

### (c) Basis of measurement

The financial statements have been prepared on the historical cost basis, except for the following material items in the statement of financial position:

- Defined benefit superannuation liabilities, which are stated at the present value of the accrued defined benefit obligations less the fair value of fund assets; and
- Non-current, as well as long-term provisions expected to be settled later than 12 months from the reporting date, which are stated at the present value of the future estimated obligations for the relevant liabilities.

### (d) Statement of compliance

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

**(e) Insurance**

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

**(f) Functional and presentation currency**

All financial information is presented in Australian dollars, which is the Agency's functional currency.

All amounts have been rounded to the nearest thousand dollars unless otherwise stated.

**(g) Use of estimates and judgments**

The preparation of financial statements in conformity with Australian Accounting Standards requires management to make judgments, estimates and assumptions that affect the application of accounting policies, as well as the reported amounts of assets, liabilities, income and expenses. Actual results may differ from these estimates.

Estimates and underlying assumptions are reviewed on an ongoing basis. Revisions to accounting estimates are recognised in the period in which the estimates are revised and in any future periods affected.

Information about critical judgments in applying accounting policies that have the most significant effect on the amounts recognised in the financial statements are disclosed in the relevant notes to the financial statements.

Similarly, information about assumptions and estimation uncertainties that have a significant risk of resulting in a material adjustment within the next financial year are included in the notes to the financial statements.

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

**(h) Comparative information**

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

**(i) Goods and services tax (GST)**

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

- the amount of GST incurred by the Agency as a purchaser that is not recoverable from the Australian Taxation Office (ATO) is recognised 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 statement of cash flows on a gross basis. However, the GST components of cash flows arising from investing and financing activities which are recoverable from, or payable to, the ATO are classified as operating cash flows.

**(j) New or revised Australian Accounting Standards and Interpretations****(i) Effective for the first time in 2017-18**

The accounting policies applied in 2017-18 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2017-18.

- **AASB 2016-2 regarding Amendments to Australian Accounting Standards – Disclosure Initiative: Amendments to AASB 107 Statement of Cash Flows**  
AASB 2016-2 requires entities preparing financial statements in accordance with Tier 1 reporting requirements to provide disclosures that enable users of financial statements to evaluate changes in liabilities arising from financing activities. The standard applies to reporting periods beginning on or after 1 January 2017. Since the Agency does not hold any cash balances or directly engage in any cash transactions, this standard is not expected to materially affect the Agency.

**(ii) Issued but not yet effective**

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

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

- **AASB 9 Financial Instruments**  
AASB 9 introduces new requirements for the classification and measurement of financial assets and liabilities. These requirements improve and simplify the approach for classification and measurement of financial assets. Agency has assessed the impact of these changes and determined that this standard is not expected to materially affect this Agency. The Agency has chosen to exercise the option to implement this standard after 1 July 2018. AASB 9 is not

mandatory before 1 January 2018 and entities with reporting date as at 30 June can implement this standard from 1 July.

- **AASB 15, AASB 2014-5, AASB 2015-8, AASB 2016-7 and AASB 2016-3 regarding Revenue from Contracts with Customers**  
AASB 15 will affect all entities providing goods or services under contract arrangements, especially those offering bundled products and services. The Agency has initially assessed the impact of AASB 15 and determined that they are not material to the Agency. This standard is not mandatory before 1 January 2019.
- **AASB 1058 Income of Not-for-Profit Entities**  
This standard clarifies and simplifies the income recognition requirement that applies to not-for-profit entities, in conjunction with AASB 15 *Revenue from Contracts with Customers*. The Agency has initially assessed the impact of AASB 1058 and determined that they are not material to the Agency. This standard is not mandatory before 1 January 2019.
- **AASB 2016-8 regarding Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-Profit Entities**  
AASB 2016-8 inserts Australian requirements and authoritative implementation guidance for not-for-profit entities into AASB 9 *Financial Instruments* and AASB 15 *Revenue from Contracts with Customers*. The Agency has assessed the full impact of AASB 2016-8 and determined that this standard is not expected to materially affect this Agency. This standard is not mandatory before 1 January 2019.

## 2. Revenue

### (a) Recognition and measurement

Revenue is income that arises in the course of ordinary activities. Revenue is recognised and measured at the fair value of the consideration received or receivable to the extent that it is probable that the economic benefits will flow to the Agency and the revenue can be reliably measured. Revenue is not considered reliably measurable until all contingencies relating to the supply of personnel services are resolved.

Personnel services revenue is income for services provided to the Parent by the Agency. The revenue is offset by a corresponding expense.

	2018 \$'000	2017 \$'000
<b>(b) Personnel Services Revenue</b>		
Personnel services revenue	68,096	62,688
	<b>68,096</b>	<b>62,688</b>

## 3. Employee-related Expenses

	2018 \$'000	2017 \$'000
Salaries and wages (including recreation leave)	(58,594)	(55,427)
Superannuation – defined contribution plans	(4,531)	(4,388)
Superannuation – defined benefit plans	(208)	(359)
Long service leave	(630)	732
Payroll tax and fringe benefits tax	(3,523)	(3,356)
Workers compensation insurance	(560)	168
Other expenses	(88)	(94)
	<b>(68,134)</b>	<b>(62,724)</b>

## 4. Reconciliation of Operating Result to Cash Flows Used in Operating Activities

	2018 \$'000	2017 \$'000
<b>Net result</b>	<b>(38)</b>	<b>(36)</b>
<b>Adjustments for revenue and expenses recognised in equity</b>		
Defined benefit plan re-measurements	38	36
<b>Movement in applicable statement of financial position items</b>		
(Increase) / decrease in receivables and prepayments	(161)	(2,813)
Increase / (decrease) in employee-related and other payables	838	36
Increase / (decrease) in provisions	(677)	2,777
<b>Net cash from operating activities</b>	<b>–</b>	<b>–</b>

## 5. Receivables

### (a) Recognition and measurement

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

Details regarding the Agency's financial risk management policies are disclosed in Note 9.

<b>(b) Trade and other receivables</b>	2018 \$'000	2017 \$'000
Personnel services receivable	14,882	14,549
	<b>14,882</b>	<b>14,549</b>

<b>(c) Prepaid superannuation</b>	2018 \$'000	2017 \$'000
Prepaid superannuation	487	981
	<b>487</b>	<b>981</b>

#### Prepaid superannuation

The funding position at 30 June 2018 of the three defined benefit schemes related to personnel services received has been advised by Pillar Administration. These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000	2018 \$'000	2017 \$'000
<b>Defined benefit asset</b>						
SSS	49,467	50,953	(48,986)	(49,983)	482	970
SANCS	775	973	(769)	(961)	5	11
	<b>50,242</b>	<b>51,926</b>	<b>(49,755)</b>	<b>(50,944)</b>	<b>487</b>	<b>981</b>
<b>Defined benefit liability</b>						
SASS	5,445	5,848	(5,569)	(6,301)	(124)	(453)
	<b>5,445</b>	<b>5,848</b>	<b>(5,569)</b>	<b>(6,301)</b>	<b>(124)</b>	<b>(453)</b>
<b>Total</b>	<b>55,687</b>	<b>57,774</b>	<b>(55,324)</b>	<b>57,246</b>	<b>363</b>	<b>528</b>

The defined benefit liability for the Consolidated Entity's defined benefit plans has been included in payables – employee benefits (refer to note 6).

## 6. Payables

#### (a) Recognition and measurement

These amounts represent liabilities for goods and services provided to the Agency and other amounts. 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.

Payables include accrued wages, salaries and related on-costs (such as payroll tax and fringe benefits tax) when there is certainty as to the amount and timing of settlement.

<b>(b) Other payables</b>	2018 \$'000	2017 \$'000
Accrued salaries and wages and associated on-costs	969	1,280
GST payable	–	198
Defined benefits liability	124	453
	<b>1,093</b>	<b>1,931</b>

Details regarding the Agency's financial risk management policies are disclosed in Note 9.

## 7. Employee Provisions

### (a) Recognition and measurement

Employee benefits are recognised in accordance with; AASB 119 *Employee Benefits*, NSW TC 17-07 *Accounting for Superannuation* and NSW TC 15-09 *Accounting for Long Service Leave and Annual Leave*.

#### (i) Wages and salaries, annual leave, and associated on-costs

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

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

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

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

#### (ii) Long service leave

Actuarial advice supports the Agency's use of the nominal approach to approximate the present value of its long service leave liability. Market yields on Australian Government bonds are used to discount long service leave.

This rate represents the yield that matches as closely as possible the estimated timing of expected payments.

The bond rate used at the reporting date was a 10-year government bond rate of 2.50% (2017 2.60%).

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

#### (iii) Defined contribution superannuation plans

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

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

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

#### (iv) Termination benefits

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

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

## 8. Employee Defined Benefits

	2018 \$'000	2017 \$'000
<b>(b) Current and non-current provisions</b>		
<b>Current provisions</b>		
<b>Employee benefits and related on-costs</b>		
Annual leave	4,545	4,480
Long service leave	6,862	6,812
Payroll tax	–	–
Others	1,005	659
<b>Total current provisions</b>	<b>12,412</b>	<b>11,951</b>
<b>Non-current provisions</b>		
<b>Employee benefits and related on-costs</b>		
Long service leave	1,864	1,648
Payroll tax	–	–
<b>Total non-current provisions</b>	<b>1,864</b>	<b>1,648</b>
<b>Total provisions</b>	<b>14,276</b>	<b>13,599</b>

Expected annual leave to be taken within the next 12 months is \$3,146k, with the remainder of \$1,323k after 12 months.

<b>Aggregate employee benefits and related on-costs</b>		
Provisions – current	12,412	11,951
Provisions – non-current	1,864	1,648
Accrued salaries, wages and associated on-costs (note 6(b))	969	1,281
Defined benefits liability (note 6(b))	124	453
	<b>15,369</b>	<b>15,333</b>

### (a) Background

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

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

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

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

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

### (b) Nature of the benefits provided by the Fund

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

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

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

All the schemes are closed to new members.

**(c) Description of the regulatory framework**

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

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

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

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

An actuarial investigation of the Fund is performed every three years. The last actuarial investigation was performed as at 30 June 2015. The next actuarial investigation will be performed as at 30 June 2018. Once completed, the report will be available on the Fund's website.

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

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

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

**(e) Description of risks**

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

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

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

**(f) Description of significant events**

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

<b>(g) Reconciliation of the net defined benefit liability / (asset)</b>	<b>SASS \$'000</b>	<b>SANCS \$'000</b>	<b>SSS \$'000</b>	<b>Total \$'000</b>
<b>Net defined benefit liability / (asset) at start of year</b>	<b>452</b>	<b>(11)</b>	<b>(968)</b>	<b>(527)</b>
Current service cost	141	33	42	216
Net interest on the net defined benefit liability / (asset)	12	–	(26)	(14)
Actual return on fund assets less interest income	(321)	(62)	(3,955)	(4,338)
Actuarial (gains) / losses arising from changes in demographic assumptions	(35)	(11)	160	114
Actuarial (gains) / losses arising from changes in financial assumptions	3	1	(160)	(156)
Actuarial (gains) / losses arising from liability experience	(128)	(23)	(384)	(535)
Adjustment for effect of asset ceiling	–	67	4,810	4,877
Employer contributions	–	–	–	–
<b>Net defined benefit liability / (asset) at end of year</b>	<b>124</b>	<b>(6)</b>	<b>(481)</b>	<b>(363)</b>

<b>(h) Reconciliation of the fair value of the Fund assets</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Fair value of the Fund assets at beginning of the year	5,848	1,166	67,468	74,482
Interest income	142	28	1,736	1,906
Actual return on fund assets less interest income	321	62	3,955	4,338
Employer contributions	–	–	–	–
Contributions by participants	72	–	50	122
Benefits paid	(940)	(217)	(2,274)	(3,431)
Taxes, premiums and expenses paid	2	1	291	294
<b>Fair value of the Fund assets at end of the year</b>	<b>5,445</b>	<b>1,040</b>	<b>71,226</b>	<b>77,711</b>

**(i) Reconciliation of the defined benefit obligation**

<b>(i) Reconciliation of the defined benefit obligation</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Present value of defined benefit obligations at beginning of the year	6,300	962	49,983	57,245
Current service cost	141	33	42	216
Interest cost	154	23	1,278	1,455
Contributions by participants	72	–	50	122
Actuarial (gains) / losses arising from changes in demographic assumptions	(35)	(11)	160	114
Actuarial (gains) / losses arising from changes in financial assumptions	3	1	(160)	(156)
Actuarial (gains) / losses arising from liability experience	(128)	(23)	(384)	(535)
Benefits paid	(940)	(217)	(2,274)	(3,431)
Taxes, premiums and expenses paid	2	1	291	294
<b>Present value of defined benefit obligations at end of the year</b>	<b>5,569</b>	<b>769</b>	<b>48,986</b>	<b>55,324</b>

<b>(j) Reconciliation of the effect of the asset ceiling</b>	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Adjustment for effect of asset ceiling at beginning of the year	–	193	16,515	16,708
Interest on the effect of asset ceiling	–	5	433	438
Change in the effect of asset ceiling	–	67	4,810	4,877
<b>Adjustment for effect of asset ceiling at end of the year</b>	<b>–</b>	<b>265</b>	<b>21,758</b>	<b>22,023</b>

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

**(k) Fair value of Fund assets**

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

<b>As at 30 June 2018</b>	Total \$'000	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000
<b>Asset Category</b>				
Short term securities	4,401,164	2,185,469	2,215,695	–
Australian fixed interest	2,234,921	41,854	2,193,068	–
International fixed interest	1,396,107	8,116	1,387,991	–
Australian equities	9,271,405	8,719,442	548,908	3,055
International equities	10,891,350	8,499,476	2,391,501	373
Property	3,711,287	788,018	608,934	2,314,335
Alternatives	9,894,829	420,897	5,332,818	4,141,113
<b>Total</b>	<b>41,801,063</b>	<b>20,663,272</b>	<b>14,678,915</b>	<b>6,458,876</b>



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

Short-term securities	10.50%
Australian fixed interest	5.30%
International fixed interest	3.30%
Australian equities	22.20%
International equities	26.10%
Property	8.90%
Alternatives	23.70%
<b>Total</b>	<b>100%</b>

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

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

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

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

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

The disclosures below relate to total assets of the Fund.

The fair value of the Fund assets as at 30 June 2018 includes \$97.7 million in NSW government bonds.

Of the direct properties owned by the Fund:

- SAS Trustee Corporation occupies part of a property 100% owned by the Fund with a fair value of \$280 million (30 June 2017: \$250 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$287 million (30 June 2017: \$261 million).

**(m) Significant actuarial assumptions at 30 June 2018**

Assumption	
Discount rate	2.65%
Salary increase rate (excluding promotional increases)	2.70% 2018-19 and 3.20% pa thereafter.
Rate of CPI increase	2.25% 2018-19 and 2019-20; 2.50% pa thereafter.
Pensioner mortality	The pensioner mortality assumptions are those to be used for the 2018 actuarial investigation of the Pooled Fund. These assumptions will be disclosed in the actuarial investigation report which will be available on the Trustee's website when the investigation is complete. The report will show the pension mortality rates for each age. Alternatively, the assumptions are available on request from the Trustee.

**(n) Sensitivity analysis**

The Entity's total defined benefit obligation as at 30 June 2018 under several scenarios is presented below. The total defined benefit obligation disclosed is inclusive of the contribution tax provision which is calculated based on the asset level at 30 June 2018.

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

	Base case	Scenario A –1.0% discount rate	Scenario B +1.0% discount rate
Discount rate	as above	as above –1.0% pa	as above +1.0% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,324	61,917	49,853

	Base case	Scenario C +0.5% rate of CPI increase	Scenario D –0.5% rate of CPI increase
Discount rate	as above	as above	as above
Rate of CPI increase	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	55,324	58,388	52,510

	Base case	Scenario E +0.5% salary increase rate	Scenario F –0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	55,324	55,444	55,212

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	55,324	55,918	54,823

\* Assumes the short-term pensioner mortality improvement factors for years 2018-2023 also apply for years after 2023  
 \*\* Assumes the long-term pensioner mortality improvement factors for years post 2023 also apply for years 2018 to 2023

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

**(o) Asset-liability matching strategies**

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

**(p) Funding arrangements**

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

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

**(q) Surplus / deficit**

The following is a summary of the 30 June 2018 financial position of the Fund calculated in accordance with AASB 1056 *Superannuation Entities*:

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,972	690	29,465	35,126
Net market value of Fund assets	(5,446)	(1,040)	(71,226)	(77,711)
<b>Net (surplus) / deficit</b>	<b>(474)</b>	<b>(350)</b>	<b>(41,761)</b>	<b>(42,585)</b>

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

**(r) Contribution recommendations**

Recommended contribution rates for the Agency for the current year are:

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

**(s) Economic assumptions**

The economic assumptions adopted for the 30 June 2018 Standard AASB 1056 *Superannuation Entities* are:

**Weighted average assumptions**

Expected rate of return on Fund assets backing current pension liabilities	7.4% pa
Expected rate of return on Fund assets backing other liabilities	6.4% pa
Expected salary increase rate (excluding promotional salary increases)	2.7% pa to 30 June 2019 then 3.2% pa thereafter
Expected rate of CPI increase	2.2% pa

**(t) Expected contributions for 2019**

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Expected employer contributions	-	-	-	-

**(u) Maturity profile of defined benefit obligation**

The weighted average duration of the defined benefit obligation is 12 years.

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
<b>(v) Profit and loss impact</b>				
Current service cost	141	33	42	216
Net interest	12	–	(26)	(14)
<b>Defined benefit cost</b>	<b>153</b>	<b>33</b>	<b>16</b>	<b>202</b>

**(w) Other comprehensive income**

Actuarial (gains) / losses on liabilities	(162)	(32)	(384)	(578)
Actual return on Fund assets less interest income	(321)	(62)	(3,955)	(4,338)
Change in the effect of asset ceiling	–	67	4,811	4,878
<b>Total re-measurement in other comprehensive income</b>	<b>(483)</b>	<b>(27)</b>	<b>472</b>	<b>(38)</b>

**9. Financial Instruments**

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

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

The Opera House has established an Audit and Risk Committee, which has overall responsibility for overseeing and monitoring risk management, and reviews and agrees policies for managing these risks. Risk management policies are established to identify and analyse the risks faced by the Consolidated Entity, to set risk limits and controls and to monitor risks. Compliance with policies is reviewed by management and reported to the Audit and Risk Committee on a continuous basis.

**(a) Fair value hierarchy**

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

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

The fair value of financial assets and financial liabilities must be estimated for recognition and measurement or for disclosure purposes. All financial instruments are subsequently carried at amortised cost. For trade and other receivables and trade and other payables, the carrying amount is considered to approximate its fair value. This is because of the short-term nature of these financial assets and financial liabilities.

**(b) Impairment of financial assets**

All financial assets, except those measured at fair value through profit or loss, are subject to an annual review for impairment. An allowance for impairment is established when there is objective evidence that the Agency 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 net result for the year.

Any reversals of impairment losses are reversed through the net result for the year, where there is objective evidence. 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.

**(c) 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 Agency 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.

(d) Financial instrument categories	NOTE	Measurement basis	Carrying amount	
			2018 \$'000	2017 \$'000
<b>Financial assets</b>				
Receivables*	5(b), 5(c)	Amortised cost	15,369	15,530
<b>Financial liabilities</b>				
Other payables**	6(b)	Amortised cost	(1,093)	(1,734)

\* Excludes statutory receivables and prepayments such as GST (not within scope of AASB 7).

\*\* Excludes statutory payables and unearned revenue such as GST (not within scope of AASB 7).

**(e) Credit risk**

Credit risk arises when there is the possibility of default on contractual obligations. The maximum exposure to credit risk is represented by the carrying amounts of the financial assets.

All receivables of the Agency are for services provided to the Parent, comprising salaries and entitlements of employee services provided. There are no financial assets that are past due or impaired. No collateral is held by the Agency and it has not granted any financial guarantees.

**(f) Liquidity risk**

Liquidity risk is the risk that the Agency will be unable to meet its payment obligations when they fall due. The financial liabilities recognised are for amounts due to be paid in the future for employee services received. Amounts owing to employees are settled as they fall due. The Agency is not exposed to interest rate risk and amounts are expected to be settled within 12 months. During the current period there were no defaults or breaches on any amounts payable. No assets have been pledged as collateral.

**(g) Market risk**

Market risk is the risk that the fair value of the financial instrument will fluctuate because of a change in market prices. The Agency does not have exposure to market risk as all financial instruments relate to employee payments made by the Parent. The Agency has no exposure to foreign currency or interest rate risk and does not enter into commodity contracts.

## 10. Commitments

There were no commitments contracted for at reporting date.

## 11. Auditor's Remuneration

The audit fee for the statutory audit of the Agency is assumed by the Parent. The audit fee for the Agency for the period ended 30 June 2018 was \$6,660 (2017: \$6,450).

## 12. Contingent Liabilities

At reporting date there were no legal matters outstanding or other contingent liabilities that are expected to result in material claim against the Agency.

## 13. Related Party Disclosure

### (a) Key Management Personnel (KMP) of the Agency

Based on Treasury Circular TC16-12 and AASB 124, the Agency has determined its Key Management Personnel (KMP) to consist of Sydney Opera House Trust (the Parent), the Minister for the cluster, the Board of Trustees and the Executive Team. These individuals are considered to have the authority and responsibility to plan, direct and control the activities of the Consolidated Entity, either individually or collectively.

### (b) KMP Compensation

The Executive Team members are the only KMP compensated by the Agency. Compensation was as follows:

	2018 \$'000	2017 \$'000
Short-term employee benefits	2,707	2,365
Other long-term employee benefits	38	59
<b>Total Remuneration</b>	<b>2,745</b>	<b>2,424</b>

### (c) Related party transactions

During the year, all revenue received and disclosed in Note 2 was from the Parent.

In addition to the above, the Agency has outstanding receivables from the Parent in relation to the personnel services provided. For detailed disclosures please refer to Note 5(b).

The Agency is controlled by the State of New South Wales, which is the ultimate parent. Therefore all NSW Government agencies are considered to be related parties. Over ordinary course business, the Agency enters into Transactions with the following NSW Government Entities:

- **Office of State Revenue**  
State taxes and duties
- **NSW Self Insurance Corporation**  
Insurance policies

## 14. Events After the Reporting Date

There are no events after reporting date that need to be disclosed.

End of  
financial  
statements

# Government Reporting

For the year ended 30 June 2018

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*The Merry Widow*, Opera Australia. Photo by Daniel Boud

## Account Payment Performance Indicators

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

### Aged Analysis at the End of Each Quarter

Quarter	Current (i.e. within due date) \$'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
<b>All suppliers</b>					
September	3,298	76	–	14	73
December	987	20	72	15	116
March	1,056	–	34	1	121
June	2,570	31	1	7	5
<b>Small business suppliers</b>					
September	–	–	–	–	–
December	270	–	–	–	–
March	275	–	–	–	–
June	72	–	–	–	–

### Accounts Due or Paid Within Each Quarter

Measure	Sept	Dec	Mar	June
<b>All suppliers</b>				
Number of accounts due for payment	4,096	4,396	4,482	4,684
Number of accounts paid on time	3,837	4,136	4,300	4,431
Percentage of accounts paid on time (based on number of accounts)	94%	94%	96%	95%
Dollar amount of accounts due for payment	\$61,219,224	\$40,213,199	\$27,785,417	\$28,089,722
Dollar amount of accounts paid on time	\$56,112,890	\$38,507,223	\$25,435,424	\$25,377,379
Percentage of accounts paid on time (based on \$)	92%	96%	92%	90%
Target percentage for accounts paid on time	100%	100%	100%	100%
Number of payments for interest on overdue accounts	–	–	–	–
Interest paid on overdue accounts	–	–	–	–

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), the Sydney Opera House Trust is required to pay interest on late payment of accounts from small businesses. There were 329 small businesses registered with the Opera House as at 30 June 2018 with \$0 being paid on overdue accounts. Suppliers are able to register with the Opera House as a small business during the new supplier set-up process. Information is available on the website under Corporate Information, Doing Business With Us.

**Accounts Due or Paid Within Each Quarter**

Measure	Sept	Dec	Mar	June
<b>Small business suppliers</b>				
Number of accounts due for payment	187	154	152	164
Number of accounts paid on time	173	128	127	142
Percentage of accounts paid on time (based on number of accounts)	93%	83%	84%	87%
Dollar amount of accounts due for payment	\$837,789	\$1,035,176	\$947,865	\$1,149,925
Dollar amount of accounts paid on time	\$770,005	\$901,243	\$769,537	\$1,023,031
Percentage of accounts paid on time (based on \$)	92%	87%	81%	89%
Target percentage for accounts paid on time	100%	100%	100%	100%
Number of payments for interest on overdue accounts	-	-	-	-
Interest paid on overdue accounts	-	-	-	-

As at reporting date the Opera House had 329 registered small businesses. Two businesses were eligible for interest on overdue accounts. The total interest paid was \$0 as per above schedule. Payment delays resulted from difficulties in capturing invoices when purchase orders were not raised in the eProcurement system at the appropriate time. Problem areas are being reviewed and addressed with further process improvements in the financial and eProcurement systems.

**Budget**

	Year ended 30 June 2018 \$'000	Year ended 30 June 2019 \$'000
<b>General Operations</b>		
<b>Revenues</b>		
NSW Treasury endowment and other funding	13,318	13,303
Self-generated revenue	101,067	113,136
<b>Total revenue – general operations</b>	<b>114,385</b>	<b>126,439</b>
<b>Expenses</b>		
People expenses	(60,195)	(68,138)
Other operating expenses	(58,886)	(61,975)
<b>Total expenses – general operations</b>	<b>(119,082)</b>	<b>(130,113)</b>
Gain/(Loss) from general operations	(4,696)	(3,674)
<b>Building Activities</b>		
<b>Revenues</b>		
Building Maintenance – government grant	33,816	31,791
Building Renewal – government grant and other funding	50,000	27,105
<b>Total Revenue – building activities</b>	<b>83,816</b>	<b>58,896</b>
<b>Expenses</b>		
Depreciation and amortisation	(9,376)	(9,738)
Other expenses	(24,529)	(31,110)
<b>Total Expenses – building activities</b>	<b>(33,905)</b>	<b>(40,848)</b>
Gain/(Loss) from building activities	49,911	18,048
<b>Net result for the year</b>	<b>45,215</b>	<b>14,374</b>



## Code of Conduct

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of the Opera House and models the Code of Ethics and Conduct for NSW Government Sector Employees. All employees are required to read SOH's Code of Conduct and complete a mandatory e-learning module upon commencement of their employment.

The Opera House Trustees have a separate Trustee Code of Conduct, which outlines expected standards of behaviour. It encompasses: accountability for public expenditure and decision-making; use of public resources; use of official information; the designation of an official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspected corrupt conduct; and relevant legislation.

The Trust's Conservation Council, which has external members and specialists, also has a separate Code of Conduct that provides guidelines on the values and behaviours of expected of Council Members.

## Consultants

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

There were no consultancies that received \$50,000 or more for FY18. Six consultancies of \$50,000 or less cost a total of \$54,160 in the following areas: compliance (one) and organisational review (five).

## Customer Experience

The Sydney Opera House Enterprise Strategy 2013 states that everything we do and say should be viewed through the lens of our customers and stakeholders. That includes Resident Companies, government, private and corporate supporters, commercial partners, staff, patrons and the broader public. Strong, mutually beneficial relationships are crucial if the Opera House is to continue to evolve.

### Customer Service Teams

The Host Team comprises vital front-line customer-service staff, who welcome and provide information to internal and external stakeholders as they enter the building via Stage Door. The Host Team manages Stage Door access between the hours of 6.30am and 11.30pm and administers customer feedback by recording, logging and assigning correspondence to relevant managers for response.

Theatre Management and Front of House teams provide courteous, informed and personalised service to patrons attending performances. They are Opera House ambassadors who ensure a smooth and welcoming experience at our venues.

The Welcome Team became the newest member of the customer service teams during FY18. The establishment of this team achieves the objectives set out in the five strategic themes of the Visitor Experience strategy, including creating a visitor-centric culture, delivering a connected visitor experience and developing enriched offerings and experiences.

The Ticketing Services team, through box office, contact centre, email and web-support operations, liaises with customers seeking information and purchases for our performances, tours, products and services.

The Tourism team delivers guided tours to visitors and maintains close relationships with tourism and hospitality operators booking on behalf of tour groups, independent travellers and guests.

The Opera House continued to invest in training and development in FY18, including programs covering: safety; manual handling; evacuation and warden duties; customer service; conflict resolution; Front of House refresher courses; and Code of Conduct awareness. New staff are inducted with customised training.

### Customer Service Feedback

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

All customer feedback is recorded and managed in a single repository, the Tessitura customer relationship management system.

**Overall Unsolicited Feedback FY10-FY18**

624 complaints were registered this year, a decrease of 27% on FY17 (853 complaints).

244 compliments were recorded, an increase of 12% on FY17 (218 compliments).

Type of Feedback	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11	FY10
Adverse	624	853	1,688	798	741	715	522	744	631
Favourable	244	218	228	289	195	189	144	166	132

**Unsolicited Feedback by Category for FY18**

The table below lists feedback by category. The event/performance category reflects feedback to a range of different performances during the year.

Category	Favourable	Adverse
Audience behaviour	–	30
Booking fees	–	6
Front of House	56	24
Marketing	4	6
Wilson Car Park	–	9
Event/performance	32	119
Policies and procedures	–	21
Pricing	–	8
Seating	–	33
Venues and precinct	1	25
Retail and food and beverage	9	57
Ticketing Services	51	60
Tourism	68	37
Website	–	136
Other (including accessibility and security)	23	53
<b>Total</b>	<b>244</b>	<b>624</b>

Key FY18 initiatives to improve the customer experience included:

- Continuation of the Welcome Team after a successful trial period. The team delivers exceptional guest services through welcoming visitors and providing comprehensive shows and tours. The team has become a vital part of the guest journey and a successful conduit for Resident Companies and last-minute ticket sales;
- Continuation and content refresh of *Badu Gili*, a daily experience that explores First Nations stories in a spectacular seven-minute projection, illuminating the Opera House's eastern Bennelong sails year-round at sunset and about an hour later. Average visitation per screening is about 350 people;
- *Sunrise on the Steps* is a new way to experience the Opera House early in the morning. The popular yoga and fitness classes have become a great way to start the day and engage a different demographic of locals and tourists;
- The Trippas White Group was the successful respondent of the House Tender. Its innovative food and design concepts, along with exceptional service standards will enhance the guest experience for our theatre patrons and event guests; and
- New retail products rolled out in FY18 included items inspired by the Jørn Utzon tapestry in the Utzon Room and a collaboration with watch designer Bausele.

**The Opera House Courtesy Shuttle Bus**

The complimentary bus that takes customers between Circular Quay and the Opera House is an essential service for elderly and less mobile patrons. This year it carried 13,091 passengers.

**Courtesy Shuttle Bus Passengers FY09-FY18**

Year	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11	FY10	FY09
No. of Passengers	13,091	17,692	17,965	19,645	18,639	18,146	18,800	16,300	18,000	17,000

## Customer Research

In FY18, the Opera House undertook several pieces of paid research:

**Agency:** The Lab

**Subject:** Sydneysider engagement with the Opera House

**Driver/outcomes:** The quantitative and qualitative research was conducted to understand the needs, values and motivations of existing and potential customers in the Sydney market. Target market segments were identified, along with relevant brand barriers, drivers and considerations for each segment.

**Agency:** Young & Rubicam – Brand Asset Valuator

**Subject:** Brand prospecting

**Driver/outcomes:** The research determined the brand fit of potential new corporate partners, including the potential value exchange, informing considerations and negotiations.

**Agency:** Hall & Partners | Open Mind

**Subject:** Brand and sponsorship research

**Driver/outcomes:** The quantitative and qualitative research was conducted to understand the brand alignment, impact, public awareness and brand fit of corporate partners with the Opera House. Brand research provided year-on-year analysis of brand awareness, understanding, knowledge and engagement drivers for Sydney, national and international market segments.

**Agency:** The Lab

**Subject:** Commercial summer programming

**Driver/outcomes:** The qualitative research was conducted to understand commercial entertainment attendance drivers of key target markets, in order for the internal Opera House programming team to make decisions around summer entertainment offerings.

## Presenter Satisfaction Measurement Surveys

Annual performance reviews continued with Resident Companies. The Sydney Symphony Orchestra, Opera Australia, Sydney Theatre Company and Bell Shakespeare Company participated. The Australian Ballet review was delayed as the company was only in the venue for six weeks, due to the closure of the Joan Sutherland Theatre. The Australian Chamber Orchestra and Bangarra Dance Theatre did not participate.

As in previous years, the survey sought feedback on: event delivery process; technical services; Front of House operations; building facilities; safety; food and beverage services; marketing services; and other services including Renewal integration and communications.

Presenters ranked their satisfaction level from one (total dissatisfaction) to seven (total satisfaction, no room for improvement). In 2017, a new initiative of setting KPIs for both the Resident Company and the Opera House was implemented to highlight areas for improvement. The process is led by the Opera House's Resident Companies account manager, with area managers responsible for following up highlighted issues.

Participating companies and Opera House staff engaged strongly with the process and gave comprehensive feedback. The scores from all companies have remained consistent over the past few years. They infrequently give a score below five, indicating a high level of satisfaction.

## Digital Information Security Policy Attestation

I, Louise Herron, am of the opinion that the Sydney Opera House had a partially compliant Information Security Management System in place during the 2017-2018 financial year, consistent with the Core Requirements set out in the NSW Government *Digital Information Security Policy*. A compliant Information Security Management System is now in place, and the attestation for the 2018-2019 financial year will reflect this.

The controls in place to mitigate identified risks to the digital information and digital information systems of the Opera House are adequate. There is no agency under the control of the Opera House which is required to develop an Information Security Management System in accordance with the NSW Government *Digital Information Security Policy*.

The Opera House maintains an Information Security Management System that takes account of the ISO/IEC 27000 family of standards; the controlling agency for the Opera House previously determined that certified compliance with *AS ISO/IEC 27001:2015 Information technology – Security techniques – Information security management systems – Requirements* is not required.



**Louise Herron AM**  
Chief Executive Officer

23 August 2018

## Disability Inclusion Plan

The Opera House's current three-year Access Strategic Plan (2016-18) was launched by the NSW Minister for Disability Services in March 2016. The plan focuses on giving all customers equal access to our facilities, performances and experiences, as well as providing leadership in the area of accessibility and the arts.

The plan builds on the foundations established by the previous three plans and focuses on improving access in five key areas:

- The Building;
- Performances and Experiences;
- Workplace;
- Operations and Customer Service; and
- Community Leadership.

Highlights from the plan's second year included:

### The Building

- A new accessible passageway and lift were completed in September 2018, providing wheelchair access to the Northern Foyer for the first time.

### Performances and Experiences

- The Access program this year included 35 performances across a wide variety of genres including Kids and Families, Talks and Ideas and the work of contemporary Australian artists in the *Unwrapped* program.
- In collaboration with Westpac, Auslan and live captioning were provided for all 14 talks at the *All About Women* festival in March. This was the first time that all festival talks were accessible to those who are deaf or have hearing loss.

- The collaborative program Dancing Connections continues to build momentum, with the largest group of participants registering since its inception in 2016. A partnership with Dance for Parkinson's Australia, the February series focused on choreography from the acclaimed Michael Clark Company.
- As part of the Vivid LIVE festival, Gig Buddies (a befriending program for people with a learning disability) was invited to attend three diverse contemporary music concerts. This was the first time the organisation had attended rap and dance music genre events.
- The Children, Families and Creative Learning team presented *Kaleidoscope*, introducing the world view of a 13-year-old diagnosed with Asperger's Syndrome.
- Jodee Mundy's *Personal* was part of the *Unwrapped* series and explored her experience as a child of deaf adults.

### Operations and Customer Service

- The customer journey for patrons with access needs has been a focus areas for the Visitor Experience portfolio. The removal of non-essential vehicles from the Forecourt in early 2016 changed the access routes. On-going training was provided to multiple frontline teams, including Box Office, Front of House and Welcome Teams. The website was also improved for usability in terms of accessible information.

### Community Leadership

- The key access programs associated with Vivid LIVE were highlighted in a three-minute trailer to the live-streaming of the *Lighting of the Sails*. The audio-described live-stream has been accessed more than 23,000 times.

Note also the accessible technology initiatives included in the Electronic Service Delivery section on the next page.

## Electronic Service Delivery

### Cyber Security

The Opera House aims to lead the arts sector in its response to cyber security issues. During the reporting period new endpoint protection software was implemented, including application whitelisting. As part of our defence-in-depth approach to cyber security, a vulnerability management and reporting system was implemented to verify the effectiveness of endpoint, email and perimeter security systems. To improve staff cyber security awareness, a phishing training module was rolled out. In preparation for an FY19 identity management system, a federated single sign-on system was implemented. Finally, the policy that governs the Opera House Information Security Management System was approved.

### Finance Automation

The Opera House continues to use transformative technology to increase business efficiency. During the reporting period several finance systems were automated. Payment files for staff and suppliers are now sent to the bank directly from our payroll and accounting systems, using an automated, secure transmission system. The ticketing system now integrates with the general ledger system. Ticket batches are automatically uploaded once they have been closed and reviewed. The monthly financial reconciliation process was automated using cloud software that centralises more than 130 balance sheet accounts into one review portal with centralised auditing.

### Audio-visual and Accessible Technology

As part of the Safety, Accessibility and Venue Enhancement (SAVE) works in the Joan Sutherland Theatre, the Opera House implemented a range of technology-driven improvements for patrons. A new hearing loop system provides coverage throughout the venue for patrons with compatible hearing aids. This complements the radio frequency-based hearing augmentation system, giving hearing-impaired patrons a choice of preferred technology. An updated video system also ensures that patrons using new wheelchair and companion seats can easily read surtitles, and that surtitles can be distributed to foyers, dressing rooms, or incorporated into broadcasts when required. Opera House Trustee Jillian Segal AM (Yarranabbe Foundation) enabled the upgrades to the hearing loops in the Joan Sutherland Theatre and the Drama Theatre.

A new conductor-view system was also delivered as part of SAVE. A high-speed camera sends a digital signal to video monitors for musicians who have no direct line of sight to the conductor. The system sets the standard for low-latency digital conductor-view systems.

The new secondary rehearsal room is seamlessly integrated with paging and video systems, features a world-class sound system and includes its own hearing loop. Technology in this room is built on an innovative converged audio network that sets the direction for future Renewal projects.

The Opera House reinforced its commitment to audio-described performances by implementing a portable assistive listening system. This wireless system can be used in all venues at the Opera House, clearly transmits speech, and can be used in parallel with hearing loop and radio frequency-based hearing augmentation.

### Website Infrastructure

The Opera House continues to program popular shows, which can result in fierce competition for tickets – especially through our online sales channel. During the reporting period, the Opera House implemented a number of improvements to its website infrastructure. A content distribution network dramatically improved performance and reduced page load times. A new anti-automation firewall prevented bots from unfairly monopolising access to high-demand tickets. The link between the website and its e-commerce engine was partially refactored to take advantage of new API. Performance testing was undertaken to determine the impact of these improvements and develop a baseline for future work.

### Ticketing Technology

Handheld scanners in all venues were updated to improve the speed with which they validate tickets. This improved the customer experience by reducing queueing time and allowing ticket barcodes to be scanned from mobile phone screens, as well as print-at-home tickets. It also improved the staff experience by introducing ergonomic triggers and dual-band WiFi receivers. Two ticket kiosks were delivered as part of a multi-year project to evaluate kiosks as a sales and collection option. The kiosks will be publicly trialled during FY19.

# Environmental Sustainability

In FY18, the Opera House completed the second year of its Environmental Sustainability Plan (ESP) 2017-19. Significant achievements included the completion of two major energy-efficiency projects; a NSW Environmental Trust grant for a scientific research project; and becoming a National Carbon Offset Scheme-certified carbon-neutral organisation. Further detail is provided below, grouped under the focus areas of the plan.

## Use Resources Efficiently and Responsibly

### Conserve water

In FY18, absolute water consumption increased by 17% compared with FY17 and water use per total attendance (performances and tours) by 25%.

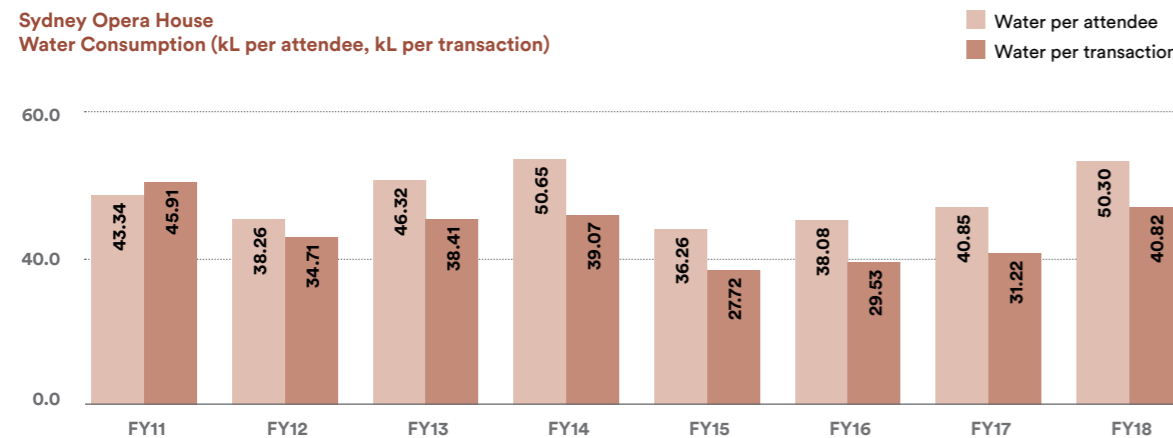
An independent water audit was commissioned to pinpoint factors associated with increased water consumption; review existing management practices; and identify opportunities for improvement. A leak detection and correction program undertaken in March-April 2018 resulted in a reduction in consumption of about 20% for the remaining three months of FY18, compared with the same period in FY17.

It is expected that the leak detection and correction project has reduced consumption and re-aligned water management with best practice.

Water Use (mL)	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11	FY10	FY09	FY08
Opera House	88	79	75	65	87	78	64	70	59	54	58
Vehicle Access and Pedestrian Safety project	-	-	-	6	17	10	-	-	-	-	-
<b>Total</b>	<b>88</b>	<b>79</b>	<b>75</b>	<b>71</b>	<b>104</b>	<b>88</b>	<b>64</b>	<b>70</b>	<b>59</b>	<b>54</b>	<b>58</b>

Water Efficiency	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11
Water use per attendee (kL/attendee)*	50	40	36	33	50	46	38	43
Water use per transaction (kL/attendee)*	40	31	28	39	38	35	46	-

\*Performance measure reflects revised ESP target. Water use (L total) is divided by total attendance for performances and tours.



## Reduce Electricity Consumption

Total FY18 electricity consumption decreased by about 10% compared with FY17. The ESP energy target specifying a 14% reduction by FY19 was achieved one year earlier than anticipated. Two major energy-efficiency projects completed in January 2018 resulted in a 9% saving:

- Building Management Control System (BMCS) implementation, which included a period of commissioning and tuning to optimise building energy consumption; and

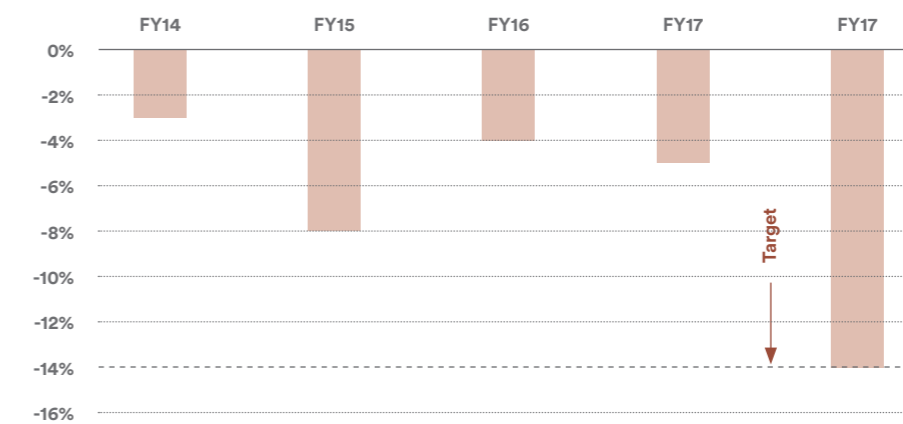
- An upgrade of the Central Plant, including the replacement of four chiller units responsible for heating and cooling the building. Heating and cooling accounts for about 30% of total energy use.

The new efficient chiller systems coupled with the installation of the building management control system have resulted in significant electricity savings – equivalent electricity use of about 250 average households per year.

Electricity Use* (MWh)	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11	FY10	FY09	FY08
Opera House	15,944	17,480	17,672	16,859	17,872	18,282	17,376	17,825	18,688	17,707	18,730
Offsite leases (office & storage)	89	143	170	210	241	243	335	281	273	277	209
<b>Total</b>	<b>16,033</b>	<b>17,624</b>	<b>17,842</b>	<b>17,068</b>	<b>18,113</b>	<b>18,525</b>	<b>17,710</b>	<b>18,106</b>	<b>18,961</b>	<b>17,984</b>	<b>18,939</b>

\* Reported electricity use includes all operations on Bennelong Point including food and beverage tenancies. A major construction project (VAPS) ceased in FY16 while energy use in the underground loading dock and basement offices commenced. Off-site leases (office and storage) are included in electricity-use targets.

## Sydney Opera House Electricity Consumption (% reduction from 5 year baseline)



**Effective Waste Management**

The ESP target for diverting operational waste from landfill of 55% was exceeded by two percentage points in FY18. However, total diversion was down seven percentage points on FY17. A number of operational issues prompted a review of operational waste management practices and procedures. To address key issues identified, management practices were adjusted, and additional waste education was provided for target groups. In addition, a new process to report non-compliance was introduced.

To achieve the ESP waste recovery target for Renewal, the Joan Sutherland Theatre project aimed to recover at least 80% of construction waste from landfill. The project exceeded this target, with an average 85% diversion rate for the period of the construction program. SOH staff also took the initiative to recover materials such as timber off-cuts to recraft into furniture and storage for internal workspaces.

**Waste Recovery**

Stream	FY18		FY17		FY16		FY15		FY14		FY13	
	Tonne <sup>*</sup>	Percentage <sup>^</sup>	Tonne <sup>*</sup>	Percentage <sup>^</sup>	Tonne <sup>*</sup>	Percentage <sup>^</sup>	Tonne <sup>*</sup>	Percentage <sup>^</sup>	Tonne <sup>*</sup>	Percentage <sup>^</sup>	Tonne <sup>*</sup>	Percentage <sup>^</sup>
Recycling	766	57%	750	62%	803	65%	452.1	36%	403.6	38%	397.4	35%
General waste	496	43%	451	38%	430	35%	770.5	64%	654.7	62%	725.9	65%
<b>Total</b>	<b>1262</b>	<b>100%</b>	<b>1201</b>	<b>100%</b>	<b>1234.2</b>	<b>100%</b>	<b>1222.6</b>	<b>100%</b>	<b>1058.3</b>	<b>100%</b>	<b>1123.3</b>	<b>100%</b>

\* Note this figure does not include disposal of construction waste or large bulky waste. FY18 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight; organics – actual weight; cardboard, office paper, e-waste, lights, toners and polystyrene - industry average density (BBP) x bins. No contamination rate applied.  
<sup>^</sup> Percentage by weight.

**Improve Environmental Risk Management**

An annual review of the environmental risk register, focused on high-risk activities, was completed in line with recommendations of the risk pathway completed in FY17. Incident reporting training was delivered and a review conducted of environmental incident notification emergency procedures. Implementation of Chemalert software improved the identification and management of chemicals on site, supporting the objectives of the Opera House Green Cleaning Guidelines. No major environmental incidents and eight minor incidents were reported in FY18.

**Embed, Engage and Inspire**

The Opera House continued to engage and inspire audiences and visitors throughout the year. Vivid LIVE was carbon-neutral in FY18, offset by biodiverse tree-planting from Greenfleet. Sustainability-themed Talks and Ideas events were a feature of *All About Women* and *Antidote*. Children and family productions such as *Frugal Forest* and creative play activities such as Stringdom engage children about the importance of reducing, recycling and repurposing waste.

Sustainability Partner Airbnb launched a series of sustainability tours over the summer period, in conjunction with the launch of Airbnb's Experience platform.

**Staff Environmental Awareness**

A new SEALs (Sustainable Environment Action Leaders) Action Plan was implemented for FY18. SEALs membership has doubled in the past 12 months. SEALs supported engagement activities such as wider staff participation in Clean Up Australia Day, Earth Hour, World Environment Day, Fashion Week Clothes Swap and Plastic-Free July. A new waste video was launched to celebrate National Recycling Week.

**Collaboration with Partners**

The Sydney Opera House and the University of Technology Sydney (UTS) received a NSW Environmental Trust grant of \$86,442 to undertake a three-year scientific research project. The pilot project commenced in August by recording baseline data on fish numbers and diversity in underwater areas around the Opera House and in other harbour sites. The project proposal includes a modular artificial reef to improve marine biodiversity and support native species.

The Opera House became a Partner of the City of Sydney's Sustainable Destination Partnership Program. The initiative brings together major tourism, accommodation and attraction destinations to support the goals and ambitions of the Sustainable Sydney 2030 Strategy.

**Carbon Footprint**

In FY18, the Opera House produced 17,598 metric tonnes of carbon dioxide equivalent, with 100% of its carbon emissions offset using National Certified Offset Standard (NCOS) certified credits.

To achieve NCOS certification, an independent audit was required, followed by assessment from the Department of Energy and Environment. The Opera House's Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased <http://bit.ly/carbon-neutral-pds>

**Opera House Greenhouse Gas Emissions FY10-FY18**

	Source	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11	FY10
<b>Scope 1</b> direct emissions	Natural gas	-	-	-	-	-	147	105	126	91
	Refrigerants	267	351	481	468	390	401	394	398	398
	Transport fuel	5	4	5	5	6	5	8	8	4
	Transport fuel (post 2004 diesel oil)	0.3	-	-	-	-	-	-	-	-
<b>Scope 2</b> electricity	Electricity from buildings (Opera House, base building and off-site leases)	14,866	16,919	17,128	16,898	17,932	19,637	18,773	19,193	20,288
	GreenPower <sup>1</sup>	-	-1,015	-1,183	-1,133	-1,210	-1,174	-2,010	-1,729	-1,205
	Net emissions from electricity	14,866	15,904	15,945	15,765	16,722	18,463	16,764	17,463	19,083
<b>Scope 3</b> indirect emissions	Business flights <sup>2</sup>	189	95	112	178	89	223	217	N/A	N/A
	Office paper	9	9	9	9	15	14	17	19	N/A
	Publications paper	42	55	58	38	60				
	Waste – landfill <sup>3</sup>	608	849	778	859	978	854	991	837	482
	Waste – recycling <sup>3</sup>	157	-	-	-	-	-	-	-	-
	Taxis <sup>3</sup>	28	38	49	50	N/A	N/A	N/A	N/A	N/A
	Hire cars <sup>3</sup>	3	12	534	-	-	-	-	-	-
	Water <sup>3</sup>	51	18	-	-	-	-	-	-	-
	Hotel Accom.	14	33	-	-	-	-	-	-	-
	Int'l Hotel Accom.	5	6	-	-	-	-	-	-	-
	Telecoms. <sup>3</sup>	92	98	-	-	-	-	-	-	-
	Stationery <sup>3</sup>	16	22	-	-	-	-	-	-	-
	Cleaning services <sup>3</sup>	440	910	-	-	-	-	-	-	-
	IT equipment <sup>3</sup>	117	154	-	-	-	-	-	-	-
	Food and catering <sup>3</sup>	23	183	-	-	-	-	-	-	-
Advertising <sup>3</sup>	62	180	-	-	-	-	-	-	-	
Postage <sup>3</sup>	96	7	-	-	-	-	-	-	-	
<b>Total</b>		<b>17,598</b>	<b>17,484</b>	<b>17,417</b>	<b>17,374</b>	<b>18,326</b>	<b>20,107</b>	<b>18,495</b>	<b>18,851</b>	<b>20,057</b>

1 Green Power was not purchased in FY18 as 100% of emissions were offset via NCOS carbon offset credits.  
 2 Flights in FY15 included international flights only. In FY17 domestic flights data has been consolidated with international flights.  
 3 Additional scope has been added to reflect organisational boundary and ensure compliance with the National Carbon Offset Standard (NCOS).

## Equal Employment Opportunity (EEO)

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

FY18 initiatives and achievements included:

- Continued promotion of First Nations employment through the active marketing of roles, including bulk employment roles through First Nations recruitment networks. We have recently established contact with Arts Ready, a Federal Government initiative to promote employment in the arts and creative industries;
- Twenty-four First Nations students participated in four work-experience programs;
- Four First Nations school-based students completed traineeships with Ticketing and Front of House;
- Five former school-based trainees remain casually employed in the Ticketing and Front of House teams. Three of these employees are now co-facilitating the First Nations Work Experience week;
- Online cultural awareness training continues to be completed by all new employees;
- Staff were invited to participate in the Opera House's first Mardi Gras float;

FY19 initiatives will include:

- Annual careers day for First Nations students;
- Further work-experience and traineeship programs for First Nations students; and
- The Opera House will take part in Ready Arrive Work (RAW), a NSW Department of Education program designed to provide NSW high school students of a recently arrived refugee background exposure to Australian workplaces.



The tables below show trends in the representation and distribution of EEO groups. Staff numbers are as at 30 June 2018. Information provided by the Public Service Commission Workforce Profile Unit. The Distribution Index is automatically calculated by the software provided by the Public Service Commission. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20 (denoted by N/A). A Distribution Index of 100 indicates that the centre of the distribution of the Workforce

Diversity group across salary levels is equivalent to that of other staff. Values less than 100 mean that the Workforce Diversity 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 Workforce Diversity group is less concentrated at lower salary levels. The Distribution Index is not calculated where Workforce Diversity group or non-Workforce Diversity group numbers are less than 20.

**Table A. Trends in the Representation of EEO Groups**

EEO Group	Benchmark or Target	FY18	FY17	FY16	FY15	FY14	FY13	FY12
Women	50%	52.23%	51.8%	51.02%	45.2%	46.6%	44.5%	46%
Aboriginal and Torres Strait Islander people <sup>1</sup>	3.3%	1.74%	1.3%	2.37%	2.0%	1.6%	1.9%	1.6%
People whose first language was not English	23.2%	16.54%	19.1%	14.99%	16.1%	14.3%	15.5%	14.6%
People with a disability	5.6%	1.31%	0.9%	1.69%	2.3%	2.5%	2.9%	3%
People with a disability requiring work-related adjustment	N/A	N/A	0.2%	0.0%	0.2%	0.0%	0.2%	0.2%

<sup>1</sup> Includes casual staff for 2011.

**Table B. Trends in the Distribution of EEO Groups**

EEO Group	Benchmark or Target	FY18	FY17	FY16	FY15	FY14	FY13	FY12
Women	100	105	105	109	105	107	105	101
Aboriginal and Torres Strait Islander people <sup>1</sup>	100	N/A	N/A	N/A	N/A	N/A	N/A	N/A
People whose first language was not English	100	84	83	86	76	80	87	86
People with a disability	100	N/A	N/A	N/A	N/A	N/A	N/A	N/A
People with a disability requiring work-related adjustment	100	N/A	N/A	N/A	N/A	N/A	N/A	N/A

<sup>1</sup> Includes casual staff for 2011.

## Fire Safety Compliance

The final stage of the fire hydrant and hose reel upgrade program was completed during the year and integrated with the building's new loading dock and sprinkler pump room. An annual fire safety statement is expected to be issued by November 2018 for the building under the *Environmental Planning and Assessment Regulation 2000*.

The new Vortex and associated fire protection systems have been completed as part of the Joan Sutherland Theatre upgrade. The Master Fire Safety Plan update has commenced with the Building Services Standard Specification nearing completion.

The current annual fire safety statement under the *Environmental Planning and Assessment Regulation 2000* is in place, with the new statement expected by November 2018.

## Government Information and Public Access (GIPA) Act 2009

### Review of Proactive Release Program – Clause 7(a) of the Government Information (Public Access) Amendment Regulation 2010 (GIPA Regulation) under the GIPA Act

In accordance with section 7 of the *Government Information (Public Access) Act 2009* (the GIPA Act), the Opera House conducted a review of the information it makes publicly available and updated its agency information guide. The access application form is publicly available, together with details on the Opera House's disclosure log and government contracts register.

The Opera House *Access to Information Policy* outlines how the organisation complies with the GIPA Act. It was published on the Opera House website.

The following policies were updated and published on the Opera House website:

- *Information Security Management System (ISMS) Policy*;
- *Camera and Access Surveillance Policy*;
- *Corporate Cards Policy*; and
- *Acceptable Information and Technology Use and Surveillance Policy*.

### Number of Access Applications Received – Clause 7(b) of the GIPA Regulation

During the reporting period, the Opera House received no formal access applications under the GIPA Act, but continued to deal with the application received in FY17.

### Number of Refused Applications for Schedule 1 Information – Clause 7(c) of the GIPA Regulation

During the reporting period, the Opera House did not receive any application for information referred to in Schedule 1 of the GIPA Act.

**Statistical Information about Access Applications – Clause 7(d) and Schedule 2 of the GIPA Regulation**

**Table A: Number of applications by type of applicant and outcome**

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Media	-	-	-	-	-	-	-	-
Members of Parliament	-	-	-	-	-	-	-	-
Private sector business	-	-	-	-	-	-	-	-
Not-for-profit organisation or community group	-	-	-	-	-	-	-	-
Members of the public (application by legal rep)	-	-	-	-	-	-	-	-
Members of the public (other)	-	-	-	-	-	-	-	-

**Table B: Number of applications by type of application and outcome**

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Personal information applications	-	-	-	-	-	-	-	-
Access applications (other than personal information)	-	-	-	-	-	-	-	-
Access applications that are partly personal information applications and partly other	-	-	-	-	-	-	-	-

**Table C: Invalid applications**

Reason for Invalidity	No of applications
Application does not comply with formal requirements (section 41 of the Act)	-
Application is for excluded information of the agency (section 43 of the Act)	-
Application contravenes restraint order (section 110 of the Act)	-
Total number of invalid applications received	-
Invalid applications that subsequently became valid applications	-

**Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Government Information (Public Access) Act 2009**

	No of times consideration used
Overriding secrecy laws	-
Cabinet information	-
Executive Council information	-
Contempt	-
Legal professional privilege	-
Excluded information	-
Documents affecting law enforcement and public safety	-
Transport safety	-
Adoption	-
Care and protection of children	-
Ministerial code of conduct	-
Aboriginal and environmental heritage	-

**Table E: Other public interest considerations against disclosure: matters listed in table 14 to the Government Information (Public Access) Act 2009**

	No of occasions when application not successful
Responsible and effective government	–
Law enforcement and security	–
Individual rights, judicial processes and natural justice	–
Business interests of agencies and other persons	–
Environment, culture, economy and general matters	–
Secrecy provisions	–
Exempt documents under interstate Freedom of Information legislation	–

**Table F: Timeliness**

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

**Table G: Number of applications reviewed under Part 5 of the Government Information (Public Access) Act 2009 (by type of review and outcome)**

	Decision varied	Decision upheld	Total
Internal review	–	–	–
Review by Information Commissioner	–	–	–
Internal Review following recommendation under section 93 of the Act	–	–	–
Review by NSW Civil & Administrative Tribunal	–	–	–

**Table H: Applications for review under Part 5 of the Government Information (Public Access) Act 2009 (by type of applicant).**

	No. of applications for review
Applications by access applicants	–
Applications by persons to whom information the subject of access application relates (section 54 of the <i>Government Information (Public Access) Act 2009</i> )	–

## Heritage Management

In October 2017, the Opera House launched the fourth edition of its Conservation Management Plan, titled *Respecting the Vision: Sydney Opera House – a Conservation Management Plan (CMP4)*.

Written by architect and respected heritage expert Alan Croker, the CMP4 won a National Trust Heritage Award in May 2018 in the category of *Heritage Resources and Publications*. It was the product of a thorough consultation and approval process, including an Expert Peer Review Panel.

The launch of the CMP4 provided an opportune moment to raise the profile of heritage within the Opera House community. Introductory briefings on the CMP were provided to key stakeholders including staff, on-site operators, Resident Companies and a community forum.

A review of existing heritage resources and practices across the organisation commenced in early 2018 to identify gaps in knowledge and resources, and to develop training and additional resources to support the implementation of the CMP4 across the business. We commenced a heritage awareness-raising program through increased and regular internal communication on heritage matters.

The Opera House created a Planning and Heritage Policy Officer role – a new role in the organisation – to oversee heritage management and provide specialist expert advice. A Conservation Action Team of representatives from across the business was convened to champion heritage across the organisation and provide input into heritage documentation and resources being developed.

## Renewal

The marquee on the Northern Broadwalk was removed in early 2018 as part of the Opera House Renewal program. The marquee has long been identified as an intrusive item. The marquee is to be replaced by a new function centre within the building envelope, to open early in 2019.

The Opera House continues to implement the Renewal Interpretation Strategy, a five-year strategy that outlines the actions that will protect, conserve and enhance the cultural significance of the Opera House in the context of the Renewal program. The Opera House has achieved several notable actions over the past year including placing informative and compelling Renewal content on the Opera House's digital channels and in the media, putting informative and heritage-compliant hoardings around construction areas, being awarded a grant to implement actions from the strategy, and working towards the exhibition of the John Coburn tapestries commissioned for the Opera House (see note below).

## Commonwealth Government Grant

This year, the Opera House was awarded \$248,000 in funding from the Commonwealth Government through the Protecting National Historic Sites grant. It is the first time the Opera House been awarded this grant. The grant will enable three projects from the Renewal Interpretation Strategy: updating digital content; developing an acknowledgement of Peter Hall, the architect who completed the Opera House after Jørn Utzon's departure; and exhibiting the John Coburn tapestries.

### **Coburn Tapestries Conservation and Interpretation**

The *Curtain of the Sun* and *Curtain of the Moon* tapestries, created by artist John Coburn, were commissioned by Peter Hall and operated as the house curtains in the Joan Sutherland Theatre and Drama Theatre respectively until the 1980s when they were taken down to be conserved due to damage. A working group including Stephen Coburn (John Coburn's son) and heritage and conservation specialists was convened to develop an interpretation strategy for the curtains. The strategy is informed by the CMP4.

A test hang of the *Curtain of the Sun* was undertaken in March 2018 to identify and document suitable hanging procedures required for displaying the tapestries. The test hang was successful, resulting in a recommendation to exhibit the curtains for the public in their original spaces.

The Opera House is now working towards the exhibition of the *Curtain of the Sun* and *Curtain of the Moon* in 2019, with additional interpretive materials.

### **Oral Histories**

The Opera House is at a critical moment in its history, with people involved in the construction and design of the building, or who worked at the Opera House for decades, nearing retirement. A program of oral history recordings of individuals is under way to capture their stories and their important knowledge about the building and organisation.

### **Outdoor Events**

Outdoor events have been a heritage focus area this year. Infrastructure zones, food and beverage activations and general design excellence have been improved through the implementation of the CMP4 and Heritage Guidelines for Outdoor Events. The Opera House's Building Operations team continues to implement protective measures to safeguard the fabric of the site during outdoor events.

### **Building Conservation**

The Building team has been implementing the CMP4 by prioritising and executing a number of heritage projects. They include the removal of intrusive items detrimental to the building's cultural heritage significance, such as stripping paint from the off-form concrete piers within the podium, therefore restoring them to the state Utzon intended, and removal of the flagpoles at the eastern end of the Forecourt. The team continues to maintain and care for the fabric of the building, documenting processes and procedures of repair and cleaning methods from staff who have been working here for more than 30 years.

### **Heritage Governance/Management**

The Conservation Council met four times in FY18 and provided advice on a range of projects including the Renewal program, heritage management, outdoor activities and events and intrusive items. See page 86 for more information.

### **Future Focus Areas**

#### ***Collections Management***

A Collections Management Policy and a Collections Management Strategy are being developed to identify, manage and protect original or significant items and will include a strategy to monitor, maintain and manage the collections to retain and protect their significance into the future.

#### ***Heritage Week***

In FY19, the Opera House will pilot Heritage Week, an annual week-long event to raise awareness about heritage, particularly for staff, operators, Resident Companies and contractors. Heritage Week will comprise a range of education and awareness-raising activities, including an all-staff celebration, intranet presence, panel discussions, competitions and activities.

#### ***Furniture Strategy***

A furniture strategy is being developed in collaboration with the Eminent Architects Panel for design review and on-site food and beverage operators. The strategy is being informed by extensive stakeholder engagement and a test case. Options for partnerships to implement the furniture strategy are being explored.

## Insurance

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

In FY18, Opera House claims paid included: three property claims (\$5,268); one motor vehicle claim (\$477.50); and four liability claims (\$2,624). Under the workers compensation policy, 36 new claims were lodged.

The table below shows the total cost of premiums excluding GST, arriving at the cost per employee over the past five years.

	FY18 \$	FY17 \$	FY16 \$	FY15 \$	FY14 \$
Motor vehicle	4,820	5,050	4,750	5,460	6,480
Property	591,150	670,710	689,440	659,560	732,100
Legal liability	351,650	283,500	323,520	311,120	334,370
Workers compensation	502,121	399,083	458,165	664,455	691,909
Miscellaneous	76,380	56,580	41,920	31,050	23,310
<b>Total Cost</b>	<b>1,526,121</b>	<b>1,414,923</b>	<b>1,517,795</b>	<b>1,671,645</b>	<b>1,788,169</b>
Total employees	904	866	851	850	857
Cost per employee	1,688	1,634	1,784	1,967	2,087

The Opera House has taken out Statutory Liability insurance with Lloyds of London placed through Dual Australia Pty Ltd. It covers fines and related costs imposed as a result of an innocent breach of the many Acts that control the Opera House's operations. This is insurance cover not provided by the Treasury Managed Fund and no claim has been made under this policy.

Further insurance has been taken out by the Opera House for performers who are engaged through Sydney Opera House Presents but do not have their own public liability insurance. Cover through the Treasury Managed Fund is limited to Trust members, Directors, Officers and Opera House employees. No claim has been made against this insurance, which is provided by SLE Worldwide Australia Pty Limited and underwritten by Lloyds of London.

## Investment Performance

Investments are placed with banks at interest rates equivalent to, or greater than, the relevant NSW Treasury Corporation Tailored Term Deposit.

## Land Title Holdings

Ownership of the Opera House and its land is vested in the Minister administering the *Sydney Opera House Trust Act 1961* (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the *Sydney Opera House Trust Act 1961*, is responsible for the operation and maintenance of the Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2018 was valued at \$140 million.

## Legal

No amendment was made to the *Sydney Opera House Trust Act 1961* or *Sydney Opera House Trust By-law 2015*.

## Multicultural Policies and Services Plan

### Overview

The Opera House has developed a multicultural plan to:

- Increase employee awareness about cultural diversity and recognise the value diversity brings to the achievement of the Opera House's vision and mission; and
- Maintain an organisational culture that is welcoming and is supportive of its people, ensuring that the Opera House is seen as an employer of choice by people from diverse cultural backgrounds.

To support the plan, the internal leadership development program was updated to include content on leading diverse teams and recognising unconscious bias. Aboriginal and Torres Strait Islander cultural awareness training was included in new employee inductions, and made accessible to resident Company staff returning to work in the renewed Joan Sutherland Theatre. A bespoke training program about building a culture of respect was attended by managers and supervisors from the Production Services department. The Performing Arts portfolio supported and promoted multiculturalism through its artistic program, which aims to deepen engagement with a broader audience. This included our Access program of 35 performances across diverse artistic genres and the inclusion of Auslan or live captioning during *All About Women* performances. The Opera House tour is offered in seven languages.

In FY20, we will assess leadership capabilities and recruitment processes to guide our actions for the next 12 months, including staff training, changes to procedures or policies, and staff engagement initiatives.

The Organisation Development & Learning team is working with NSW Department of Education to host students participating in Ready Arrive Work, a vocational program for recently arrived students from a refugee background. The first program will take place in December 2018.

### Performances

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

The presentations included large and small-scale performances across the venues, from the Resident Companies. Sydney Opera House Presents and other presenters.

FY18 highlights of Sydney Opera House Presents presentations identified under the Multicultural Policies and Services Plan:

#### *The Wolf and Peter (July 2017)*

Irish company CoisCéim Dance Theatre upended Prokofiev's *Peter and the Wolf*, telling the story through the eyes of the wolf;

#### *S-Town (July 2017)*

US journalist Brian Reed (*This American Life*, *Serial*) talked about the international podcast sensation *S-Town*;

#### *Swan Lake / Loch na hEala (August 2017)*

This contemporary dance/theatre work was created by acclaimed Irish choreographer and theatre maker Michael Keegan-Dolan. Inspired by Irish folktale and set in modern day Ireland, this radical retelling of the classic *Swan Lake* received wide acclaim from audiences and critics;

#### *Antidote (September 2017)*

This newly launched festival featured local, national and international speakers, including US author Amani Al-Khatahtbeh, Indian author Shashi Tharoor, British poet Inua Ellams, North Korean activist Park Yeon-mi and Australian First Nations artists Jack Charles and Archie Roach;

#### *Homeground (November 2017)*

*Homeground* is the Opera House's public celebration of First Nations art and culture. The 2017 festival featured Australian artists including Yothu Yindi, Electric Fields, Irish-born Canadian folk singer Irish Mythen and Tibetan artist Tenzin Choegyal;

#### *Dance Rites (November 2017)*

This was the third year of the national Aboriginal and Torres Strait Islander dance competition, *Dance Rites*, produced by the Opera House and designed to celebrate and support First Nations culture, dance, language and stories. The 340 dancers represented 21 nations and 31 clan groups;

#### *Joep Beving (November 2017 and May 2018)*

The Dutch pianist made his Australian debut in the intimate surrounds of the Utzon Room. Drawing comparisons to Italian composer Ludovico Einaudi and German pianist Nils Frahm, Joep Beving performed his soothing music to two sold-out November shows, then returned for four sold-out performances during Vivid LIVE;

#### *The Unbelievables (December 2018)*

Summer spectacular *The Unbelievables* engaged multicultural audiences and international visitors. Performers included Harrison Greenbaum (US), Shin Lim (Canada and Singapore), quick change duo Sos Petrosyan & Victoria Petrosyan (Russia) and aerialist Aleksandra Kiedrowicz (Poland);

#### *to a simple, rock n roll ... song (January 2018)*

A celebration of British modern choreography from internationally recognised Michael Clark, *to a simple, rock n roll ... song* danced to the beat of Patti Smith and David Bowie;

#### *Join The Dots (January 2018)*

An intercultural and interactive collaboration between the Opera House and the Art Museum and Library Ota, Japan. Contemporary visual artist Nobumasa Takahashi and dancer Yuriko Suzuki performed in Sydney, while Australian artists Alison Bennett and Jacqui Stockdale performed in Japan;

#### *Limbo Unhinged (January-March 2018)*

*Limbo Unhinged* showcased international talent in a cabaret circus, including contortionist and acrobat duo Charlotte O'Sullivan (Canada) and Nicolas Jelmoni (Monaco), sword swallower Heather Holliday (US), aerialist Marco Motta (Brazil), and clown/comedians Mikael Bres (France) and Rémi Martin Lenz (Germany);

#### *Jordi Savall (February 2018)*

The Catalan composer, performer and conductor brought his ensemble from Europe and the Middle East to play a program of baroque and early music from Spain, Portugal and Mexico;

#### *All About Women (March 2018)*

This year's day-long Talks & Ideas festival on issues important to women featured Rohingya activist Wai Wai Nu, Papua New Guinean community organiser Ursula Rakov, Marshall Islands poet Kathy Jetñil-Kijiner and Australian First Nations artists Nakkiah Lui and Miranda Tapsell;

#### *Ai Weiwei (March 2018)*

The celebrated Chinese artist and activist spoke about his life's work and current exhibitions, and showed a film about global refugee movements;

**Seu Jorge (March 2018)**

Brazilian pop legend Seu Jorge reprised his role from Wes Anderson's cult classic film *The Life Aquatic with Steve Zissou*, performing his folk soundtrack of David Bowie favourites in Portuguese for the first time in Sydney to a sold out Concert Hall audience;

**Youssou N'Dour (March 2018)**

The African pop titan and Grammy Award-winner was joined by his legendary 12-piece band, Le Super Etoile de Dakar, for a night of rhythm, reggae, rumba, jazz, rock and everything in-between. Turning the Concert Hall into a dance hall with audience members invited to the stage, they led a joyous celebration of African identity and heritage.

**José González (March 2018)**

After selling out two Concert Hall shows in 2016 with his band, the critically acclaimed Swedish singer-songwriter returned for a one-off solo performance;

**Driftwood (April 2018)**

Contemporary company Casus Circus presented *Driftwood*, featuring company co-founders Jesse Scott and Natano Fa'anana. Natano's unique style of performance draws inspiration from his Samoan roots, and this formed part of the larger work, taking inspiration from the need for human connection;

**A Faint Existence (May 2018)**

The solo debut of acclaimed Australian dancer-choreographer Kristina Chan, *A Faint Existence* was a powerful physical meditation on impermanence, fragility and mortality in the age of climate change;

**Gudirr Gudirr (June 2018)**

Fervent, fierce and profoundly personal, *Gudirr Gudirr* was a powerfully emotive solo performance work by celebrated Australian dancer-choreographer Dalisa Pigram, with design by Vernon Ah Kee and direction by Koen Augustijnen;

**Xylouris White (June 2018)**

The visionary duo of Cretan laouto player Giorgos Xylouris and iconic Australian drummer Jim White (Dirty Three) made their Opera House debut at Vivid LIVE;

**Solange (June 2018)**

Grammy Award-winning recording artist, songwriter, activist and visual art luminary Solange Knowles made her Opera House debut with four sold out in-the-round performances for Vivid LIVE. The visually stunning shows were a celebration of African-American identity and empowerment;

**Deadly Voices from the House (year-round)**

Recorded in the Opera House's Intel Broadcast Studio and hosted by Head of First Nations Programming Rhoda Roberts AO, this second season, titled *Perspectives*, featured interviews with First Nations personalities from the arts, sport, social services and the entertainment industry who identify as LGBTQI+; and

**Guwany Walama (year-round)**

A digital tour streamed to classrooms around Australia offered an interactive exploration of the history of Bennelong Point.

## Overseas Travel

Opera House staff undertake overseas travel for business reasons, including sourcing performing arts productions, touring programs and representing the Opera House at key industry forums. The following travel in FY18 was approved by the Minister for the Arts.

Name of officer	Position	Destination/s	Purpose of visit	From	To
Nic Boling	Chief Technology Officer	USA	Attend the Tessitura Learning and Community Conference.	11/08/17	19/08/17
Anna Duric	Tessitura and Integration Project Manager	USA	Attend the Tessitura Learning and Community Conference.	12/08/17	19/08/18
Sarah Duthie	Head of Sales, Tours and Experiences	India	Attend the India Travel Mission hosted by Tourism Australia.	14/08/17	25/08/17
Alison Nadebaum	Head of Operations & Business Management	UK	Attend the British Council Showcase, Edinburgh International Festival, and Edinburgh Fringe to consider new works for presentation at the Opera House.	18/08/17	29/08/17
Fiona Winning	Head of Programming	Germany	Attend the leading contemporary dance festival Tanz Im August International.	22/08/17	29/08/17
Josh Neufeld	Lighting Supervisor	Denmark	Undertake a professional exchange program with the Royal Danish Theatre.	23/08/15	26/09/17
Andrew Kontoleon	Staging Technician	Denmark	Undertake a professional exchange program with the Royal Danish Theatre.	23/08/17	30/09/17
Monika Townsend	Sales Account Manager, Tours & Retail	Korea, Japan	Attend the Destination NSW Japan Roadshow and South Korea Workshop.	26/08/17	7/09/17
Philby Lewis	Technical Manager	New Zealand	Attend the OZPAC Technical Managers Forum, an information-sharing forum for major performing arts centres in the region.	20/09/17	23/09/17
Bridgette Van Leuven	Head of Children, Families & Creative Learning	China	Attend and speak at the China Shanghai International Arts Festival Performing Arts Fair (ChinaSPAF).	16/10/17	24/10/17
Sue Pamboris	Sales Executive, Tours & Retail	China	Attend the Destination NSW China Roadshow.	26/10/17	8/11/17
Sarah Duthie	Head of Sales, Tours and Experiences	USA	Attend the Destination NSW USA Travel Mission.	29/10/17	12/11/17
Edwina Throsby	Head of Talks and Ideas	USA	Attend TEDWomen and Summit LA17 to consider speakers for programming at the Opera House.	31/10/17	13/11/17

Name of officer	Position	Destination/s	Purpose of visit	From	To
Danielle Harvey	Head of Contemporary Performance	USA	Meet with US-based agents and artists to source international entertainment programming for presentation at the Opera House.	4/11/17	15/11/17
Garry Wordsworth	Head of Infrastructure & Information	USA	Attend a study tour of large-scale multi-purpose venues, hosted by Cisco technology.	15/11/17	28/11/17
Frank Newman	Creative Learning Specialist	Japan	Direct rehearsals for <i>Join the Dots</i> , a collaborative performance between the Opera House and Ota City Art Museum and Library.	26/11/17	3/12/17
Ben Marshall	Head of Contemporary Music	USA	Attend the Day for Night Festival to identify shows for the Opera House's contemporary music program.	14/12/17	20/12/17
Chris Linning	Manager, Building Information	China	Attend and speak at the second Hong Kong Construction Industry Council's (CIC) Construction Innovation Award Presentation Ceremony and Building Information Modelling Conference.	14/12/17	17/12/17
Kate Dundas	Director, Performing Arts	USA, UK	Attend the International Society for the Performing Arts (ISPA) Congress committee and board meetings on behalf of the Opera House's CEO (an ISPA board member) and attend the REMIX Global Summit in London.	5/01/17	22/01/18
Bridgette Van Leuven	Head of Children, Families & Creative Learning	USA	Attend and speak at <i>Spark Sessions</i> , an event presented by the International Performing Arts for Youth and Theatre for Young Audiences.	22/01/18	30/01/18
Fiona Winning	Head of Programming	Canada	Attend the PuSh International Performing Arts Festival.	29/01/18	7/02/18
Sarah Duthie	Head of Sales, Tours and Experiences	USA	Attend Tourism Australia's North America 2018 Marketplace and Business Events Summit.	3/02/18	14/02/18
Andy Palmer	Head of Insights & Optimisation	UK	Attend the Adobe Summit to gain valuable insights for the Opera House to optimise its partnership with Adobe and its marketing platforms.	30/04/18	9/05/18
Claire Joachim	Social Media Manager	USA	Attend the Facebook F8 Developer Conference to gain key insights into technology updates and trends across Facebook and Instagram.	30/04/18	3/05/18
Maria Haglund	Sales Executive, Tours & Retail	France, Germany, UK	Attend Destination NSW's United Kingdom and Europe Roadshow.	5/05/18	21/05/18

Name of officer	Position	Destination/s	Purpose of visit	From	To
Heather Clarke	Manager, Event Operations & Planning	New Zealand	Attend the Asia-Pacific Venue Industry Congress to gain insight into best practice venue management, and build working relationships with industry peers across the Asia-Pacific.	21/05/18	23/05/18
Fiona Winning	Head of Programming	Spain	Participate on the international curators' advisory board for the inaugural Biennale of Body, Image and Movement, and attend the inaugural International Programmers Meeting and the Fiver Festival to consider performances for presentation at the Opera House.	19/05/18	26/05/18
Lou Rosicky	Theatre Integration Manager	UK	Attend and speak at the International Theatre Engineering and Architecture Conference, meet with potential contractors for the Opera House's upcoming Concert Hall Renewal and inspect venues that have undertaken similar renewal works to the Opera House.	1/06/18	8/06/18
Sue Pamboris	Sales Executive, Tours & Retail	Korea	Attend the Hana Tour International Trade Show and conduct sales calls.	6/06/18	14/06/18
Christina Erskine	General Manager, Marketing	France, UK	Visit peer cultural institutions and attend a short course at the London Business School on marketing strategy and innovation.	25/06/18	9/07/18



## Privacy Management

The Opera House Privacy Management Policy and Plan outlines how the organisation complies with the principles of the *Privacy and Personal Information Protection Act 1998* (the PPIP Act) and the *Health Records and Information Privacy Act 2002* (the HRIP Act). It includes:

- Descriptions of the main kinds of personal and health information held by the Opera House;
- How to access and amend personal and health information held by the Opera House;
- Procedures for privacy complaints and internal reviews; and
- Customer Privacy Statement.

Details of how the Opera House protects the privacy of its customers, including visitors to its website, are available at [www.sydneyoperahouse.com](http://www.sydneyoperahouse.com).

The Customer Privacy Statement was updated during FY18 to reflect the use of data obtained through the free WiFi system after visitors have opted in to receive marketing communications.

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

### Privacy Contact Officer

**P** Sydney Opera House  
GPO Box 4274, SYDNEY NSW 2001  
**T** (02) 9250 7111  
**E** [privacy@sydneyoperahouse.com](mailto:privacy@sydneyoperahouse.com)

The Opera House received no application under section 53 of the PPIP Act during 2017-18.

## Public Interest Disclosures

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

The Opera House Public Interest Disclosures Policy is available to staff through an intranet and is also provided on the Opera House website for the information of stakeholders and the community.

A variety of ongoing and new actions were taken during the year to ensure that staff are aware of the content of the public interest disclosures policy and protections under the *Public Interest Disclosures Act, 1994*, including:

- Public interest disclosures requirements are incorporated into the Code of Conduct for staff; and
- Code of Conduct and Public Interest Disclosures Policy are included in all documentation for new employees.

## Reconciliation Action Plan

The Opera House is committed to respecting, embracing and celebrating First Nations culture and fostering a shared sense of belonging for all Australians. In 2011, the Opera House was the first Australian performing arts centre to publish a Reconciliation Action Plan (RAP). It recently completed the second year of its fourth RAP 2017-19. FY18 highlights included:

### Indigenous Literacy Foundation

The Children, Families & Creative Learning team, in partnership with the Indigenous Literacy Foundation (ILF), presented Indigenous Literacy Day at the Opera House for the seventh year in a row. The event launched *Yakanarra*, a song book written by community members and children from Yakanarra Community School, in collaboration with Chris Aitken and Alison Lester. The event took place in the Studio and was hosted by Natalie Ahmat. It featured a performance by ILF Ambassador Josh Pyke for 225 schools students and a book swap in the theatre foyers afterwards.

### Badu Gili

*Badu Gili*, a daily sails lighting experience on the Opera House's eastern Bennelong sails, was launched on the eve of NAIDOC Week in June 2017. Curated by Head of First Nations Programming Rhoda Roberts AO, *Badu Gili* is a celebration of the rich history and contemporary vibrancy of Australia's First People. The seven-minute animation showcases the work of eminent First Nations artists, including Jenuarrie (Judith Warrie), Frances Belle Parker, Alick Tipoti and the late Lin Onus and Minnie Pwerle.

The project was enabled by the Opera House, its Idealist donors and the Australia Council for the Arts.

*Badu Gili* has been experienced by more than 160,000 visitors since its launch, and more than 600,000 people online. An exhibition of the

artists involved in *Badu Gili* took place in the Lounge enabled by Samsung from 16 October 2017 to 16 January 2018.

During NAIDOC Week in July 2018, the Opera House revealed new artwork for *Badu Gili 2018* from six new First Nation artists from Australia and the Torres Strait Islands.

### Cultural Awareness and Engagement

Opera House staff interest in First Nations cultural engagement activities continues to be strong, with high levels of staff participation in NAIDOC Week and National Reconciliation Week events.

In a joint environmental sustainability and RAP initiative, 14 staff attended Taronga Zoo's special NAIDOC Week Free-Flight Bird Presentation. The show includes the story of the dreaming and acknowledges the important connection all people have to place, their community and wildlife.

Fifty Opera House and Resident Company staff participated in the following National Reconciliation Week activities:

- Darug language workshop with musician and educator Jacinta Tobin;
- Mini film festival featuring episodes from the *Art & Soul* documentary; and
- Excursion to the Australian Museum for a tour of the Gadi exhibition.

National Reconciliation Week events were catered by the National Centre for Indigenous Excellence (NCIE) in Redfern.

To demonstrate commitment to reconciliation, an Acknowledgement of Country has been added to the Opera House email signature.

Almost 200 staff completed cultural awareness training via the Aboriginal and Torres Strait Islander Cultural Awareness online e-learning module launched in 2016. The module is promoted to new staff during orientation. Two employees completed TAFE NSW's Aboriginal Cultural Awareness Program.

### First Nations Career Development

Twenty-six students participated in First Nations career path programs at the Opera House. Twenty-four students participated in the First Nations work experience program for high school-aged students. Two of these students went on to complete an internship in the Opera House's Ticketing department and another two internships were appointed from the FY17 work experience program.

In FY18, for the first time, alumni from the work experience and internship programs have been involved in facilitating the new programs, sharing knowledge about their experience at the Opera House and mentoring new students throughout the program.

### Partnerships

Westpac was signed as a Major Partner supporting First Nations programming, joining existing Homeground Event Partner AMP Capital.

### Welcome to Country

An audio recording of a Welcome to Country by Darug actor Richard Green was played before a number of performances in FY18, including all Vivid LIVE performances. The Welcome to Country was well received by audiences and artists. This initiative is being expanded in 2018, with recordings from local Aboriginal artists and community leaders to be played before all Opera House events.

## Risk Management

The Opera House recognises risk is inherent in its business and that effective management of risk allows for resources to be allocated efficiently, provides greater certainty and is central to achieving our objectives. Risk management remains a key organisational priority, with key performance indicators in place for enterprise, security and work health and safety (WHS) risk management.

The Opera House is compliant with *Internal Audit and Risk Management Policy for the NSW public sector* (TPP 15-03) published by the Treasury.

The Opera House uses *ISO AS/NZS 31000:2018 Risk Management – Guidelines* to improve decision-making and minimise the impact of events that may affect: our ability to stage performances; offer inspiring visitor experiences; our reputation; compliance with regulators; or the safety and security of employees, patrons, visitors, Resident Company staff or contractors. The Opera House has various tools for the assessment and evaluation of risk to ensure risk is managed as part of key decision-making processes.

The Opera House is committed to the continual improvement of its risk management culture. The appointment of the Director, People and Culture (as Chief Audit Executive) and the change in reporting lines for the Chief Risk Officer to the Director, People and Culture are testament to the importance the Opera House places on a strong risk management culture. The Chief Risk Officer is responsible for maintaining and implementing the Opera House's risk management framework, which sets out a whole-of-business approach to managing risk.

The Director, People and Culture and Chief Risk Officer regularly report to the Sydney Opera House Trust's Audit and Risk Committee, whose overall objective is to provide independent assistance to the Trust by overseeing and monitoring and providing advice about the Opera House's governance processes, risk management and control frameworks, and its external accountability requirements.

### Auditing (also refer Corporate Governance page 84)

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. In FY18, risk-based audits were carried out by Deloitte Touche Tohmatsu (Deloitte) as directed by the Chief Audit Executive and in accordance with a plan endorsed by the Audit and Risk Committee.

The FY18 Internal Audit Plan included the following reviews, which were completed and reported to the Audit and Risk Committee:

- Food and beverage contract management framework;
- Privacy management;
- IT disaster recovery planning\*;
- Strategic asset management\* and
- Employee expenses management\*.

In addition, the following reviews from FY17 were completed and reported to the Audit and Risk Committee in FY18:

- Crisis and emergency review; and
- Event management system.

\* Denotes work completed in FY18, with reports tabled at July 2018 Audit and Risk Committee meeting.

**Internal Audit and Risk Management Attestation Statement for the 2017-2018 Financial Year for the Sydney Opera House Trust (“the Trust”) and controlled entity Sydney Opera House Trust Staff Agency**

We, the Trust, are of the opinion that the Trust has internal audit and risk management processes in operation that are compliant with the eight (8) core requirements set out in the Internal Audit and Risk Management Policy for the NSW Public Sector, specifically:

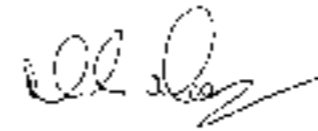
Core Requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
<b>Risk Management Framework</b>	
1.1 The agency head is ultimately responsible and accountable for risk management in the agency	Compliant
1.2 A risk management framework that is appropriate to the agency has been established and maintained, and the framework is consistent with AS/NZS ISO 31000:2018	Compliant
<b>Internal Audit Function</b>	
2.1 An internal audit function has been established and maintained	Compliant
2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing	Compliant
2.3 The agency has an Internal Audit Charter that is consistent with the content of the ‘model charter’	Compliant
<b>Audit and Risk Committee</b>	
3.1 An independent Audit and Risk Committee with appropriate expertise has been established	Compliant
3.2 The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations	Compliant
3.3 The Audit and Risk Committee has a Charter that is consistent with the content of the ‘model charter’	Compliant

**Membership**

The chair and members of the Audit and Risk Committee are:

- Independent Chair Jillian Segal, 1 March 2018 to present. Independent Member, 21 March 2016 to 28 February 2018
- Independent Chair Peter Mason, 23 March 2015 to 31 December 2017
- Independent Member Anne Dunn, 1 March 2018 to present
- Independent Member Christopher Knoblanche, 5 July 2017 to present

These processes demonstrate that the Sydney Opera House Trust has established and maintained frameworks, including systems, processes and procedures for appropriately managing audit and risk within the Trust and the controlled entity Sydney Opera House Trust Staff Agency.



**Nicholas Moore**  
Chair, Sydney Opera House Trust

**Agency Contact Officer**  
**Marg Kaye, Chief Risk Officer**

E mkaye@sydneyoperahouse.com  
T 02 9250 7311

**Business Continuity and Emergency Preparedness**

In FY18, the Opera House further enhanced the structure of and training for business resilience teams. The operational command and control methodology continued to improve, including the structure and processes for major events, emergency response, crisis management and business recovery. Exercises involving the crisis management and business resilience teams continued, as well as exercises in major event planning for all stakeholders. The Opera House continued to rigorously review the response criteria for incidents, adjusted planning arrangements and reported accordingly.

Emergency training continued for all staff, contractors, resident companies and other stakeholders. A full building evacuation exercise was held on 19 June 2018. The Opera House continued to work closely on planning and training with relevant government agencies across all response and event streams.

## Senior Executives

as at 30 June 2018

Band	FY18		FY17	
	Female	Male	Female	Male
4	–	–	–	–
3	1	–	1	–
2	1	–	–	–
1	9	5	9	5
<b>Total</b>		<b>16</b>		<b>15</b>

Band	Range	Average remuneration	
		FY18 \$	FY17 \$
4	463,551 to 535,560	–	–
3	328,901 to 463,550	463,550	410,000
2	261,451 to 328,900	295,556	–
1	183,300 to 261,450	201,739	202,554

In FY18, 5.9% of the Opera House's employee-related expenditure was related to public service senior executives compared with 6.9% in FY17.

### Performance Statement

Louise Herron AM  
Chief Executive Officer, PSSE Band 3

Total remuneration package as at 30 June 2018: \$463,550pa

The Secretary of NSW Department of Planning and Environment has expressed satisfaction with Ms Herron's performance of her responsibilities.

Ms Herron worked to deliver the Opera House business plan and budget, endorsed by the Trust on 11 April 2018. Key activities and achievements are outlined in this report.

## Wage and Salary Movements

A 2.5% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2017, effective from the first pay period commencing on and after 1 July 2017.

A 2.5% increase was granted to staff covered by the Opera House Enterprise Agreement 2016-19, effective from the first pay period commencing on and after 1 July 2017.

A 2.5% wage increase applied to Senior Executive Service staff effective from 1 July 2017 as per the *Statutory and Other Offices Remuneration Act 1975*.

## Work Health and Safety (WHS)

In 2016, the Opera House endorsed the 2017-19 Work Health and Safety Strategic Plan, designed to improve safety culture, systems, risk management and capability. Safety for all people at the Opera House is our greatest responsibility and underpins everything we do. Key FY18 activities included:

- Opera House Executive Team members participated in 60 individual safety interactions, facilitating communication on WHS issues between leaders and front-line staff;
- Sixteen safety consultation meetings between Opera House Health and Safety Representatives and Management Sponsors;
- The Opera House's LTID frequency rate decreased from 11.4 in FY17 to 6.9, below the FY18 target of 8.0 and a 56% decrease since FY13;
- Total days of absence associated with workers compensation claims increased from 145 in FY17 to 246 in FY18. Note that one claim originating in FY17 accounts for 62% of all lost work days;
- 965 hazard reports were logged, exceeding the target of 422;
- 250 workplace inspections were undertaken, exceeding the target of 248; and
- 69 safe work procedural reviews were completed, exceeding the target of 67.

### Safety Audits

In FY18, 10 risk-based audits were completed, including hazardous materials, confined space, contractor management, dangerous goods and permit compliance.

Three high-risk focus areas included the Joan Sutherland Theatre closure, forklift safety and fatigue. Key activities undertaken in these risk areas included:

#### Joan Sutherland Theatre Renewal (May-December 2017)

- Monthly safety meetings and weekly safety inspections with the Principal Contractor with Laing O'Rourke during construction works; and
- During FY18, major renewal works undertaken in the Joan Sutherland Theatre included new theatre machinery, plant, equipment, designs and work systems. This has eliminated or minimised identified safety risks and issues. The project has reduced the number of Very High risks from nine to one and High risks from 19 to three.

#### Safety Capital Expenditure

- A safety capital expenditure meeting is held every eight weeks, with key internal stakeholders from Safety, Production, Building and Finance, to consider safety issues that require capital expenditure but cannot be covered by departmental budgets. Key FY18 projects included:
  - Fitting all forklifts with an additional technological control. The software features mandatory seatbelt interlock, pre-start checklist, impact detection, impact shut-down, handbrake interlock, speed control, digital weight gauge and swipe-card access. This control is being reviewed for suitability to be installed to additional plant and equipment such as pallet jacks, EWPs and tow truck; and
  - Installation of new orchestra bar lighting (about \$250k). This removed a high-risk task that required workers to work at heights in awkward positions in a cramped work space to focus lights.

**Fatigue Management**

- The Opera House's revised Fatigue Management Policy was published on 12 April 2017. The updated policy reflects changes in health and safety legislation and emphasises the importance of consultation, reporting and ongoing review.
- A fatigue management risk review has been scoped, after consultation with key stakeholders including management, workers and union review. The review will commence in FY19.

**Safety Training**

- The safety training target was exceeded in FY18, with a total of 5626 hours achieved against the target of 1565 hours. This included 2874 hours (51%) of JST Renewal training, including safe work procedures and technical training. This ensured workers were competent and safe to operate the new JST theatre machinery.
- A large amount of safety-related training was completed in the last quarter of FY18, including: asbestos awareness; working safely at heights; mental health first aid; rigging; electrical awareness training; safety leadership; and ergonomic workstation training.

**Incident Reports (Staff-Related) FY12–FY18**

Year	Number of staff incidents
<b>FY18</b>	<b>175</b>
FY17	174
FY16	147
FY15	158
FY14	207
FY13	225
FY12	215

Over the past five years the number of Opera House staff-related incident reports has trended downwards, with a 22% decrease in the number of incidents reported. The number of staff-related incident reports was similar to FY17.

**New Workers Compensation Cases Lodged FY12–FY18**

Year	Number of new workers compensation cases
<b>FY18</b>	<b>36</b>
FY17	31
FY16	20
FY15	24
FY14	24
FY13	31
FY12	45

The number of workers compensation claims increased compared with FY17. However, a proactive approach to injury management has been implemented since March 2017, ensuring that workers are sent immediately to a preferred medical provider. This has resulted in more claims, but better return to work and injury management outcomes.

**Lost Time Injury Disease Incident and Frequency rates FY12–FY18**

Year	LTID <sup>^</sup> Incident rate	LTID <sup>#</sup> Frequency rate
<b>FY18</b>	<b>14.9</b>	<b>6.9</b>
FY17	23.6	11.4
FY16	19.6	8.9
FY15	20.8	10.2
FY14	25.9	12.8
FY13	32.5	15.9
FY12	31.2	15.3

<sup>^</sup> Lost Time Injury Disease (LTID) incident rate is the number of work-related lost time injuries (1 day or more) per 1,000 employees.

<sup>#</sup> LTID Frequency rate is the number of work-related lost time injuries (1 day or more) per million hours worked.

**Workers Compensation Premium**

The FY19 Opera House workers compensation contribution is anticipated to be \$785,000, up from \$502,000 for FY18. An increase in claims costs is attributable to two injuries in 2016:

- A new psychological injury claim (reported in May 2017) with paid to date at December 2017 of about \$80k; and
- Deterioration in a physical injury claim (paid to date increasing from about \$20k to about \$80k between December 2016 and December 2017).

**Health Promotion and Wellbeing**

- A Health Management Committee was established and a three-year Health Management Plan developed;
- The Opera House Choir was established and met weekly;
- 227 staff members and their families joined the Fitness Passport program;
- 150 workers used the free physiotherapy program;
- A new Employee Assistance Program provider was engaged; and
- 350 workers, staff and contractors received flu vaccinations.

**Statutory/Government Reporting**

**Details of injuries and prosecutions under Occupational Health and Safety Act 2011**

Three incidents were notified to SafeWork NSW in FY18. No injuries were sustained in those incidents, but all three were reported as dangerous occurrences.

No SafeWork investigations, prosecutions or notices were issued.



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Please will you make a tax-deductible gift now to help us treasure and renew the Opera House for future generations of artists, audiences and visitors, and ensure the Opera House is open to all.

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Every gift makes a difference.

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Make the Opera House part of your life story, or honour a family member or loved one, by making a gift to the Opera House in your will. A gift in your will is a meaningful way to continue to celebrate your love for the Opera House and make a lasting contribution for future generations.

Contact, in confidence, Janelle Prescott Philanthropy Manager, on +612 9250 7077 or [jprescott@sydneyoperahouse.com](mailto:jprescott@sydneyoperahouse.com)

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Learn more about the Idealists, the Opera House's by-invitation donor group. Contact Crispin Rice, Head of Philanthropy, on +612 9250 722 or [crispin.rice@sydneyoperahouse.com](mailto:crispin.rice@sydneyoperahouse.com)

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Thank you to all our donors for your tremendous support. You help us secure and renew the Opera House for future generations of artists, audiences and visitors, and ensure the Opera House is open to all.

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Isaac Culgan	Gabrielle Davis	Althea Deterville	Annette Donaldson	Hung Eason	Craig Evans	Juliana Ferreira	Amelia Ford
Damon Cummins	Brooke Davis	Heather Deura-Thompson	Lynda Donaldson	Patricia Eastley	Erin Evans	Samuel Ferris	Scarlett Ford
Lucinda Cunial	Bruce Davis	James Devenish	Luchun Dong	Catherine Easton	Jeffrey Evans	Brigitte Feton	Matilda Forell
Ann Cunningham	Coleen Davis	Sally Devenish	Charles Donnelley	Paul Easton	John Evans	Carmela Ficili	Graham Forshaw
Beth Cunningham	David Davis	Amethyst Devonald	Christine Donnelly	Elissa Eastwood	Katy Evans	Nicole Fidler	Maria Foss
Mary Cunningham	Jan Davis	Judith Dewar	Cathy Donney	Sally Eaton	Laura Evans	Roman Fidyk	Alex Foster
Matthew Curd	Kristie Davis	Ed Dexter	Mark & Amanda J Donovan	Klaus Eberhardt	Mark Evans	Allan Fiedler	Keith Foulcher
Marie Curtis	Rachel Davis	Nitin Dhond	Mark Donovan	Christine Ecob	Penelope Evans	Jack Fieg	Emili Fox
Paul Curtis	Sharon Davis	Vincenzo Di Pietro	Simon Donovan	Jane Edgar	Sally Evans	Jack Fiehn	Julie Fox
Tom Curtis	Stacey Davis	Jose Manuel Diaz Cuadrillero	Jane Dooley	Barbara Edge	The Hon Justice Elizabeth Evatt AC	L'Annie Field	Michael Fox
Diana Cutelli	Stuart Davis	Maria Mercedes Diaz Reyes	James Dooling	Sharon Edington	Brett Evens	Christa Fieldsend	Simon Fox
Robert Cuthbert	Tim Davis	Marietta Diaz	Rebekah Doran	Dr Ian Edmiston	Dr Dennis Everingham	Julianne Figar	Daniel Fradkin
Marije Cvetanovski	Kim Dawkins	Louisa Dibble	Andrew Dowling	Nadine Edworthy	Jeannette Chago	Pablo Figueroa	Leslie Franchi
Agnes V Czeiger	Kristy Dawson	Paul Dickerson	John Dowling	Anna Egeressy	Dr Chris Facer	Jasmin Finka	Dawn Francis
Lin Da	Angelina Day	Martin Dickey	Laura Dowling	Michael Eggett	Diane Fagan	Julie Finlay	Lyma Frangie
Nikoo Dadgar	Phillip de Boos-Smith	Dana Dickinson	Margaret Dowling	Peter Eichhorn	Emma Falkner	Paul Finlay	Joan Frank
Jean Guy Daigle	Heath De Burgh	Lara Dickinson	Katie Downey	Wendy Eisenshtadt	Andrew Fan	Georgina Finn	Christopher Franks
Leigh Daley	Pat De Gasperi	Peter Dickson	James Downs	Lisa Eismen	Li Fan	Terry Finn	Kate Fraser
Lynne Dalton	Andrea De leon	Anthony Drake	Sue Downward	Michael El Samra	Frankie Fang	Vicki Fiorentino	Peter Frawley
Rebecca Dalton	Elden De Leon	Maisha Draves	Anthony Drake	Susan Elder	Yolanda Fang	Joanna Firth	Jo Freeman
Sharon Dalton	Bruno De Mello	Cathryn Drew	Christa Diegelmann	David Eldridge	Aaron Farmer	Cecily Fisher	Melisa Freestone
Margaret Daly	Louis De Silva	Jerry Drew	Dominica Digby	Deborah Eldridge	Janice Farr	Kylie Fisher	Hilda Freibergs
Eileen Daly-Sapraicone	Damien De Sousa	Stephanie Drummond	Janet Digilio	Victoria Elegant	Camille Farradas	Meredith Fisher	Denise French
Sarah Dam	Luiz Roberto De Souza	Cheryl Drummy	Diane Dimech	Annie Elliott	Matthew Farrell	Nicholas Fisher	Janis Frezza
Anthony Damian	Denise de Vries	Selina Drury	Bryan Dimick	Judith Elliott	Victoria Farrelly	James FitzGerald	Janine Friedrich
Katherine Dang	Glenda Dean	Mengtian Du	Martina Dimitrova	Tamesin Elliott	Ray Farrugia	Margaret Fitzgerald	Ewan Frith
Thomas Dangelo	Graham Dean	Luis Duarte	Sandra Dineen	Beverley Ellis	Fernanda Fartes	Shane Flanagan	Katherine Fritsch
Jeannie Daniels	Michael Deane	Jan Dudley	Jane Dinte	Nicola Ellis	Zoish Fatakia	Stephen Flanagan	Gail Fromer
Magdalena Danysz	Susan Deane	Anna Dufall	Freddy Disch	Paula Ellis	Sam Fatrouni	Kent Flandro	Helen Frost
Julie Dascenzo	Timothy Dedman	Stephanie Duff	Jonah Disend	Kerry Elphick	Margaret-Anne Faulds	David Fleming	Mark Frost
Colette Dash	Fiona Dee	Alyssa Duffy	Maria Diswe	Bo Hejlskov Elven	Julie Faulkner	Michael Fleming	Robert Frost
Lisa Davenport	Austin Delonge	Philippa Duffou	Kevin Dix	Johanna Emond	Dr Steven Faux	Carolyn Fletcher	Bryan Fry
Walter Davern	Mel Delooze	Rebecca Duggan	Ashok Dixit	Linda Emsalem	John Fawcett	Janice Fletcher	Christine Fu
Lovett David	Salvo Delorenzo	Cathy Duloy	Emma Dixon	Michael English	Lisa Fawkner	Robyn Flower	Helen Fuchs
Meryl David	Eirene delos Santos	Camille Dumont	Glenn Dixon	Zita Enloe	Kathleen Fearon	Roland Flueeler	Karren Fuerst
Warren David	Marjolein Demmer	Lindy Dumoulin	Ramadhan Djaffri	Kathrina Isabel Epino	Johanna Featherstone	Brian Flynn	Motoe Fujimori
James Davidson	Wanda Dempster	Fay Duncan	Arkin Djemal	Markus Erlinghagen	Jodi Fedor	Michael Flynn	David Fulcher
Rebecca Davidson	Hui Deng	Natasha Duncan	Arkin Djemal	Sonya Errington	Shulang Fei	Niall Flynn	Guy Fullerton
Edward Davie	Lily Deng	Marc Dunstan	Slobodan Djordjevic	Mergim Esati	Bruce Feinerman	Andrea Fogarty	Joseph Fulton
Amy Davies	Yushi Deng	Gregory Durbridge	Adela Dodd	Marilyn Escosa	Alison Fenech	Dr Matthew Foley	Mathew Fulton
Elaine Davies	Jacqui Denning	Joanne Durcan	Belinda Dodds	Ervin Espock	Ziqian Feng	Tony Folino	Kodai Fumoto
John Davies	Eleanor Dennis	Cameron Dwyer	John J Doherty	Ernest Estacio	Joshua Fenton	King Ho Fong	Melissa Fung
Karen Davies	Margaret Dennis	Katherine Dwyer	Patrick Doman	Daniel Esteban Romero	Steven Ferlazzo	Justine Fonmanu	Wilan Fung
Kathleen Davies	Katrina Dennison	Pam Eadie	Susan Don	Lara Ette	Sean Fernandes	Angela Forbes	Alice Gabir
Michelle Davies	Roslyn Dent	Timothy Eakin	Cindy Donadel	Violeta Etle	Angel Fernandez	Clay Forbes	Megumi Gabroy
Sarah Davies	Dr Evelyn Deplazes		Julie Donald	Roberto Etzi	Isabel Fernandez-Mateo	June R Forbes	Audrey Gachet
Simon Davies	Sister Anne Derwin		Vanessa Donald	Lucia Evangelista		Patricia Forbes	Eric Gale

Roslyn Gale	Idil German	Dr Maggie Goldie	Sharon Gregory	Sally Hall	Andrew Harrison	Amy Heisler	Sabrina Hilton
Angela Galeano	John Gerrard	Dr John Golding	Nicholas Griezel	Tim Hall	Aad-Henning Harsveldt	John Heldoorn	Kerrie Hindle
Clement Gallagher	Jason Ghanem	Matthew Goldman	Janice Griffin	Vi Hall	Eugene Hart	Hugh Helleman	Pia Hirsch
Kathryn Gallagher	Habib Ghosn	Sharon Goldschmidt	Laurie Griffin	Wendy Hall	Kerri Hartley	Anne Henderson	Steve Hislop
Mildred Gallegos	Barbara Gibbs	Claire Goldsmith	Philip Griffith	William Hall	Jonas Hartmann	Martin Henderson	Chris Ho
Gerald Gallivan	Alex Gibson	Giselle Goloy	Adam Griffiths	Gillian Halliday	Daniel Hartvig	Judith Hendra	Man Yu Ho
Catherine Gallo	Alexandra Gibson	Leslie Gonye	Darrell Griffiths	Aidan Halloran	Kevin Hartwell	Damian Hendricks	Quoc Thinh Ho
Sarah Gallo	Colin Gibson	Eduardo Gonzalez	Jo Anne Griggs	Diane Hamblin	Karen Harvey	Phil Hendrie	Seng Liang Ho
Allan Galloway	Denise Gibson	James Gonzalez	Albrecht Grimm	Rosemary Hamill	Sandra Harvey	Michael F Hennessey	Taquin Ho
Caitlin Galvez	Elizabeth Gibson	Lisa Gooch	David Grisedale	John Hamilton	James Harvuot	Catharina Hennessy	Tsz Yan Ho
Jeanette Galyer	J L Gibson	Livvy Gooch	Katarina Grobler	Susan Hamilton	Alana Harwood	Courtney Henry	John Hobbins
Craig Gambrell	Latoya Gibson	Alex Goodall	Ruediger Gromzig	Sophie Hamley	Wihardjo	Montana Henry	Ian Hobson
Markus Gamenius	Martin Giddings	Amy Goodloe	Jacky Gruszka	Robert Hammond	Tjahjono Haryanto	Anne Henshaw	Jo Hodge
Valerie Gan	Hamish Gidley-Baird	Virginia Goodman	Anthony Guarna	Michelle Hammons	Go Hasegawa	Amelia Hepburn	Sjonelle Hodgins
Pravin	Todd Giedt	Susan Gopperth	Stefano Guazzone	Angharad Hampshire	Mizue Hashizume	Luke Herbert	Alan Hodgkiss
Ganesanandamoorthy	Leah Giessing	Mitchell Gordon	Marcelo Guckenheimer	Karen Hamstra	Alison Hassanein	Sophie Herbert	Bernadette Hodgson
Wang Gang	Glenn Giffard	Joanna Gore	Letitia Guillou	Sanghee Han	James C Hassell	Debra Herd	John Hoey
Sally Gangemi	Lachlan Gilbert	Jackson Goss	Erika Gulle	Kalmanova Hana	Noah Hastings	Nanette Herlihen	Nathaniel Hoffman
Jane Garcia	Victoria E Gilchrist	Katsuhisa Goto	Kate Gullett	Peer Hanich	Marshall Hatley	Joanne Hermens	A Hofmann
John Garcia	David Gilford	Koichi Goto	Dr Janice Gullick	Tom Hannon	Karen Hatton	Felicita Hernandez	Antoinette Hogan
Greta Gardner	Harsharn Gill	Rebecca Gottsegen	Catherine Gunning	Ann Lisbet Hansen	Rebecca Hauri	Marylou Herron	Cathy Hogan
Nathan Gardner	Kevin Gill	Julia Gough	Michelle Gunton	Janet Hansen	Sandra Hava	Bob Herzog	Lisa Hogan
Derek Garfinkel	Susan Gilles	Philip Gough	Clare Guo	Li Hao	Susan Haverfield	Jittra Hes	Geoffrey Hogbin
Beverley Garlick	Helen Gillespie	Alan Goulburn	Mauricio Gurman	Duane Harbaugh	Judy Hawes	Glenys Hess	Garry Hogden
Beverley R Garlick	Vivien Gillett	Kylie Gould	Indra Gurung	Johann Hardarson	Howard Hawkins	Linda Hess	Kelly Holder
Beverlee Garmett	Shiralee Gillies	Tanya Gould	Mary Guth	Jennifer Harding	Jacqueline Hay	Oliver Hessian	Dorothy Holland
Katharine Garner	Denee Gillin	Ann Gourlay	John Guydan	Julie Harding	Laura Hayden	Andrew Hewer	Marie Holland
Deb Garrett	Edwin Gin	Heather Gow	Fabiola Guzman	Kim Harding	Lani Hayduk	Peter Hewett	Kay Holliday
Josh Garrison	Theresa Gin	Reegan Gowing	Nora Gyenis Todd	Nigel Harding	Daniel Hayes	Ian Hewitt	Russell Holliday
Marica Garvey	Marissa Girardi	Robert Granger	Rhiannon Gysen	Victoria Harding	Allistair Hazard	Sharon Hewitt	Darien Hollins
Matthew Garvey	Chris Girdler	Pauline Grant	Joshua Hopwood	Georgie Hare	Rebecca Hazel	Virginia Hewitt	Kimberley Hollis
David Gaskell	Arnaud Giroud Piffoz	Andreas Graulund	Toja Haberleitner	Julie Hare	Willem Gerrit Hazelaar	Dave Hewzog	Garth Holloway
Anthony Gates	Neill Girvan	Philip Graus	Katrina Haddad	Steve Hare	Anne-Marie Hazell	John Hexton	Peter Holman
Louise Gault	Steffen Gitter	Annette Gray	Roger Hadgraft	Buffa Hargett	Cleyde Hazell	Wendy Heydecke	Genelle Holmes
Steve Gawley	Jill Gladstein	Deborah Gray	Regine Haertel	Leonie Harkin	Graeme Head	Michael Hicks	Georgina Holmes
Tahlia Geach	Suzanne Glavas	Nicole Gray	Hasan Haider	Leigh Harlett	Michael Heaney	Mitsuru Higa	Margaret Holmes
Leslea Geary	Allison Glick	Crystal Greaves	Joanne Haigh	Katie Harper	Ian Heard	Gwen Higgins	Murray Holmes
Louise Geddes	Marcia Glomb	Martin Greaves	Lynn Haining	Zinta Harrington	Alan Hearne	Krystal Higgison	Emily Holt
Ursina Gees	Steven Glynn	Clement Grech	Dr David Hale	Anjali Harris	Anita Heath	Stephanie Higham	Jo Holt
Linda Geisker	Susan Goddard	Paige Greco	Lisa Hale	Chloe Harris	Julie Heath	Jeannie Highet	Sarah Holt
Finn Geisler	Debbie Godenzi	Donald Greeley	Janice Hales	Jonathan Harris	Justin Heath	A Hill	Jenny Hong
Josh Geldart	Keith Godfrey	Tom Green	Biljana Haljicki	Mary Harris	Benjamin Heathwood	James Hill	Jo Hong
Ciaran Geoghegan	Nicole Godfrey	Katrina Greenaway	David Hall	Thomas Harris	Olaf Hebecker	Louise Hill	Robert Hooper
David George	Darren Godsmark	Jon Greene	Elaine Hall	Nicola Harrison	Michelle Hedi	Ron Hill	Emmalee Hope
Diane Gerace	Alexander Goersch	Andrew Greenslade	John Hall	Dr Pat Harrison	Edmund Heide	Terrel Hill	Margaret Horan
Eva Gerber	Kristine Goetz	Jannette Greenwood	Margaret Hall	Stacey Harrison	Betty-Ann Heim	Sam Hillard	Carole Horgan
Sandy Gerelli	Kenneth Mark Goins	Anne Gregory	Robyn Hall	Tricia Harrison	Inn Heintze	Chris Hills	Nobuyuki Horiuchi

Sandy Horne	Nigel Hutchence	David Jarman	Kylie Jones	Greg Kary	Eunsun Kim	Serena Kong	Tricia Lacount
Alexander Horneman-Wren	Corinne Hutchins	Monica Jarman	Merle Jones	Charmian Kater	Gooyun Kim	Tadashi Kono	Shruti Lad
Tui Horo	Alison Hutchinson	Caroline Jarocki	Michala Jones	Lucy Katz	Hyuneun Kim	Phillip Konstandaras	Steven Laface
Daniel Horth	Hilary Hutchinson	Elise Jaye	Sandy Jones	Michelle Katz	Ji Yeong Kim	Liana Kontista	Mercedita Lafiguera-Ang
Joanna Horton	Evangeline Hutton	Anna Jechowska	Syd Jones	Paula Katz	Jinhee Kim	Mei Koon	Simona Lai
Trudi Hosking	Jemima Hutton	Stephen Jedovnický	Vicki Jones	Akira Kawata	Jongwoong Kim	Simone Kopriva	Sum Yin Lai
Parisa Hosseinnia	Thien Huynh	Youngeun Jee	Zoe Jones	Rajiv Kayath	Mijeong Kim	Elisabeth Kopsieker	Leanne Laidler
Dianne Hough	Peter Hwang	Lyn Jenkins	Irini Jordan	Luba Kaye	Sooyeon Kim	Mark Korgul	Pirjo Laine
Kerrin Houghton	Anthony Hyde	Pauline Jenkins	Jo-Anne Jorgensen	Sean Keenan	Sungkyu Kim	Olga Korobko	Barbara Laing
Kim Hoult	Peter Hyde	Shane Jenkins	Kristin Jorgensen	Joel Keep	Taeho Kim	Mark Koronczyk	Simon Laing
Kate Housden	Lindy Hyman	Rachel Jensen	Shane Jorgensen	Dr Bill Kefalas	Taejeong Kim	Yi Kou	Victoria Laing
Anne Howard	Nataliia Iashina	Ali Jensen-Mackinnon	Francis Jornlin	Brian Keirle	Wanju Kim	Antony Koveos	Jenice Lalin
James Howard	Steven Ibrahim	Insoo Jeon	Chris Jory	Angela Kelder	Yejin Kim	Metta Krach	Caitlin Lalor
Rose Howard	Sofia Iffla	Daun Jeong	Thomas Joseph	Marisa Kelen	Young Kim	Arthur Kracke	Alan Lamb
Paul Howell	Timothy Ikin	Ockji Jeong	Prashant Joshi	Scott Kelley	David King	Audrey Kraft	Lindsay Lamb
Valerie Howell	Takafumi Inoue	Graham Jepson	Fleur Jouault	Heidi Kelly	Michael King	Hans Kramer	Alan Lambert
Sangamithra Howlin	Kit Ip	Doug Jesse	Briahna Jovevski	Patrick Kelly	Ross King	Lis Kramer	Andrew Lambert
Cynthia Hoxey	Steve Ireland	Jack Jessen	Tina Jowett	Robyn Kelly	Andrew Kingman	Whitney Kramer	Colin Lambert
Dr Hannah Hrones	Tony Ireland	Huiqing Jia	Karyn Joyner	Robert Kelodoulis	Tatjana Kirjanova	Dr Colin Kratzing	Susanne Lambert
Sylvia Hrovatin	Elizabeth Irvine	Gang Jiang	Ruth Joynes	Peter Kemp	Amanda Kirkpatrick	Tania Kraus	Gillian Lamberti
Yali Hsieh	Jess Irwin	Shuo Jiang	Sungkyo Jung	Kobashi Ken	Lynne Kirkpatrick	Hannah Krause	Maria Lambi
Yinchou Hsu	Maureen D Irwin	Tao Jiang	Trevor Juniper	Tony Kendall	Amita Kirpalani	Teresa Krawczuk	Richard Lancaster
Wenting Hu	Rhianna Isgrove	Zheng Jiang	Isidoro Jurado	Michael Kennedy	Chris Kitching	Dorothy Krawitz	Josefine Lander Baek
Chu Qin Huang	Mel Ishkhanian	Sun Jie	Ramah Juta	Nicholas Kennedy	Christina Kizawa	Lidija Krebs-Lazendic	Heather Lang
Chynna Huang	Mamie Ito	Cheon Jinhyang	Carl Kaczmarek	Frank Kenny	Heather Kjoller	Kai Kretzschmar	Susan Langan
Jiong Huang	Natalija Ivanic	Lee Jisoo	Bob Kaempff	Kathleen Kenny	Alicia Klein	Vivek Krishan	Karen Lange
Shuai Huang	Helen Ivankovics	Chris Jobses	Michael Kagan	Catlin Kent	Tim Kleinmann	Fay Kroon	Philip Langenbacher
Tong Huang	Rohini Iyer	Steffen Joergensen	Kari Kahiluoto	Roisin Kerin	Klaus Klomfass	Taube Krost	Patricia Langham
Yiqin Huang	Wojciech Jablonski	Richard Johanson	Janice Kailis	Jake Kerr	Amy Knapman	Mary Krumins	Natasha Langovski
Zhouzhen Huang	Christopher Jack	Belinda Johns	Adam Kain	Larry Kessler	Ian Knapman	Tara Kuehn	India Langworthy
Deveri Hudson	Barbara Jackson	Tim Johns	Akio Kaizu	Christian Kesuma	Charley Knapp	Ash Kulkarni	Jose Marco Lanna
Abirami Hughes	Hilary Jackson	Grace Johnson	Sajan Kakanatt	Krishna Keswani	Margaret Knapp	Ivan Kulman	Maxine Larcher
Christopher Hughes	Kristen Jacobson	Nicky Johnson	Erina Kakuta	Tsimafei Khadnevich	Barry Knight	Anja Kunath	Ria Larkin
Karen Hughes	Marian Jacobson	Philip Johnson	Cassandra Kaloudis	Julie Khalid	Peter Knott	John Kuner	Paulina Larocca
Lainie Hull	Seth Jacobson	Carolyn Johnston	Mohamed Kamal	Purabi Khan	David Knowles	Simone Kuntz	Louise Larsen
Elaine Human	Finn Jakobsen	Iain Johnston	Matt Kamenski	Prashidha Kharel	Yunkeun Ko	Erwin Kunz	Jon Erik Larson
Carla Humphrey	Ben James	Julie Johnston	Mustafa Kandan	Alka Khopkar	Sabine Koch	Andreas Kunz-Schleich	Ingrid Latham
Nick Humphrey	Christina James	Karen Johnston	Daisuke Kaneko	Wendy Kiat	Harleen Kaur Kochhar	Sally Kuppek	Emily Latimer Hill
Judith Humphries	Saunder James	Sue Johnston	Byunggoo Kang	Vicki Kiddle	Jody Koehler	Farina Kurth	Catherine Latouche
Csaba Hunfalvy	Steve James	Dana Jojic	Takaaki Kani	Tim Kiermaier	Reiner Koenig	Rosa Kusbiantoro	Jackie Latragna
Karen Hunkin	Renee Jamieson	Mira Joksovic	Cornelia Kapke	Joshua Kihm	Julia Koffels	Tutsirai Kuuya	Deborah Latta
Lady Joyce Hunt	Dr Anne Jamison	Renee Jomaa	Daniel Kaplan	Katsuo Kikuchi	Rodney Kohalmi	Daniela Kvaskova	Amanda Laubscher
Louise Hunt	Dongsihn Jang	Brittany Jones	Gwen Kaplan	Katrina Kilby	Makiko Kohara	Minjung Kwak	Jennifer Laughton
Robyn Hurlston	Hyeonwoo Jang	Colin Jones	Neil Kaplan	Erin Kildaire	Rick Kolega	Ronald Kwan	Matthew Laurence
Jacinta Hurst	Andrea Jansen	David Jones	Harshad Karandikar	Andie Killeen	Peter Komander	Taehyung Kwon	Gavin Lavery
Netty Novelina Hutasoit	Heidi Nissen Jansen	Kate Jones	Krzysztof Karczmarczyk	Dahee Kim	Siri Kommedahl	Thida Kyaw	Fiona Law
	Raymond Janz	Kristy Jones	Georgina Karvan	Deborah Kim	Sophia Kondilis	Gabriella La Rosa	

James Law	Marc Leong	Henry Lischer	Jerome Luecke	Adam Mahmoud	Melanie Maslem	Noni McDevitt	David McNair
Jacky Lawes	Greg Leslie	Maryam Litkouhi	Pamela M Lumb	Tam Mai	Candice Masling	Lin McDonagh	Kirsti McNamara
Ana Lawford	Joel Levi	Jiali Liu	Elaine Lumsdaine	Dr Millicent Maier	Darryl Mason	Judy McDonald	Neil McNamara
Susan Lawrence	Milton Levine	Qianneng Liu	Iain Lumsden	Olivia Mailian	Flora Mason	Norma McDonald	Stephen McNamara
Paul Layton	Lauri Lewerenz	Shu Liu	Kristina Lundborg	Sylvain Maillard	Jennifer Mason	Peter McDonald	Caroline McPartland
Natasa Le Prevost	Guy Lewis	Yuqi Liu	Le Luo	Tammy Maisenbacher	Joanna Mason	Raelene McDonald	Natalie McPhee
Phong Le	Jillian Lewis	Amparo Llanos	Phuong M Luong	Rachael Makhoul	Melissa Mason	Shirley McDonald	Jacqui McPherson
Sandy Le	Julie Lewis	Nancy Llewellyn	Luigi Luongo	Christian Maldoni	Colin Massey	Anne McDougall	Rosemary McPherson
Jennifer Leacey	Philippa Lewis	Alfredo Llosa	Sharon Luther	Patricia Malins	Paul Masters	Richard McDulling	Christopher McRae
Dr Leo Leader	Sian Lewis	Jane Lloyd	Vicki Luttrell	Michael Malone	Karen Mastro-Battista	Alastair McEwin	Leanne McRae
Borghild Leakey	Amanda Li	Stephen Lloyd	Lorna Lutzke	Melissa Mandemaker	Jeffrey Matchett	Christine McFadden	Laura McShane
David J Lear	C W Li	Sofia Lloyd-Jones	Benjamin Lynch	Nikki Manfrin	Alison Matheson	Laura McFarlane	Greg McTaggart PSM
Georgia Leathart	David Li	Charles Lo	Meaghan Lynch	Laurent Mangematin	Angela Matijczak	Jeanette McGauran	Adam McWhinney
Vanessa Lecren	Eugene Li	Maria Lo	Trish Lynch	Stephanie Manger	Agnes Matrai	Lucy McGee	Colleen McWilliams
Susanne Ledger	Hui Li	Bernice Lockard	Diana Lyon	Heather M Manley	Atsushi Matsui	Nicholas McGee	Andrew Meager
Alethea Lee	Jiahui Li	Susan B Lockhart	Mari Lyytikainen	Mary Manley	Keiko Matsumura	Kate McGlashan	Lauren Meakin
Andrew Lee	Kexin Li	Nick Lodge	Lie Ma	John Mann	Hiromichi Matsuoka	Gary McGlynn	Liwei Meakin
Arthur Lee	Meiyue Li	John Loftus	Lin Ma	Robyn Manning	Donna Matthews	Kerry McGlynn	Jennifer Meaney
Candice Lee	Nan Li	Alan D Logan	Lisha Ma	Dinu Manns	Joanne Matthews	Donal McGoran	John Mears
Cecilia Lee	Shuting Li	Jytte Logan	Qixia Ma	Calyssa Manolaros	Susan Mattingly	Tanya McGowan	Katherine Meehan
Dowoo Lee	Terry Li	Terry Logslett	Wendy Ma	Gabriel Manoughian	Miroslaw Matusiak	Chris McGregor	Yuri Meggiolaro
John Lee	Xiaohong Li	Piret Loide-Reisner	Zhuoyuan Ma	Christine Mansfield	Catherine Mauk	Leigh McGregor-Upton	Linda Meguid
Jongmin Lee	Matthew Liew	Robina Lolohea	Ornella Macchia	Phil Manuel	Jane Mawson	Cathy McGuinness	Ann Mehaffey
Kaho Lee	Anna Lieze	Yan Long	Andrew Macdonald	Andres Oscar Marino	Dave Maxwell	Gillian McGurk	Hamit Mehmet
Karen Lee	Catherine Liger	David Longden	Andy Macdonald	Anastasia Markakis	Susan Maxwell	Rebecca McHale	Rafael Melgares
Miseon Lee	Geoffrey Lilliss	Thomas Longo	Joan Macdougall	Roderick Markland	Irene Maya	Kristen McHutchison	Guilherme Mello
Myungjung Lee	Stanislava Lilova	Yiu Bun Bunny Loo	Juliana Macedo	Philip Marks	Marjorie Christina Maydwell	Trish McInnes	Amanda Melsness
Sang Bok Lee	Nicholas Lim	Hugo Lopes	Alicia Mack	Francis Marsden	Cardinal Maynard	Anna McIntosh	Helmut Mencher
Sheridan Lee	Penelope Lim	Benjmain Lopez	John Mack	Geof Marsh	Sed Mayne	Gavin McIntosh	Nadia Mendez Canon
Sylvia Lee	Seongmin Lim	Claire Lording	Karl-Heinz Mack	Michael Marsh	Candace McAfee	Alison McIntyre	Shewanna Mendis
Thomas Lee	Stephanie Lim	Alexander Lotersztain	Suzanne Mackay	Tonia Marsh	Shane McBirney	Anne McIntyre	Wu Meng Tsung
Tina Lee	Flavia Lima	Eric Louca	Adrian Mackenzie	Lynette Marshall	Stephen McCann	John McIntyre	Michael Mercado
Daniel Leelarthaepin	Rodrigo Lima	Heather Loudon	Renee Mackenzie	Roslind Marshall	Stuart McCann	Zane McIntyre	Dorinda Mercer
Hanbyul Leem	Freddy Limanto	Zoe Loveland	Christian Maclane	Toby Marshall	Thomas McCann	Damon McKay-Hosa	Anne Merisalu
Chloe Lees	Maria Limbo	James Lovely	Dr Catriona Maclean	Constantine Marta	Lawrence McCarthy	Mark McKean	Petra Merkt
Catherine Legaspi	May Limguangco	Yolanda Lovie-Toon	Iona MacPherson	Amanda Martin	Elana McCauley	Debbie McKenzie	Nathalie Mermoud
Lilibeth Legaspi	Chia-Ping Lin	Allison Low	Jonathan Macquitty	Bevan Martin	Margaret McClay	Wendy McKeown	Bonita Mersiades
Theresa Lehmenkuehler	Maggie Lin	Cathie Low	Jemma Maddick	Damian Martin	Sallianne McClelland	Michelle McKerron	Danielle Merson
Mark Lemon	Peilin Lin	Sarah Low	John Maddison	Diego Martin	Donald McClintock	Megan McLachlan	Rachel Meryment
Anna Lenahan	Shu ting Lin	Mai Anh Lu	Ankica Maddux	Hector Martin	Lin McClintock	Iain Mclean	Birgit Messner
Roslyn Lenehan	Sylvia Lin	Mizi Lu	Mary Madill	Russ Martin	Justice Ruth McColl	Todd McLeay	Jodie Metaxiotis
Charles Leng	Terence Lin	Ting Lu	Makoto Maeda	Syzan Martin	Susan McConaghy	Michael McLeod	Sinead McGee
Kala Lengyel	Yiching Lin	Dr Fran Lubotzky	Marisa Magiros	Tony Martin	Phil McConville	Dawn McLoughlin	Carla Mico
Gilberto Lenz	Yu-Wei Lin	Frederic Lucas-Conwell	Anderson Magri	William Martin	Michelle McCormick	Deirdre McMahan	Kristine Mientka
Brian Leonard	Carmen Linares Pardo	Gina Lucchesi	Nick Magriplis	Maxine Martinez	David McCrostie	James McManamey	Miguel Casals Miguel
Daniel Leonard	Jiang Ling	Arianna Lucini	Charlotte Maguier	Megan Martinez	Mali McCutcheon	Kathryn McManus	Ilie Mihut
Dr Phillipa Leonard	Jamie Lipsey	Sharon Lucius	Annabelle Mahar	Luiz Mascarenhas		Kate McMillan	Keiko Mikami

Adam Mikka	Louis Molines	Angela Moutinho	Suzanne Neil	Peter Norman	David Oppenheimer	Sangkyou Park	David Pellanda
Naomi Mikus	Ian Molloy	Marcelo Moyano	Susan Neilson	Patrick Norrie	Ciaran O'Reilly	Seonmi Park	Joe Pellegrino
Kendall Miles	Anna May Molo	Frances Muecke	John Neromiliotis	Tony Norris	Kathryn O'Reilly	Sooah Park	Jenece Pemble
Maureen Millar	Katherine Monahan	Hasso Mueller	Dominique Nesbitt	Elizabeth Northey	Vicci Ormandy	Sujin Park	Chris Pendley
Pauline Millar	Kay Money	Ruediger Mueller	Terrance Nette	Amelia Nott	Emily Orpin	Helen Parker	Cuiping Peng
Aaron Miller	Helen Monro	Donald Muir	Julian Neuhaus	Guy Nucifora	Kylie Orue	Mark Parker	Huichu Peng
Jonathon Miller	Montserrat	Jonathan Muir	Francisca Neveu-Coble	Mary E Nunn	Sally Osborn	Richard Parkinson	Sarah Pennell
Julie M Miller	Montaner Ginferrer	David Muirhead	Skye Nevin	Gavin Nuss	Julia Osborne	Simon Parmeter	Kathryn Pennington
William Miller	Elizabeth Montgomery	Frank Mulcahy	Simon New	Peter Oag	Dr Karen Oswald	Alan Parry	Alessandro Pennini
David Mills	Helen Moody	Belinda Mulholland	Karen Newham	Diana Oakes	Nicholas Otte	Diana Parry	Dr Jose Pereira
James Mills	Elizabeth Mooi	Frank Mullane	Nikki Newman	Lariss Oana	Yu Ou	Hannah Parry	Caroline Perkins
Julie Mills	Jinyoung Moon	Joseph Mullarkey	John Newton	Anita O'Brien	Kerry Ouriach	Mariana Parsa	Yasmine Perkins
Simon Mills	Margot Mooney	Luke Muller	Elisande Nexon	Carrollanne O'Brien	Olivia Ouyang	Reza Parsaei	John Perri
Antony Milne Stoughton	Alex Moore	Saxon Mullins	Andrew Ng	Stephen Obrien	Xiaoling Ouyang	Andrew Parsons	Denise Perrin
Sarah Milne	Shane Moore	Paul Mumford	Richard Ng	Maricel Oca	Jessica Owen	Leigh Pasfield	Annalisa Perry
Michelle Milner	Stephen Moore	Al Mundy	Zhi Ying Ng	John K O'Connell	Samuel Owen	Simone Pasin	Emily-Jane Perry
Stephen Milthorpe	William Moore	Jorge Munoz Ferrer	Andrew Nguyen	Leisa O'Connor	Garry Owens	Ross Patane	Lara Perry
Jane Milton	Dana Mor	Rosaria Munzone	Anh Nguyen	Caroline Odell	Graham Owens	Rene Patat	Roger Perry
Jung Yim Min	Clare Morahan	Satoru Murata	Charlatan Nguyen	Luke O'Donnell	Wayne Owens	Melissa Patch	Brigitte Pers
Sienna Min	Tracey Morehu	Kumi Murayama	Jenny Nguyen	Paul O'Donnell	Kofi Owusu-ansah	Krishna Patel	Begona Peteiro
Bridget Minatel	JJ Moreland	Alethea Murphy	Nam Nguyen	Todd O'Donnell	Yuya Ozawa	Alan Paterson	Sarah Petherbridge
Claire Minehan	Sam Moreton	Alexandra Murphy	Truc Nguyen	Kristen Oertell	Johann Packendorff	Tabatha Paterson	Dr Margaret Petros
Peter Minns	Marco Moretti	Alice Murphy	Nicholas Nicholls	Tatsuki Ogasawara	Elizabeth Paddock	Cameron Paton	Jack Pettigrew
Susie Minos	Gerard Morgan	Angie Murphy	Rod Nicholls	Atsushi Ogawa	Evelyn Pagacita	Kevin Patterson	Marilyn Pettitt
Wilfred Miquiabas	Hannah Morgan	Bridget Murphy	Simone Nicholls	Haruna Ogawa	David Paget	Marilyn Patterson	Hauke Pfaff
Theresa Mira	Jenny Morgan	Thomas Murphy	Lesli R Nichols	Ross Ogilvie	Emma Pajeska	Noel Patterson	Cindy Pham
Fernando Miranda	Wing Morgan	Danjela Murray	Katie Nicholson	Denise O'Gorman	A Wilmers & R Pal	Christine Patton	Tiffany Phan
Harry Missiakos	Kenichi Mori	Kelly Murray	Helen Nicol	Darcie O'Grady	Vincent Palermo	Jan Patzer	Darcey Phenna
Brendan Mitchell	Yumiko Morikawa	Rebecca Murray	Zygmund Niebozynski	Kosuke Oguri	Rui Palhinhas	Philip Paul	Kirilee Phillips
James Mitchell	Daiki Morimoto	Judith Mustafa	Karen Niederer	Sarah O'Halloran	Zoltan Palinkas	Tyron Paul	Lyn Phillips
Lachlan Mitchell	Fumie Morisaki	Rob Mustow	Ruth Nielsen	Mark O'Hara	Brent Palmer	Geoffrey Payne	Nicole Phillips
Dr Pippa Mitchell	Jenny Morison	Kim Myeonghwan	Karl Niemann	Izuho Okada	Dave Palmer	Elizabeth Peacock	Nikki Phillips
George Mitro	Jason Morley	Glenn Myers	Cornelis Nieuwendyk	Hayley O'Kane	Gino Palmieri	Susan Peacock	Simon Phillips
Jane Mitsuishi	Casey Morreira	Kate Myles	John G Nilon	Donna O'Keefe	George Paltos	Chris Pearce	Dr Susan Phillips
Arnold K Mitt	Diane Morris	Maria Myrteza	Narelle Niven	Chris Old	Alberto Paludetto	Randall Pearce	Andrew Philp
Shogo Miyata	William Morris	Gabriel Nabielsky	Dr Kieran Nixon	Allen Oliver	Sailendra Pamidi	Tracy Pearsall	Lynette Philpott
Nat Mizzi	Annabell Morrissey	Sally Nagatomi	Kerrie Nobbs	Kerry Oliver	Sarah Pang	Craig Pearson	Narelle Phipps
Tina Mobbs	Mark Morschel	Dr George Nagy	Peter Nochar	Alphadio Olory	Daniela Panizza	Hank Pearson	Pris Pho
Daniel	Duane Morse	Throshni Naidoo	Sandra Nocum	Grant Olson	Anna Papasoulis	Donna Peck	George Piatta
Moctezuma-Baker	Nicole Morse	Tetsu Nakamura	David Nolan	Danielle Olswick	Matina Papatnasiou	Vince Pedavoli	Sara Piccinelli
Mihirangi Moeroa	Beth Morton	Nadia Namuren	Krystal Nolan	Dion Ombler	Anne Pappin	Aaron Pedersen	Allan Pickering
Alborz Mohammadpour	Debbie Morton	Mohamed Nasher	Laura Nomura	Rebecca O'Meara	Evelyn Paradela	Karin	David Pickstone
Jonathan Mok	Lara Moss	Arcangelo Natilla	Gemma Noon	Angela O'Neil	Dr Lesley I Paradine	Westergaard Pedersen	Jean-Baptiste Pierron
Nataliia Molchanova	Hiroaki Motomura	Paul Naughton	Rhiannon Noon	Aimie O'Neill	Maria Jose Pardo	Theis Pedersen	Frederic Pierson
James Molden	Katharine Motteram	Maria Navarro	Anjee Noonan	Win Htut Oo	Beatrice Parfait	Sophie Peer	Manon Pietra
Daven Moldrich	Chad Mouat	Colin Naylor	Alison Norman	Ritu Ooi	Hyejin Park	Ramone Peiris	Emily Pigdon
Josefina Molina	Peter Moules	Janelle Negus	Lauren Norman	Helen Opie	Jisun Park	Christopher Pelcz	Dr Anne Pike

Damien Pike	Keri Pratt	Britta Quistgaard	Elizabeth Redwood	Ian Roach	Patricia Ross	Naftali Sabari	Lucky Sasiphong
Virginia Piliien	Rosalie Pratt AM	Tipu Qureshi	Lucy Reed	Alan Roberts	Stephen Ross	Dusanka Sabic	Kanako Sato
Pavel Pilipovets	Pascal Prehn	Uwe Raaz	Anne Reeve	Allan Roberts	Antonia Rossello Iliteras	Amy Sadgrove	Ben Satterthwaite
Harish Pillai	Janelle Prescott	Raina Rabin	Alexander Reeves	Darryl Roberts	Sherree Rosser	Mary Sadighi	Lynne Saunder
Dr Thaversie Pillay	Gabrielle Prest	Rocco Raccosta	David Regal	Gayle Roberts	Luciana Rossi	Barrie Sadler	Carol Saunders
Ann Pilon	Greg Preston	Marta Rachman	Sophia Registe	Kathleen Roberts	Michael Rossi	Peter Sadler	Megan Saussey
Carlos Pimenta	Susan Preston	Dr Alex Radojevic	Hannah Reid	Thomas Roberts	Michael Rossiter	Jason Saeter	Angeline A Saver
Marco Pinares	Jeanette Pretty	Elisha Radwanowski	Pen Reid	Veronica Roberts	Janelle K Rostron	Ronald I Sagggers	Peter Sawtell
Lauren Pinfold	Leiane Pretymann	Stuart Rae	Peter Reilly	Victoria Roberts	Graeme Rothwell	Carl Sagstad	Miriam Saxton
Samantha Pinnapolage	Mchael Pribula	Will Rae	Kurt Reimer	Dr Douglas Robertson	Tracey Rothwell	Laurence Sahyoun	Mark Sayer
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Andrew Pittas	Christopher Price	Kristin Vala	Victor Ren	Alison Robinson	Dr Beverley Rowbotham	Rory Sain	Mervin Sayseng
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Penny Plumbe	Nik Prieston	Dr Gary Rahme	Mary Anna Repogle	Roger Robinson	Roger Rowe	Norihiro Sakata	Dr Peter Scherer
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Leah Plunkett	Jennifer Prime	Kaire Raik	Thomas Reul	Jill Rodgers	Matthew Rowland	Mia Salamoun	Markus Scheucher
Wang Po Yi	Donna Prince	Maria Raineri	Adrian Reveruzzi	Flora Rodov	Rani Rozario	Esteban	Annette Schieler
Mariana	Kerri-Ann Prince	Fenella Raines	Felicita Rey	Rafael Antonio	Peter Rozen	Salazar Guzman	Holger Schilling
Podgorski-Guyett	Mark Pritchard	Stephanie Raizenberg	Laurent Rey	Rodriguez	John J Ruane	Sam Salem	Gunter Schlick
Charles Pok	James Privett	Devender Rajput	Leia Reynolds	Diana Rodwell	Greg Ruddock	Lasantha Salgado	James Schmidt
John Polanin	Jane Probert	Linda Ralls	Biarta Rhysjones	Freeland Roe	Achim Rudolph	Valentina Salim	Markus Schmidt
Peter Pollock	Danyella Proenca	Jolyon Ralston	Paolo Ricci	Rosalie Roebuck	Michael Rudolph	Peter Salzmann	David Schnell
Joy Polman	Simon Protheroe	Estrella Ramos Arteaga	Vicky Rich	Christian Roesner	Nathan Ruff	Diane Samaroo	Michael Schniering
Jan Polverino	Suzanne Pryer	Gabriella Ramsay	Aline Richards	Anita Rogers	Lynette Ruge	Steph Sambrook	Kim Schoening
Neil Pomphrett	Costa Psaros	Kelly Ramsden	Carole A Richards	Donald Rogers	Julien Ruggieri	Damien Sams	Sarah Schols
Jacqueline Poniris	Hans Puchert	Victoria Rands	Tyler Richards	Elizabeth Rogers	Jane Rumgay	Jane Sandall	Bradley Schott
Vesna Popovic	Patricia Pulie	Nadine Rapiti	Tricia Richardson	Robert Rogers	Randall Rupp	Stephen B Sander	Jane Schrader
Natasha Popovich	Erika Pulicino	Harold Rappoport	Brock Richens	Trudie Rogers	Davide Ruscelli	Robert Sanders	Maria Schreiber
Snezana Popovska	Kathleen Pulman	Timothy Rasinski	Jacqueline Richmond	Ian Rogerson	Dr John Russell	Michele Sanderson	Lisa Schultz
Joanne Pople	Dr Betty Pun	Rukmini Rasyid	Diemut Richter	Margaret Rohloff	John Russell	Darren Sandford	Solange Schulz
Bryan Port	Zoran Punosevac	Carl Ratcliff	Jenny Richter	Peceli Rokotuivuna	Laura Russell	Chad Sandoval	Antonia Schulze
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Annalee Porter	Catherine Purcell	Laura Rath	Aden Ridgeway	Mariana Rollgejser	Rina Russell	Miles Sandy	Benedict Schweiger
Susan Porteus	Claire Purkis	Craig Rathbone	Dirk Ridgeway	Ana Roman Polianes	Robin Russell	Laura Sanhueza	Deborah Scifleet
Imogene Potter	Sue Purves	Vasily Ratnikov	Anisyah Ridiandries	Lucie Rondelet	Sharlene Russell	Charles Sant	Anthony Scott
Dr John Poulos	Harri Pylvaelaenen	Bettina Rau	Helen Ridley	Colleen Rooke	Christian Ryals	Hermes Santos de Santana	Charles Scott
Gilles Poussaint	Li Qin	Olivia Rauh	Andrew Riemer	Stevie Rooney	David Ryan	Gildo Santos Junior	Darren Scott
Jeffrey Powell	Ruijie Qin	Megan Rawle	Michael Rigby	Shannon Roper	John Ryan	Ligia Santos	Dianne Scott
Megan Powell	Syeda Quadir	John Rawlins	Nicholas Riley	Belinda Roperti	Kevin G Ryan	Tegwyn Santos	Ella Scott
Victor Powell	Fatima Queiros	Freddy Ray	Efren Rimando	Jesus Antonio Ros	Michelle Ryan	Paula Sanz-Leon	Judith Scott
Richard Power	Alan Quick	David Rayner	Mark Rinne	Janet Rosado	Patricia Ryan	Rudelle	Lee Scott
Susheel Prabhakar	Ian Quigley	Christopher Rebbeck	Karin Riordan	Geoff Rosamond	Ann-Sofie Ryngaert	Sargeant-Franklin	Lysa Scott
Jerusa Pradi	Marie Quinn	Robert Rebman	Teresita Rios	Alison Rose	Raymond Rypma	Casey Sargeson	Maureen Scott
Teja Pradipta	Wendy Quinn	William Rech	Angie Ritchie-Straatman	Melanie Rosemann	Seoyoung Ryu	Rohit Sarkar	Richard Scott
Jimmy Pranjic	Ernesto Quinones	Surya Reddy	Jacques M Rivaton	Kylie Rosenbaum	Jo Sa	Dr Anna Sarpheie	Mark Screen
Carine Prate	Maria Velinda Quiray	Nicole Redenbach	Antoine Rizzo	Melissa Ross	Ziggy Saabel	Toshio Sasada	Suzanne Scurlock

Neil Seage	Qingfang Shen	Bridget Singarayar	Sheri Smith	Madeleine Spitzer	Monika Stoeveno	Leigh Sutherland	Franziska Tausch
Michael Sealey	Rui Shen	Jessica Singer	Silvana Smith	Ross Squire	Nicholas Stokes	Melanie Sutherland	Charlotte Tawil
Alison Searle	Jo-Anne Sheraton	Harminder Pal Singh	Tracy Smith	Ren Srinivasan	Ina Stoltz	Susan Sutterfield	Roslyn Tayler
Le Guillou Sebastien	Michael Sheridan	Judith Singh	Trevor Smith	Julie Stallard	Lynette Stone CBE	John Sutton	Andrew Taylor
Robert Seddon	Deborah Shermacher	Juliette Singh	Tim Snell	Geraldine Stanton	Rob Stones	Tony Sutton	Holly Taylor
Natalie See	Ellen Sherman	Michelle Singh	Jark Snijder	Louise Stanton	Dr Carolyn Stoney	Margot J Suyasa	Margaret Taylor
Robyn Sefiani	Chong Shi	Richard Singh	Penel Snyman	Tim Staples	Martina Storgato	Per Svanberg	Matt Taylor
Johanna M Segall	Wei Shi	Shamal Singh	Charlotte Sobey	Colin Stapleton	Carole Storrier	Olivia Swain	Rachel Taylor
Jang Sehee	Hideomi Shibata	Manu Sivaraj	Tuti Soemino	Michael Stapleton	Mike Stout	Rhonda Swan	Steffi Taylor
Cheryl Seib	Yoshiki Shibata	Dr David Skewes	Aase Juel Soerensen	Robert Starkey	Arthur Stratford	Melanie Swanson	Myreeann Tchopourian
Verica Sekulic	Kazusa Shimane	Michael Skinner	Ingvar Soergaard	Lyn Starr	Dr Trisha Stratford	Christopher Sweeney	Olivia Teale
Andrey Seleznev	Akina Shimawaki	Suzi Skinner	Sascha Solar-March	Vanessa Starr	Mark Streatfeild	Mary Sweeney	Carol Tee
Karen Sell	Renee Shipman	Eleanor Skoien	Erlend I Solberg	Shirley Starrett	Rachel Street	Annette Swift	Diane Tennie
Alexis Sellies	Deb Shipton	John Skrbinek	Cherrilyn Soliman	Tim Stastny	James Strickland	Rabia Syed	Rechelle Tenoso
Nulpurum Seo	Greg Shires	Julie Skuja	Blake Solly	Patricia Staunton	Philip Striednig	Sophia Symeou	Emmett Lee Tetz
Yoon Seong Seo	James Shirlaw	Keren Skyring	Sarah Solomon	Elizabeth Steel	Debbie Stringer	Sharon Symmons	Adrian Tham
Son Seongguk	Leon Shneer	Brad Skyrn	Kallista Solyn	Erin Steel	Brendan Strobl	Joseph Symon	Lee Thanakorn
Melissa Sequeira	Dr Elizabeth A Short	Llinos Slade	Gergely Somfai	Alison Steele	Peter Struikman	Liz Szabo	Ian Thau
Christophe Serdakowski	John Short	Carmel Slater	Chaewon Son	Shannn Stein	Jane Struss	Dorota Szarycz	M Theaker
Leopold Servidio	Roslyn Short	Kirsty Slater	Hyangmae Son	Jeanette Stenholt Olsen	David Stuart	Ana Tabacman	Ross Theodoulou
Jordan Sessler	Sirish Shrestha	Kathy Sloan	Lin Song	Shannon Stensness	Joanne Stuart	Laura Taberner	Asa Thimansson
Diandra Setyadi	Sushan Shrestha	Anna Slowiak	Yujie Song	Anne Stephens	Karen Stuart	Maxim Tabolkin	Persefoni Thliveris
Julianne L Seubert	Elaine Shukri-Goodman	Gary Sly	Paul Sonntag	Karen Stephens	Kylie-Ann Stuart	Keisuke Tada	Alistair Thom
Tania Sevil	Natalia Shushkevich	Kirstan Smelcher	Jennifer Soo	Katrina Stephens	Linda Stubbings	Susan Tait	Caroline Thoma
Martha Sewall	Edwin Siebum	Deon Smit	Susana Soria	John Stephenson	Catherine Stubbs	Amanda Talbot	Thomas Thoma
Julie Seward	Dr Evan B Siegel	Alan Smith	Dr Wendy Sorial	Jerome Stern	Dr Michael Stuckey	Michael Talman	Dr Linda Thomad
Dean Sgroi	Rise Siegel	Barry Smith	Asko Sormunen	Valerie Stern	Judy Stump	Zoey Tam	Akhil Thomas
Pella Shalvey	Nawal Silfani	Billie Smith	Roy Sosa	Leopoldo Stevens Perez	Tim Stuparich	Richard Tame	Glenn Thomas
Rebecca Shanahan	Allan Silva	Darryl Smith	Alexandra Sosnov	Angela Stevens	Janice Sturgess	Chieko Tamura	Jacqueline Thomas
Andreena Shannon	Kaue Silva	David Smith	Belinda Soszyn	Claire Stevens	Jean Stutchbury	Hui Tan	Marilyn Thomas
Liming Shao	Nicola Silver	Dawn Smith	L Souki-Schmidt	John Stevens	Faye Su	Jacqueline Tan	Nicole Thomas
Chen Shaohua	David Simbaqueba	Fyona Smith	Victoria Soumboulidis	Sean Stevens	Jiayun Su	Remi Tanaka	Rita Thomas
Daniel Sharkey	Ian B Simmons	Gregory Smith	Christian Southward	John Stevenson	Natalia Suarez	Jimmy Tang	Steven Thomas
Anshuman Sharman	Karen Simmons	Gudrun Smith	Stephen Spann	Trudy Stevenson	Yuji Sugimoto	Lixun Tang	Ashley Thomas-Guzzardo
Adam Sharp	Erik Simon	Helen L Smith	Debbie Spence	Alison Stewart	Cynthia Suhanek	Mira Tang	Rachel Thomasse
Barbra Sharp	John Simon	Howard Smith	Daniel Spencer	Corinne Stewart	Malek Sukkar	Ervin Tankiang	Dennis Thompson
Sophie Sharpe	Ceccarelli Simona	Ilanthe Smith	Karen Spencer	James Stewart	Joanna Sullivan	Helen Tanner	Gaye Elizabeth Thompson
Barbara Sharpham	Martin Simonsson	Jenny Smith	Kate Spencer	Keith Stewart	Kelly Sullivan	Kirstin Tanner	Thompson
Dmitry Shatilov	Barrington Simpson	John Smith	Malcolm Spencer	Sandra Stewart	Maria Sulpizio	Paul Tao	Lauren Thompson
Belinda Shaw	Colin Simpson	Julie Smith	Matthew Spencer	Daniel Stiel	Sayuri Suminokura	Fernando A Tapia	Stephen Thompson
Jo-Anne Shaw	Geoffrey Simpson	Dr Kathleen Smith	William Spencer	Marion Stirling	Hao Sun	Natalie Taplin	Christine Thomson
Ada Shea	June Simpson	Leigh Smith	Lydia Spensley	Deborah Stirrat	Shuai Sun	Eva Tarchichi	Elise Josephine Thomson
Xavier Shea	Gaynor Sims	Lisa Smith	Barry Spiers	Ian St Maurice	Magda Suner	Katrina Tarrant	Thomson
Lee Sheffield	Mike Sin	Michael Smith	Alice Spigelman	Hannah Stockley	Yvonne Supangkat	Melinda Tarrant	Nicole Thomson
Rena Shein	Gavin Sinclair	Michele Smith	Steven Spill	Hawea Stockman	Nisha Surendran	Tina Tasioulas	Andrew Thorburn
Lynette Shelley	Mary Sinclair-Porter	R Smith	Claude Spinelli	Catherine Stockwell	Sonia Suriya	Miles Tauber	Jane Thorn
Brett Shellien	George Sinemoglou	Richard L Smith	Brett Spinucci	Janet Kay Stoddard	Kevin Sutherland	Darko Tausan	Frank Thornhill



Alex Thornton	Thi Phuong Binh Tran	Eugene Vallejera	Diane Wachman	Simon Wardle	Sandra West	Evan Williams AM	Cheryl Woodley
Vagn Thorup	Rosanne Travers	Pascal van de Walle	Holly Wadsworth	Asha Warmington	Camilla Westerborn	Heidi Williams	Catherine P Woodroffe
Paul Thwaite	Eric Trefelner	Raymund Van Gorp	Ingrid Wagner	Michelle Warn	Susanne Westermeier	Jennifer Williams	Renee Woods
Xiao Jun Tian	Manuel Tremp	Luud Van Roy	Raphael Wagner	Geraldine Warner	Craig Weston	Lucas Williams	Rita Woods
Xin Tian	Sam Trewartha	Roger van Sloun	Dr Renate Wagner	Megan Warren-Lister	Jake Westphal	Stephen Williams	Caroline Woodward
Jayben Tibbles	Charles A Tribbett	Christine Van Toorn	Paul Waizer	Eileen Wasserman	Rachel Westwood	Richard Williamson	Michael Paul Woolfenden
Elise Tierie	Rainor Trippett	Frank Van Treeck	Joanna Wakefield	Alan Wassmer	Chris Westworth	Renee Williamson-Noble	Trevor Workman
Daniel Tilbury	Michelle Tromp	Jake Van Uffelen	Robbie Wakeling	Denise Waterhouse	Nadia Wettstein	Jenny Willis	Candice Worlidge
Paul Tims	Kenneth Tronerud	Leon van Vuuren	Joanna Walden	Daniel Waters	Stewart Wewege	Jules Willis	Mark Worrall
Law Tin Long	Min-Pu Tsai	Kim Vanden Hengel	Ron Waldon	Michael Waters	Lyn Wheadon	Peter Wills	Victoria Worstead
Cara Tindall	Judy Tseng	Frans Vandenburg	Kerrie-Ann Waldron	Tim Waterworth	John Wheatley	Adam Wilson	Stephen Worth
Ka Ka Ting	Samia Tsougranis	Paul Vanderl	Andrew Walker	Robert Watkins	Roslyn Wheeler	Alexandra Wilson	Helen Wortham
Rhonda Ting	Peter Tsui	Vera Vargassoff	Bronte Walker	Jennifer Watney	EJKW Futures	Ben Wilson	Amanda Wright
J Tini-Joseph	Tracey Tuala	Richard Vass	Fiona Walker	Damien Watson	Wayne Whitaker	Katie Wilson	Bridget Wright
Lina Tirta	Mark Tucker	Jarrod Vassallo	Jim Walker	John Watson	Jerry L Whitcomb	Mary Wilson	Kelly Wright
Patricia Tisone	Susannah Tucker	Andrew Vaughan	Lois Walker	Mary-Ellen Watson	Alison White	Prue Wilson	Sarah Wright
Jeffrey Tiukinhoy	Garth Tudor	Mark Vaughan	Sara Walker	Terence Watson	Denise White	Ryan Wilson	Simon Wright
Bryan Tizzard	Anna Tuechler	Mark Vea Ve	Stuart Walker	Jesse Watt	Dudley White	Shirley Wilson	Margaret Wrynn
Stephanie Tjeuw	Dr Leonie S Tuffs	Veronika Vecerova	Courtney Walkinshaw	Adi Watters	Gregory White	Sue Wilson	Hsing Yi Wu
David Toh	Marion Tuplin	Jackie Veitch	Rebecca Wallace	Janet Watts	Jayne White	Symone Wilson	Huiru Wu
Chiraag Tolani	James Turnbull	Julie Veitch	Sylvia Wallace	Lisa Wearden	Dr Rosemary White	Thomas Wilson	Jiawen Wu
Luiza Tomassini	Harry Peter Turner	Sonia Veleviski	Lars Wallin	Sarah Weatherall	Dr Roslyn White	Jarrod Wilton	Kejin Wu
Madeleine Tomczyk	Ingrid Turner	Vyiril Vella	Jennifer Wallington	Bethel Webb	Sandra Whiteman	Christopher Wimer	Man Chen Wu
Naoki Tominaga	Jacquie Turner	Lina Verbyla	Laurel Wallis	David A Webb	Ann Whiteside	Jennifer Wines	Ruo Chen Wu
Stephen Tomkins	Robert Turner	Dr Irina Verenikina	Kelly Wallwork	Cheryl Webster	Sherry Whitmer Hall	Heidi R Winney	Tammy Wu
Timothy Tomkovich	Steve Turner	Suzanne Verstappen	Julianne Walsh	Philip Webster	John Whitney	Myrna Winnubst	Tim Wu
Jolene Ton	Jo Twomey	Olga Veselova	Leanne Walsh	Dong Wei	Helen Whitsed	Marc Winoto	Xiaomei Wu
Simon Tong	Shirley Tyack	Michael Vidler	Rosemary Walsh	Marv Weidner	Glenn Whitten	Tiffany Winters	Yanming Wendy Wu
James Tonkin	Ilene Tyler	Catherine Viertel	Morgan Walter	Sharon Weight	Kelly Whittle	Chrisan Wirasinha	Yifei Wu
Roger Tonkin	Jacob Tyler	Maria Teresa Vilella	Helen Walters	Ruediger Weihs	Robert Whitton	Tony Wither	Josette Wunder
Jennie Tonner	Samantha Tylor	Angel Villamana Pazos	Charmaine Wan	Bruce Weinberg	Sarah Wiegard	Denise Witt	Joanna Wyatt
Ruediger Topf	James Tyrrell	Fernando Villarreal	Dylan Wang	Audrey Weiner	Katie Wiehahn	Maree Wodson	Zac Wylde
John Toriello	Ken Ueki	Anthony Vilorio	Kang Wang	Jim Weir	Robin Wight	Ronald Wolfgang	Ian Wylie
Danillo Tornquist	Gouri Umashankar	Cherie Vins	Li Wang	Ashley Weise	Mano Wijetilaka	Shaun Wolstenholme	Clare Wynne
Jose Torrealba	Robin A S Underhill	Jukka Virtanen	Lili Wang	Lori Weisner	Kathryn Wilber	Henry Wong	Tristan Wyse
Elisa Torres	James Unsworth	Helle Visbech	Meng Wang	Stacy Welch	Gabriel Wilder	Spring Wong	Maureen Xavier
Angie Touvron	Beth Upton	Julie Vlachos	Nali Wang	Emma Welham	Ziggy Wilk	Stacey Wong	Jiayu Xi
Pamela Tow	Tiberiu Urdareanu	Karen L Volich	Tianshi Wang	Eleanore Wells	Dr Ian S Wilkey	Steven Wong	Minyi Xia
Darryl Townsend	Jacqueline Urford	Peter Volk	Uffe Wang	Lynn Wells	Rhonda Wilkins	Viviana Wong	Hong Xian
Melissa Townsend	Dee Ustundag	Mary Volpato	Wenhao Wang	Eva Weltert	John Wilkinson	Chongmin Woo	Dong Xie
Stevie Townsend	Daniel Valda	Ricarda Von der Trenck	Wenpeng Wang	Wen Wen	Sareythorn Wilkinson	Ann Wood	Jiqing Xie
Helen M Tracey	Tiara Valder	Kostyantyn Vorobyov	Yi Ming Wang	Katherine Wenban	Tomas Wilkoszewski	Chris Wood	Baihui Xin
Julie Trainor	Ramiro Valdes	Louisa Vorreiter	Niro Wanigatunga	Marn Weng	David Wilks	Elisa Wood	Yan Xiong
Matthew Tramonte	Gary Valdez	Margaret Vote	Alan Ward	Jens Wentrup	Cindy Williams	Elizabeth Wood	Hong Xu
Anna Tran	Shelley Valentine	Peter Vroom	Carolyn A Ward	Narelle Wenzel	Daisy Williams	Marie Woodall	Hu Yajie
Donny Tran	Krasen Valkov	Lena Vuong	Louise Ward	Aimee Werne	Deborah Williams	Mark Woodall	Kenichi Yajima
Stephen Tran	Yvonne Vallak	Sally Vuong	Tammy Ward	Rhys West	Eilzabeth Williams		

Chikae Yamatin  
 Cecilia Yan  
 Youlan Yan  
 Elena Yanchukova  
 Juwon Yang  
 Mikyoung Yang  
 Suhua Yang  
 Ting Yang  
 Wen Hsiung Yang  
 Yuhui Yang  
 Meifang Yanghsu  
 Kateryna Yanovska  
 Siyu Yao  
 Yiling Yao  
 Yu Yao  
 Richard Yaremko  
 Joanne Yates  
 Xialiang Ye  
 Robert Yee  
 Georgia Yeo  
 Soo Bok Yeo  
 Soyeong Yeo  
 Wern-Yi Yeo  
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 Chi An Yu  
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 Natalya Zheleznyakova  
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 Wei Bang Zhou  
 Hui Feng Zhu  
 Kate Zhu  
 Min Zhu  
 Zhong Zhu  
 Qian Li Zhuang  
 Amy Ziebell  
 Sabina Zilic  
 Judith Zimmermann  
 Kirsty Zinner  
 Cody Zornes  
 Werner Zuellig  
 Rolf Zuend  
 Ursula Zuffo  
 Charles Zugerman  
 Mildred Zuze  
 Jeanne Zweck  
 Anonymous (72)

### Own Our House

We also thank our many Own Our House donors who have made gifts to name a virtual tile on the Sydney Opera House sails at [ownourhouse.com.au](http://ownourhouse.com.au)

# Contact Information

## Hours of operation

The Opera House is open daily except for Christmas Day and Good Friday.

## Box Office

The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Standard opening hours are Monday to Saturday 8.30am to 8.30pm, and Sunday 8.30am to 5pm. Operating hours can vary and extend outside these times in accordance with performance schedules.

For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

**T** 61 2 9250 7777  
**E** [bookings@sydneyoperahouse.com](mailto:bookings@sydneyoperahouse.com)  
**P** Box Office  
 Sydney Opera House  
 GPO Box 4274  
 Sydney NSW 2001 Australia

Bookings for performances and events can also be made online at [sydneyoperahouse.com](http://sydneyoperahouse.com)

## Contact Centre

Open for telephone bookings and enquiries 9am to 8.30pm, Monday to Saturday, and 10am to 6pm, Sundays.

**T** 61 2 9250 7777  
**W** [sydneyoperahouse.com](http://sydneyoperahouse.com)  
**E** [bookings@sydneyoperahouse.com](mailto:bookings@sydneyoperahouse.com)  
**P** Contact Centre  
 Sydney Opera House  
 GPO Box 4274  
 Sydney NSW 2001 Australia

## Car parking

Wilson Parking operates a car park at the Opera House open from 6am to 1am, seven days a week. Entry via the Opera House end of Macquarie Street, Sydney.

**T** 1800 PARKING (1800 727 5464)

## Welcome Centre

The Welcome Centre is located on the lower concourse level of the precinct and facilitates ticket sales and group check in services for guided tours. The Welcome Centre also houses a popular retail store, offering guests a range of souvenir keepsakes to commemorate their visit to the Sydney Opera House. The Welcome Centre operates daily from 8.45am–5pm daily excluding Christmas Day and Good Friday. Trading hours may extend further during peak periods.

### Guided tours

The official one-hour guided Sydney Opera House Tour takes visitors inside the UNESCO world heritage landmark to discover the stories behind Danish architect Jørn Utzon's remarkable achievement. The Sydney Opera House Tour runs daily from 9am and 5pm, also available in French, German and Spanish. French tours are offered once a day on Monday, Wednesday and Friday, German tours are offered once a day, Monday to Friday, and Spanish tours are offered once a day on Tuesday and Thursday only.

Recognising the growing number of Asian visitors, the Opera House offers Japanese, Korean and Mandarin Tours. These 30-minute tours visit the Concert Hall and Joan Sutherland Theatre and provide rare photography opportunities. The Asian Language tours run daily between 9.15am and 4.15pm.

The Backstage Tour reveals the workings of one of the world's busiest arts centres. Intimate groups take a two-hour journey into the backstage world and finish their VIP experience with breakfast in the Green Room – the exclusive domain of Opera House staff and performers. The Backstage Tour runs daily at 7am.

The one-hour Junior Tour caters to families and includes interactive activities and unexpected twists and turns. The Junior Tour runs during School holidays.

The Tour & Tasting Plate option offers visitors a gourmet three-tier tasting plate at Opera Kitchen before or after completing an Sydney Opera House Tour. The Tour & Tasting Plate runs daily. A minimum of two people is required.

Tours can be purchased from the Box Office, Level 1 (upper level), at the Tour Meeting Point (Lower Concourse) or online via the Opera House website.

**T** 61 2 9250 7777  
**W** [sydneyoperahouse.com/tours](http://sydneyoperahouse.com/tours)  
**E** [tourism@sydneyoperahouse.com](mailto:tourism@sydneyoperahouse.com)

### National Relay Service

Customers who are deaf or have a hearing or speech impairment can call through the National Relay Service at no cost:

**TTY users phone 13 36 77 then ask for:**  
 9250 7777 to book a performance  
 9250 7250 to book an access tour  
 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](http://www.relayservice.com.au)) and then ask for:**  
 9250 7777 to book a performance  
 9250 7250 to book an access tour  
 9250 7185 for accessible parking

### Administration and General Enquiries

General enquiries can be made 9am to 5pm, weekdays.

**T** 61 2 9250 7111  
**E** [infodesk@sydneyoperahouse.com](mailto:infodesk@sydneyoperahouse.com)  
**A** Sydney Opera House, Bennelong Point  
 Sydney NSW Australia 2000  
**P** Sydney Opera House  
 GPO Box 4274, Sydney NSW 2001 Australia  
**W** [sydneyoperahouse.com](http://sydneyoperahouse.com) or [soh.nsw.gov.au](http://soh.nsw.gov.au)

### Annual Report Project Team

Special Thanks to Emily Cooper, Angelique Dingle, Louise Ingram and Alexander Lamarque. Design – Novel Creative.

The Opera House Annual Report 2017–18 is available at [sydneyoperahouse.com](http://sydneyoperahouse.com). The total cost for production of the annual report including design, copywriting, additional photography, print format copies and internet version was \$32,128.91.

# Trade Marks

The Opera House is the owner of the following registered trademarks.

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- Bennelong Restaurant
- Bennelong Walk
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- Portside
- Portside Sydney Opera House
- Sydney Opera House
- Utzon Foundation

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Front Cover: Joan Sutherland Theatre Renewal. Photo by Daniel Boud

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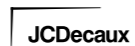
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