

2019-20



Annual Report
Sydney Opera House
Financial Year 2019-20



The Sydney Opera House stands on Tubowgule, Gadigal country. We acknowledge the Gadigal, the traditional custodians of this place, also known as Bennelong Point.

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



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About Us



Sydney Opera House. Photo by by Daria Shevtsova.

Who We Are

The Sydney Opera House occupies a unique place in the cultural landscape. Synonymous with inspiration and imagination, it is a globally recognised icon, one of the architectural wonders of the 20th century and among the world’s busiest performing arts centres.

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 many generations.

Architects Jørn Utzon and Peter Hall, and teams of engineers, designers, builders and other collaborators created an inspirational building that honours this heritage. It is 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 eight flagship resident companies is complemented by an unmissable program from Sydney Opera House Presents that ranges from contemporary music and performance to classical music and dance, theatre for children, talks and ideas events, digital programming, and First Nations art and performance. Other visitors come to explore the building and its history, enjoy the broad range of dining experiences or attend free events.

The coronavirus pandemic has highlighted the value of the Opera House’s online presence and programming to our artists and communities, and increased the potential for future engagement with new audiences as people from Australia and around the globe connect with our digital content.

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 not-for-profit public non-financial corporate entity that usually generates approximately 90% of its operating revenue. However, that reduced to 83% this year, due to the impacts of COVID-19. The NSW Government provides the remainder of operating revenue and also funding for building maintenance and capital projects.

For almost 50 years, the Opera House has promoted creativity, diversity, environmental sustainability, cultural rights and respect for heritage, on and off its stages. As Australia’s leading cultural institution, we have a critical role to play. In October 2020, the Opera House announced its commitment to nine of the 17 United Nations Global Goals, including education, equality and sustainability. While the goals can be achieved only through coordinated global action, we are committed to doing all we can to inspire and bring about change, together with the community.

While Opera House venues have been closed to the public due to the coronavirus pandemic, work has continued on the decade of renewal capital works projects, largely funded by the NSW Government, including a significant upgrade of the Concert Hall and the new Creative Learning Centre.

We will continue to inspire and connect with audiences online while supporting the arts community, and are preparing to safely welcome visitors back to this iconic landmark and its unique experiences in late 2020.

“It stands by itself as one of the indisputable masterpieces of human creativity, not only in the 20th century but in the history of humankind.”

UNESCO 2007

**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 2020 for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Audit and Finance Act 1983.



Nicholas Moore
Chairman



Louise Herron AM
Chief Executive Officer



Our History



1957

Jørn Utzon wins Opera House design competition

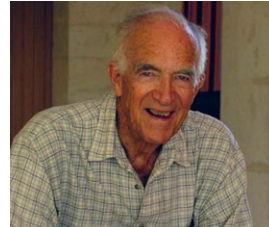
1966

Jørn Utzon resigns

1970

1999

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



2002

Utzon Design Principles published

2005

National Heritage listing

2005

2007

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



2008

First Vivid Live festival

2009

Western Foyers refurbished

2010

2011

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

2010

First Environmental Sustainability Plan launched



2006

Asian-language tours begin in Mandarin, Japanese and Korean

1973

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

1959

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



1954

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

2017

Renewal of the Joan Sutherland Theatre begins, with \$70 million worth of capital works to replace theatre systems and improve conditions for audiences, artists and staff; Badu Gili is launched, projecting the work of eminent First Nations artists on to the Bennelong sails



2012

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

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

2016

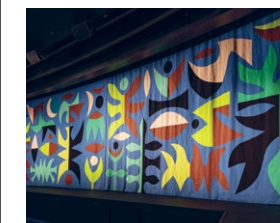
The Vehicle Access and Pedestrian Safety project is completed

2015

The Welcome Centre opens; the NSW Government reserves \$202m for Stage 1 Renewal projects; the self-funded stage machinery upgrade for Joan Sutherland Theatre is announced. Dance Rites, a national First Nations dance competition, was launched on the Opera House Western Broadwalk

2019

The Yallamundi Rooms function and events centre opens; a new lift improves accessibility to the Joan Sutherland Northern Foyer; John Coburn's tapestries are re-hung in their original venues for the first time in a decade; the Opera House becomes carbon-neutral



Nov 2019

The Opera House announces its commitment to the Global Goals and releases its fifth Reconciliation Action Plan, fourth Environmental Action Plan and fifth Accessibility Action Plan. Dancers from the Jannawi Dance Clan fly the Aboriginal and Torres Strait Islander flags atop the iconic sails at sunrise in the lead-up to Dance Rites 2019



Jan 2020

The Opera House sails are lit with images of firefighters and everyday Australians as a message of hope during Australia's "Black Summer" bushfires

Feb 2020

Upgrades begin on the Concert Hall to modernise the Opera House's largest and most popular venue as part of Stage 1 Renewal works

2020

Apr 2020

The new From Our House to Yours digital program launches to connect, inspire and entertain audiences worldwide

Mar 2020

In accordance with the public health measures implemented to control the spread of COVID-19, the Opera House closes to the public for the first time since opening

Our Vision, Mission & Values

Our Vision

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

Our Mission

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

Our Values

Safety

Our greatest responsibility

Creativity

Be bold and innovative

Excellence

Strive for the best

Collaboration

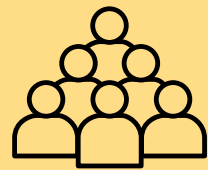
One team

Accountability

Focus and own it

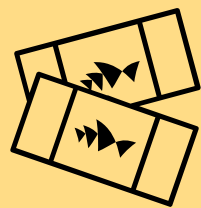


Year at a glance 2019-20



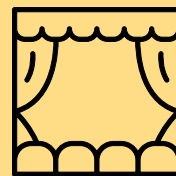
1m

Audience attendance at performing arts events



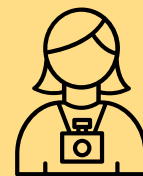
284,000

Attendance at Sydney Opera House Presents performances



579,000

Attendance at resident companies performances



381,000

Attendance at Sydney Opera House Tours

1,473

Total number of performances



183,500

People at *Badu Gili* Lighting of the Sails

9,000

Attendance at Dance Rites



79,000

Attendance at performances for children, families and creative learning



1.4m

Food and beverage transactions



55

Accessible performances and programs offered



80 staff

Marched in the 2020 Sydney Gay and Lesbian Mardi Gras



The Opera House announced its commitment to the **UN Global Goals**



\$1m+

Donations towards New Work Now commissioning program

From Our House to Yours digital program

Views and listens of programming and content

3.4m

Minutes viewed

9.7m

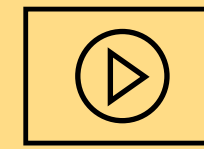
Videos and podcasts

88



2.6m

Social media followers



7.9m

Website visits (unique)

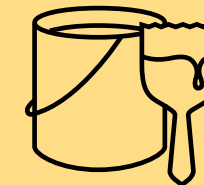


1.7m

Hours of Opera House video content consumed globally

84%

Operational waste from restaurants, venues and events was recycled



55,461

Number of maintenance works orders completed

\$190,000

Total charity contribution from the Opera House bucket collections for bushfires

* Note that all Opera House public-facing onsite activities were cancelled from 17 March 2020 as a result of nationwide measures to limit the spread of COVID-19.

Chairman's Message

The Sydney Opera House and the works presented on its stages are always evolving and never more so than in FY20, an extraordinary and challenging year of two very different parts.

In the first, the World Heritage-listed building and typically vibrant programming continued to attract and inspire millions of visitors. In the second, like theatres and venues across Australia and the world, the Opera House closed to the public, as part of measures to combat the COVID-19 pandemic.



Before all public-facing activities across the precinct ceased in mid-March due to COVID-19, the Opera House was on track to exceed its FY20 targets. Across the year, the Opera House generated 83% (\$80.5m) of its operating revenue, down from 89% in FY19.

At the time of closure, we were slightly ahead of annual attendance and other visitor engagement targets. More than 1,423 performances were staged, attended by more than a million patrons. This included almost 579,000 people at shows by our valued resident companies, 285,000 at those staged by our internal programming arm, Sydney Opera House Presents, and another 152,000 at events presented by commercial or other hirers, ranging from schools to local business and community organisations. More than 381,000 people took a guided tour and there were more than 1.4 million food and beverage transactions across the precinct's wide range of bars and restaurants.

Our digital program continued to grow throughout the year, with a sharp focus on inspiring the community at a critical time. The number of followers across the Opera House's social media platforms grew to 2.6 million, while views of video content increased to 1.7 million hours, up from 1.1 million hours the previous year. This significant increase was largely attributable to a new digital program, From Our House to Yours (FOHTY), established in response to the COVID-19 closure of our theatres. Through FOHTY, the Opera House provided much-needed work to artists and staff, and engaged existing and new audiences, both within Australia and around the world. The award-winning season comprised livestreamed and new digital performances, as well as access to a large catalogue of behind-the-scenes Opera House content, podcasts and online articles.

FOHTY was also a catalyst for a new commissioning program, New Work Now (see page 75), which has so far raised more than \$1m, enabled by our family of generous donors, partners, Trustees, staff and building and other contractors. The initiative is providing work for artists at a critical time and creating a pipeline of artistic experiences, for online audiences and for those who visit our venues when performances resume later this year.

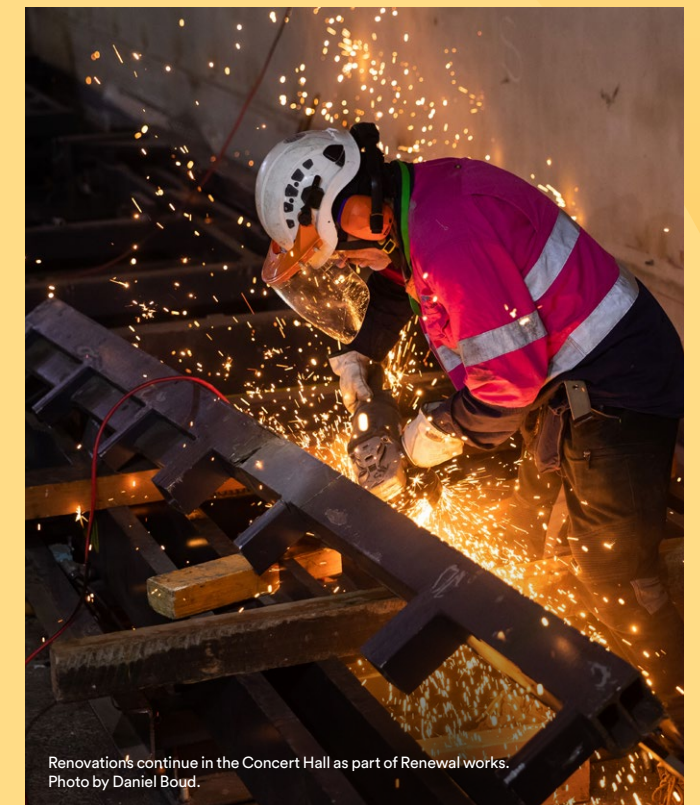
Since March, we have continued and in many cases accelerated essential capital and maintenance works across the site. This included the planned closure and renewal of the Opera House's biggest internal venue, the Concert Hall, which began in earnest in February after years of careful planning and will take up to two years. This major undertaking is part of a 10-year program of Renewal works totalling \$290 million that commenced in 2013, funded largely by the NSW Government. At the same time, the building and maintenance teams have made the most of such rare access across the normally busy site to carry out more than 50,000 maintenance work orders.

I would like to thank my fellow Trustees for their efforts and counsel, and CEO Louise Herron AM and the management team for their focus and leadership over the course of the year. On behalf of the Trust, I acknowledge Trustee Christopher Knoblanche AM, who completed his term in December 2019. Chris joined the Trust in 2013 and made an important contribution, including as the Chair and a Member of the Building and Heritage Committee and a Member of the Audit and Risk Committee. In January 2020, we welcomed a new Trustee, the Hon. Bruce Baird AM. See page 91 for more information.

On behalf of the Trustees, I would also like to express our gratitude to the NSW Government for its cultural vision and for the essential funding it provides so we can maintain and renew the Opera House, both inside and out. In particular, I acknowledge the contribution of the Hon. Don Harwin MLC, Minister for the Arts, for his continued support and championing of the Opera House.

As we look to the return of artists, audiences and visitors in late 2020 and beyond, everyone on our stages and behind the scenes is committed to ensuring the Opera House remains at the forefront of Australian creativity, preserved and maintained with integrity, and ready to inspire the community for decades to come.

Nicholas Moore
Chairman



Renovations continue in the Concert Hall as part of Renewal works.
Photo by Daniel Boud.

CEO's Message

In a year of confronting challenges, the Opera House continued to inspire and strengthen the community through creativity and collaboration.

There were achievements and milestones long planned for:

- Increasingly diverse programming, ranging from classical to contemporary, attracted a wide range of new and existing audiences, while our guided tours and onsite dining drew millions of visitors.
- We moved into the final phase of our Decade of Renewal, commencing up to two years of major upgrades to the Concert Hall. This followed extensive planning to minimise the disruption caused by temporarily closing our biggest and busiest internal venue. I would like to acknowledge the valuable contribution of those staff who left the organisation as a result of this closure.
- Construction also began on a new centre for creativity, due to open in 2021, converting offices into what will be a hub for multi-generational learning, on site and online.
- Our work across sustainability, accessibility and inclusivity was widely recognised (see pages 77-81 for more information).

Other unexpected highlights came about in response to the "Black Summer" bushfires and then the COVID-19 pandemic:

- Opera House audiences gave generously to bushfire relief through bucket donations at performances, raising \$190,000. Thanks to our partners Honeywell and Mastercard, we were able to donate an additional \$100,000 to relief efforts. A sails lighting thanked the fires and showed our support for affected communities, with images of resilience and hope shared around the world (see page 23).
- As Australians struggled to come to grips with the bushfires and their impact, COVID-19 emerged, closing borders and threatening health and livelihoods around the world. It had immediate and far-reaching effects, with the cultural and tourism sectors particularly hard hit. In mid-March, for the first time in its 47-year history, the Opera House suspended all performances and public-facing activities on site, with a significant impact on the production and events and visitor experience teams, and particularly our casual workforce.
- However, less than three weeks after the closure, we launched a new digital program, From Our House to Yours (FOHTY), to connect with, inspire, educate and entertain local and global communities (see page 24). Enthusiastically received by both the public and industry, FOHTY's success is testament to the agility, imagination, practical skills and resilience of our staff, as well as to the inspirational power of art and ideas.
- We established the New Work Now program (see page 75), to commission works by local artists to be shown on FOHTY and on our stages, supported by our family of donors, partners, Trustees, staff and contractors, including our building contractors.

These are just some of the moments and achievements that shaped the year and I invite you to explore many more in the following pages of this report.

The Opera House has always valued equality, diversity and inclusion. Almost 10 years ago, we became the first performing arts organisation in the country to implement a Reconciliation Action Plan. This year's strong community support for the Black Lives Matter movement reinforces that we must all do more to address racial injustice. To continue to drive positive change on and off our stages, and to foster a shared sense of belonging for all, we have begun work on a new organisational strategy focused on diversity, inclusion and belonging, which will be launched in FY21.

I thank everyone who makes the Opera House their home, from our passionate and committed staff past and present, commercial operators and contractors to the artists who inspire and delight our audiences and the millions of people who engage with us, beneath the sails and online, in Australia and globally.

We are grateful to the Hon. Don Harwin MLC, Minister for the Arts, who continues to be such a supportive advocate for the Opera House and the wider arts community. Thanks also to the NSW Government and to our colleagues in the Department of Premier and Cabinet, and to all of our peers across the NSW cultural institutions.

In a challenging year, our Trustees, led by Chairman Nicholas Moore, have continued to play a vital role, as have the members of the Conservation Council and Design Advisory Panel.

I would also like to express my sincere thanks to the many partners, donors and supporters who help us bring the Opera House to life, every day, regardless of circumstances. This year, we welcomed new partners Pernod Ricard and Stan, and look forward to collaborating on new ways that together we can enhance what the Opera House is able to offer. Many thanks also to Major Partners Mastercard®, EnergyAustralia and Etihad Airways, who work closely with us to enable so much of what we do.

It is a great privilege to work for an organisation that cares so deeply about its purpose and to see the way that everyone, both inside and outside the House, has come together in this crisis to look after one another, always seeking out new ways to inspire and strengthen the community through creativity and collaboration.



Louise Herron AM
Chief Executive Officer



2019-20: Context

The Opera House is an iconic landmark and a globally recognised symbol of Australia's contemporary culture. It has the power to unite the community, and that has never been more important than in the past year.

Connection to our community has always been paramount and last year was embodied in a historic moment in celebration of our First Nations dance competition Dance Rites: two dancers from the Jannawi dance clan proudly waved the Aboriginal and Torres Strait Islander flags from high above the Harbour on top of the Opera House sails. This stunning image represented the eternal nature of Australian culture and the land on which the Opera House stands. It captivated the imagination of the media and the public, resulting in a front page cover story in *The Sydney Morning Herald* and high-impact digital content reaching 2.8+ million.

This image was also emblematic of our dedication to inclusion and diversity, issues we reaffirmed along with our commitments to the environment and sustainability, by becoming the first major Australian arts organisation to sign up to the United Nation's Global Goals, a roadmap to a more sustainable and equitable future for us all.

“...when I dance and ochre up I just feel so connected to mother earth, my ancestors. It's so special to be able to witness dances and songs that have been passed down for a very long time.”

**Dubs Yunupingu,
Jannawi Dance Clan**



Dancers from the Jannawi Dance Clan on the Opera House sails for Dance Rites 2019. Photo by Daniel Boud.

On 11 January, the Opera House sails were illuminated to show support for the communities affected by the catastrophic summer bushfires and to acknowledge the bravery of the men and women fighting the fires across rural and regional Australia. Images of those on the front lines were projected onto the iconic sails to send a message of hope and strength to the people of Australia. The powerful moment was seen around the world with images of the tribute shared extensively across Australia and internationally, resulting in 1,371 global media articles and 1.5 million social media accounts reached.

To help raise money for fire-affected communities, the Opera House and Live Nation worked together on plans for an outdoor comedy gala performance to take place on the Opera House Forecourt and Monumental Steps on 16 March. The Comedy Steps Up for Bushfire Relief event was sadly cancelled due to COVID-19, but thanks to the support of Opera House Major Partner Mastercard and Sponsor Honeywell, a donation of \$100,000 was made to the Australian Red Cross, NSW Rural Fire Service, Wildlife Victoria and WIRES.



Lighting the sails to show our support for communities affected by the bushfires. Photo by Ken Leanfore.

From Our House to Yours

On 17 March 2020, for the first time in its history, the Opera House suspended performances and public-facing activities onsite until further notice. Within 10 days, teams from across the Opera House came together to launch From Our House to Yours (FOHTY) – a free weekly program to inspire, educate and entertain online local and global communities.

In just over three months, FOHTY achieved more than 3.4 million views and listens worldwide and 9.7 million minutes of content watched. Widespread audience and critical success was a testament to the teams' ability to quickly program and deliver engaging and inspiring high-quality digital content. It also led to FOHTY winning three Time Out "Time In" awards, a reader-voted celebration of the best responses to the 2020 lockdown in Sydney.

The program was expanded in May with the launch of a new "digital stage" in the Joan Sutherland Theatre. Each week, performances are livestreamed to people around the world, meeting consumer demand for real-time experiences and providing employment to local artists and arts workers.

More than 74 works have been released since the program launched, representing more than 56 hours of content, with highlights including the talks series *Thinking Through a Crisis* and live performances from The Wiggles, Australian musicians Alaska Orchestra and Winston Surfshirt, First Nations artists Bow & Arrow, and cabaret performers Paul Capsis and Emma Pask.

More than 1,800 editorial articles were written about the program in FY20, and the Opera House's owned and social media channels were critical in building engagement, with traffic to the website largely driven by email marketing (32%), Facebook activity (24%), direct traffic (11%), and website search engine optimisation (9%).

FOHTY has been dubbed a "game-changer" by the media and enthusiastically embraced by artists and the community. It has helped the Opera House attract more than \$1m in philanthropic and corporate support for a new initiative New Work Now to commission local artists (see page 75).

"I just love the live concerts, I connect my laptop to the TV, turn up the sound and dance like no one is watching - which no one is, due to isolation. As I am 72 years old, it has been uplifting for me, thank you!"

FOHTY audience feedback



Alaska Orchestra, with live visuals by Carlo Zimbler on the Joan Sutherland Theatre digital stage. Photo by Prudence Upton.

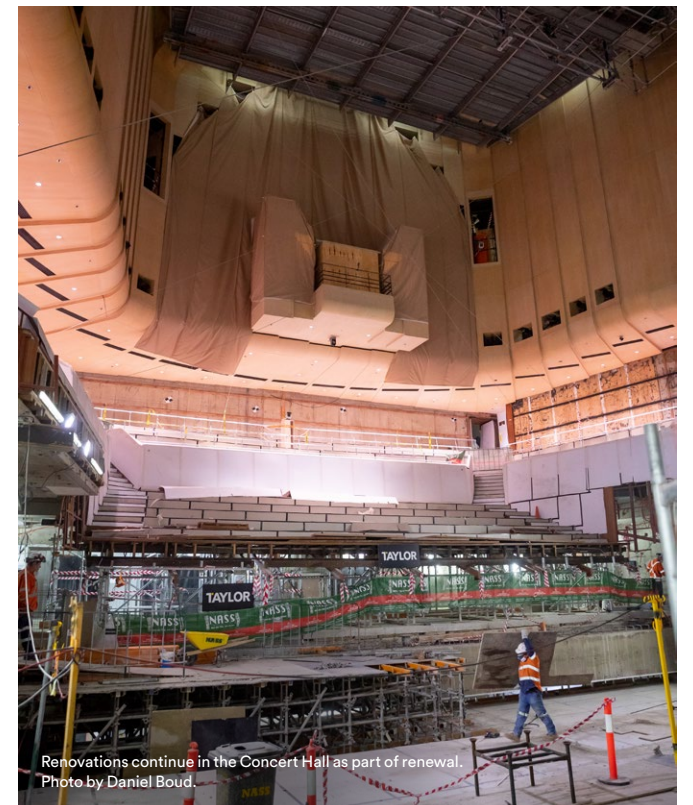
Not long after, the coronavirus pandemic began to spread around the world, presenting unprecedented challenges to cultural organisations, performance venues, artists and those who work behind the scenes. It was essential that the Opera House transform its traditional onsite model to a purely digital program of performances, content and experiences that would continue to connect with and inspire the community.

Just 10 days after the Opera House closed its doors to limit the spread of COVID-19 in the community, we launched an entirely new digital program, From Our House to Yours (see page 24).

With the knowledge that the effects of the COVID-19 pandemic will be felt for some time, the Opera House looked to its family of supporters to help fund a vital new program, New Work Now, providing a national and international platform for artists and arts workers to continue to create and present a diverse program of work during an incredibly challenging time for Australia's arts and creative industries (see page 75).

While the building has been closed to the public, we have been able to make significant progress on critical construction and maintenance projects. Behind closed doors, the Opera House's 10-year program of renewal works continues, ready for the moment when we welcome audiences back inside our venues for experiences brimming with imagination, energy and emotion. R&B star Solange Knowles played to a rapt crowd for the Concert Hall's final performance in January, before it was temporarily closed for major upgrades. Now, the organ and its 10,244 pipes are wrapped in sail cloth, the birdcage scaffolding is built, and the transformation is under way to make the Opera House's biggest venue fit for the wildest imaginations of the world's most creative performers from the classical to contemporary.

Imaginations will run wild too in a new centre for creativity, a space currently under construction designed for multi-disciplinary learning through play, collaboration and research. Located in the north-western corner of the Opera House, the centre will be a creative skills engine, and deliver an annual program of activations, workshops, talks, labs, performances and experiences for multi-generational, diverse audiences (see page 43).



Renovations continue in the Concert Hall as part of renewal. Photo by Daniel Boud.

Other renewal works include accessibility upgrades such as a new lift enabling visitors in wheelchairs or with limited mobility to enjoy the Opera House's Joan Sutherland Theatre Southern Foyer and its magnificent harbour views. This is part of our ongoing commitment to access and inclusion, to ensure everyone in the community can share the imagination and creativity of our experiences and the warmth that comes from connecting to others. To make sure our House is your House.



Bangarra dancer Tyrel Dulvarie at Opera House during closure. Photo by Daniel Boud.

Awards

Australian Security Industry Awards 2019

Outstanding Security Team in Australia for 2019

Australian Graphic Design Association Awards 2019

Brand Experience Merit Vivid Live 2019

Writing for Design Merit Another Moving Performance

Environmental Graphics Merit Lift Off Hoarding

Conference and Incentive Travel Awards 2019

Event of the Year award Smiling Stars

Gin Awards

American Distilling Institute Craft Spirits Silver medal Archie Rose Gin and Sydney Opera House collaboration

Gin Masters Awards Gold medal Archie Rose Gin and Sydney Opera House collaboration

San Francisco World Spirits Competition Bronze Medal Archie Rose Gin and Sydney Opera House collaboration

National Good Food Guide Awards 2020

2 Hats Bennelong Restaurant

1 Hat Bennelong Restaurant, Cured and Cultured

Public Sector Leadership Award

2019 Green Globe Award Winner MADE Program

Sydney Gay and Lesbian Mardi Gras

Ron Austin Award for Most Fabulous Parade Entry 2020 Sydney Opera House float entry

Time In Awards 2020

Favourite Kids’ Arts Content Kids From Our House to Yours

Favourite Arts Livestream Emma Pask, From Our House to Yours

Favourite Digital Arts Platform From Our House to Yours

UNESCO Asia-Pacific Awards for Cultural Heritage Conservation 2019

New Design in Heritage Context award Lift and accessible passageway upgrades in the Joan Sutherland Theatre Northern Foyers

The Year's Activity



Abigail Delaney and Dubs Yunupingu from the Jannawi Dance Clan, from the Darug nation, on top of the Opera House sails. Photo by Daniel Boud.

Experiences



The Flaming Lips perform in the Concert Hall, September 2019. Photo by Prudence Upton.

Performing Arts

New audiences, new creative voices and new ideas were the hallmarks of the Opera House's FY20 programming season. The ability to quickly embrace change highlighted the agility, creativity and commitment of our programming and production teams, artists and other presenting companies to continue to engage and inspire audiences and the wider community when it mattered most.

Along with our eight flagship resident companies and commercial hirers, a wide range of events staged inside the Opera House's venues and foyers, throughout the precinct and online, is programmed by Sydney Opera House Presents (SOHP), led by Director of Programming, Fiona Winning.

Dynamic programming attracted audiences of all ages and backgrounds, including younger and first-time visitors. More than a million people attended 1,473 performances at the Opera House this year, with 284,000 attending SOHP performances, 579,000 attending resident company performances and 152,000 attending events by commercial or other hirers. More than 79,000 attended performances for children and families. Online performances, including those streamed through the From Our House to Yours (FOHTY) digital program, have had 5.6m views.

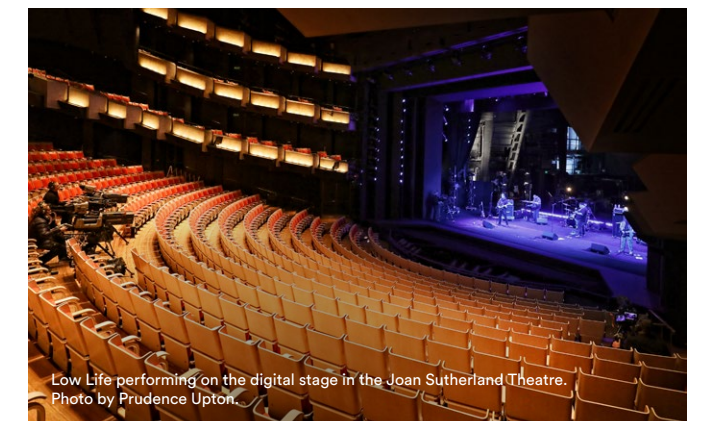
The Opera House is a place for community gathering, reflection and cultural leadership, often realised through talks and ideas programs that directly respond to contemporary events. As haze from the bushfires hung over the harbour, the Opera House held two livestreamed panels titled *The Bushfire Catastrophe: What Now?*, bringing experts and community members together in the Drama Theatre to discuss relief efforts and options for longer term systemic change.

On February 1, the Concert Hall closed temporarily to prepare for what is to be the largest and most complex project in the Opera House's Decade of Renewal and the biggest upgrade to the venue since the building opened in 1973. In mid-March, COVID-19 restrictions forced the closure of all venues – and the entire building to the public. This shutdown of public activity had a severe and immediate impact on performance activity.

From then until the end of June, more than 355 scheduled performances of 45 productions by 25 hirers and SOHP were cancelled. The centerpiece of the Opera House's Contemporary Music program, Vivid Live, was due to enter its 12th year in May 2020, after its most successful year to date in 2019. Curation was completed before it was unfortunately cancelled due to the pandemic, along with the wider Vivid Sydney festival.

As cities shut down and people became disconnected due to measures to limit the spread of COVID-19, the Opera House prioritised digital programming to connect with, inspire, educate and entertain local and global communities while the venue's doors were closed to the public. We delved into the archive to broadcast past events, and established a studio in the Joan Sutherland Theatre for live performances. On March 31, we launched a new digital season that included performances, talks, podcasts and behind-the-scenes content called FOHTY. At the close of FY20, 74 works had been streamed with 1.4 million YouTube views. Further information about this transformative digital program can be found on page 24.

While this expanded digital presence will continue, we are excited to return to sharing creative experiences together. Creativity inspires us and it is creativity that will lead us back to Bennelong Point.



Low Life performing on the digital stage in the Joan Sutherland Theatre.
Photo by Prudence Upton.

Resident Companies

The Australian Ballet

The Australian Ballet's Spring 2019 season began with the Sydney premiere of Stanton Welch's *Sylvia*, a co-production of The Australian Ballet and Houston Ballet. This bold retelling of the classic ballet followed the journey of three heroines in mythical Greece, and wowed audiences with arrow-wielding ballerinas, bravura dancing and epic sets. During the performance season of 19 shows, global superstar Misty Copeland joined the ballet as a guest artist, performing the lead role of Sylvia to sell-out audiences.

The Australian Ballet welcomed back renowned US dancer David Hallberg, its resident international guest artist, to perform the *Nutcracker* Prince to packed audiences over two nights as Peter Wright's production ignited the Christmas spirit at the Opera House. Tchaikovsky's last great score for ballet, played by the Opera Australia Orchestra under the baton of musical director and chief conductor Nicolette Fraillon, dazzled audiences. As *The Sydney Morning Herald* said, "The *Nutcracker* still sparkles 30 years on."

In its 22-show performance season of Sir Peter Wright's *The Nutcracker*, The Australian Ballet ended the year in the Playhouse with *Storytime Ballet: The Nutcracker*. The company's spellbinding production, created just for kids, performed to full houses in the weeks leading up to Christmas.

As the company's 2020 live productions were cancelled due to COVID-19, the ballet has stayed engaged with audiences with a 2020 digital season, At Home with Ballet TV, a free streaming program of full-length ballets with limited two-week runs.



Amber Scott and Jarryd Madden in The Australian Ballet's *The Nutcracker*. Photo by Daniel Boud.

Australian Chamber Orchestra

Luminous, the groundbreaking Australian Chamber Orchestra's (ACO) collaboration with artist Bill Henson, returned to concert halls revived and refreshed, featuring Israeli-Australian singer-songwriter Lior. Ten years after its last celebrated performances, Henson's haunting, dramatic photography remained the focus. His night-time urban landscapes and moody explorations of sensuality formed the background to a meditative soundscape of music ranging from Britten and Janáček to REM.

"I left the ACO performance feeling like something had shifted in me. I had seen something that moved me and was beautiful ... The work had given me a new way of seeing," *The Guardian* wrote.

Celebrated Australian musician Erin Helyard joined the ACO for *Intimate Bach*, a celebration of the composer's genius and the premiere of a new work by Australian composer Brett Dean, who also performed. *Approach (Prelude to a Canon)*, commissioned by the ACO and the Swedish Chamber Orchestra, was written as a prologue to the most intimate of Bach's Brandenburg Concertos, No.6.

The 2019 season finale featured Brahms' Double Concerto with Richard Tognetti and ACO principal cello Timo-Veikko Valve as soloists, and Dvořák's Eighth Symphony. This Opera House Concert Hall performance was livestreamed to audiences around the world and viewed more than 1.35 million times, setting a new record for ACO livestreams.



Australian Chamber Orchestra's *Luminous*. Photo by Julian Ringma.



Ako Kondo and artists from The Australian Ballet in *Sylvia*. Photo by Jeff Busby.

“The cast unpacks Shakespeare’s verse eloquently... making the words their own. This is what Shakespeare should be.”

The Sydney Morning Herald



Bangarra Dance Theatre's *to make fire*, part of 30 years of sixty five thousand. Photo by Daniel Boud.

Bangarra

In 2019, Bangarra Dance Theatre was delighted to embark on an extensive international tour to Vancouver, Montreal, Brantford, Six Nations, Toronto, Ottawa and Chicago. “There [were] ... moments of subtlety that, juxtaposed with the rest of the fierce and fast-paced movement, sent waves of emotion and reflection through the theater,” wrote SeeChicagoDance.com.

In December, Bangarra launched their digital site *Knowledge Ground* featuring over 1200 pages illustrating Bangarra’s 30 years of work and the creative processes behind each one. The site was launched with an immersive experience at Carriageworks which exhibited sets, costumes, artefacts, AV projection, language recordings and film footage, providing an opportunity for visitors to connect to the song, dance and stories that Bangarra has been sharing for the past 30 years.

In July, they welcomed a group of students and teachers from the Royal Institute for Deaf and Blind Children for a performance of *Unaipon*, part of the company’s 30th anniversary season and its first with audio description.

A comprehensively crafted script was developed to bring the story to life and the choreographer, Frances Rings, delivered the reading. A live AUSLAN interpretation for the three short spoken-word sections of the sound score was provided.

With the 2020 season cancelled due to COVID-19, Bangarra launched Nandhu, an online program of performances, interviews and behind-the-scenes video to maintain a connection with audiences while the group is unable to perform. The Opera House also presented Rings’ *Unaipon* as part of NAIDOC Week, and Terrain and Bennelong as part of the FOHTY digital program.



Bell Shakespeare's *Much Ado About Nothing*. Photo by Clare Hawley.

Bell Shakespeare

Bell Shakespeare created a media-rich audio-visual landscape for its dedicated schools production of *Macbeth* in August. Clocking in at a sharp 90 minutes, the production connected ancient Scotland with the contemporary world, and was performed before 8,527 students at the Opera House, and a further 2,102 in a livestream.

Adena Jacobs directed *Titus Andronicus*, arguably Shakespeare’s most violent play, in a visually arresting, unflinching, and experimental production in September, an example of Bell Shakespeare’s commitment to groundbreaking, thought-provoking theatre.

Much Ado about Nothing was a charming production full of romantic banter and bumbling cops that also explored the undercurrent of misogyny that can fester in male friendship groups. The production toured to 27 venues across Australia, with the Opera House being the last stop in November.

One of Shakespeare’s most iconic and tragic works, *Hamlet*, opened Bell Shakespeare’s 30th anniversary celebrations in 2020. Directed by Artistic Director Peter Evans and featuring Harriet Gordon-Anderson as Hamlet – a young man experiencing grief in its most complex and profound state – this was a stylish and sophisticated production that garnered high critical acclaim.

The Opera House season was due to run until 4 April, but closed on 15 March as a result of the COVID-19 crisis.

In total, 28,158 people attended Bell Shakespeare productions at the Opera House.



Jonas Kaufmann and Eva Maria Westbroek in *Andrea Chénier*.
Photo by Keith Saunders.

Opera Australia

Opera Australia (OA) launched its first full season of digital productions in 2019, taking advantage of recent high-tech upgrades to the Joan Sutherland Theatre completed as part of its 10-year renewal program. The season featured three new productions: *Madama Butterfly*, directed by Graeme Murphy; *Anna Bolena*, directed by Davide Livermore and starring renowned soprano Ermonela Jaho and Australian favourite Teddy Tahu Rhodes; and the premiere of a new Australian opera, *Whiteley*, written by Elena Kats-Chernin and Justin Fleming and directed by David Freeman and John Sheedy.

Australian conductor Daniel Smith made his Opera House debut with the eagerly awaited Sydney premiere of Damiano Michieletto's production of Rossini's *Il Viaggio a Reims* in October. It played to sold-out houses and garnered rave reviews.

Star tenor Jonas Kaufmann returned to Australia to perform one of his most celebrated roles in Giordano's *Andrea Chénier*. The concert brought together a stunning cast, including Eva-Maria Westbroek and Ludovic Tézier, and was led by legendary conductor Pinchas Steinberg.

“Kaufmann imbued these fine-sounding words with a tone of humane and lofty heroism.”

The Sydney Morning Herald.

In January, Davide Livermore's production of *Attila* made its Australian premiere in the first co-production between OA and Milan's iconic La Scala Opera House.

With the country in lockdown and performances cancelled, the company launched OA | TV: Opera Australia On Demand. The free online streaming service features content from its back catalogue, including the world's most comprehensive collection of Dame Joan Sutherland performances as well as a new interview series, *In Conversation with Lyndon Terracini*.



Sydney Philharmonia Choirs perform their Dawn Chorus on the Monumental Steps.
Photo by Keith Saunders.

Sydney Philharmonia Choirs

In August 2019, Sydney Philharmonia Choirs became a resident company of the Opera House, recognising the long and fruitful relationship between the organisations and the Choir's centenary year in 2020.

In FY20, Sydney Philharmonia Choirs celebrated record attendances, excellent industry reviews and financial success, and launched its centenary season in the Utzon Room in September.

Following its annual big sing in June, the choirs collaborated with the Sydney Symphony Orchestra on Britten's *Peter Grimes* in July, with 850 singers performing to a sold-out hall. “The Sydney Philharmonia Choirs excelled themselves, singing with pinpoint diction and a ferocity of attack that culminated in the famously savage cries of ‘Peter Grimes,’” wrote *Limelight*.

The December Messiah concert is always a huge biennial event on the calendars of the choirs and the Opera House, and 2019 was no exception. Almost 600 people joined the choir for three sold-out performances, the final classical concerts to take place in the Concert Hall before it closed for renovations.

In January, the choirs and the Opera House presented a free sunrise concert on the Monumental Steps to celebrate the beginning of a new year and the choirs' Centenary Season. The event saw the premiere of Deborah Cheetham's *Tarimi nulay*, a choral Acknowledgement of Country, composed in collaboration with Matthew Doyle.

The partnership was made official in April, an exciting moment after 40 years of performing at the Opera House and a significant milestone in the choirs' 100 years of singing. It is recognition of the many thousands of people who have made it the flagship choral organisation it is today, and of the contribution that choral music makes to the arts in Sydney and Australia.



Stuart Skelton and Joshua Scott in Britten's *Peter Grimes* in concert.
Photo by Jess Gleeson.

Sydney Symphony Orchestra

In an epic production of Britten's *Peter Grimes in Concert* on the Opera House's Concert Hall stage, David Robertson conducted the Sydney Symphony Orchestra and a mammoth cast led by Australian tenor Stuart Skelton in the title role, along with 11 other singers, and the Sydney Philharmonia Choirs.

The Orchestra's popular program of live scores performed to screenings of beloved movies brought film buffs to the Opera House with concerts of *Harry Potter and the Half-Blood Prince™*, *Star Wars: Return of the Jedi* and *Star Wars: The Force Awakens*.

In November, the Orchestra bade farewell to David Robertson after five years in the role of Chief Conductor with a special two-week program. His final performances included Messiaen's powerful *Turangalila-Symphonie* and the *American Dreams* program with works by Adams, Copland and Rouse.

In December, a performance of Mahler's *Das klagende Lied* with internationally renowned Australian conductor Simone Young was livestreamed from the Opera House and marked the Orchestra's final orchestral performance in the Concert Hall – the iconic place it has called home since 1973 – before the venue closed for major renewal works the following month.

In that same month, the Orchestra announced that Simone Young would follow David Robertson as its new Chief Conductor. The return of Australia's premier orchestra to the iconic Opera House and a renewed Concert Hall in 2022 with Young at the helm will usher in a new era of classical music in Australia.

With performances cancelled due to COVID-19, the Orchestra launched its Chamber Sounds digital series, bringing music to audiences at a time when they were unable to attend live performances.



Sydney Theatre Company's production of *Così*. Photo by Jeff Busby.

Sydney Theatre Company

This year Sydney Theatre Company (STC) showcased a range of productions to Opera House audiences. Lost Australian classic *The Torrents* by Oriel Gray was a delightful newsroom comedy set in the 1890s, co-produced with Black Swan State Theatre Company and directed by their artistic director Clare Watson. Van Badham's hilariously explicit new comedy *Banging Denmark* played in The Studio, directed by STC resident director Jessica Arthur. Modern classic *The Real Thing* by Tom Stoppard was a deeply affecting play about the search for real love, directed by Simon Phillips.

Louis Nowra's heart-warming and hilarious comedy *Così* came to STC for the first time, in a co-production with Melbourne Theatre Company, directed by Sarah Goodes.

“*Così* stands the test of time. It's classic Australian tragicomedy and its madcap poignancy feels refreshed and revived in Sarah Goodes' production.”

The Sydney Morning Herald.

Marieke Hardy's new adaptation of Dario Fo's *No Pay? No Way!* was a whip-smart comedy combining political satire and hilarious plot twists, directed by Sarah Giles.

In all, 41,574 patrons attended STC shows in the Drama Theatre and the Studio. Unfortunately, six performances of *No Pay? No Way!* and all scheduled performances of *Home, I'm Darling* and *Triple X* were cancelled due to COVID-19.

“... a contemporary nightmare, channelling the gothic anxieties of settler Australia through the body of a woman of colour ... unforgettable theatre.”

Alison Croggon in *The Guardian*



Zahra Newman in *Wake in Fright*. Photo by Daniel Boud.

Sydney Opera House Presents

Artist and Sector Development and Australian Performance

The Artist and Sector Development and Australian Performance programs continued to offer opportunities to innovative independent Australian artists to present their work, engage with the national independent sector and create new digital films.

In FY20, the Opera House programmed two seasons of Unwrapped featuring artists from across the country. While three of the four shows in the second season had to be cancelled due to COVID-19, all shows that proceeded were well attended and critically well received.

Perth's The Last Great Hunt and Side Pony productions performed their acclaimed work *The Irresistible*, a domestic drama with alien encounters in the style of *Twin Peaks* meets *Stranger Things*. Sydney-based physical performance company Branch Nebula performed *High Performance Packing Tape*, which transformed everyday stationery and office consumables into the infrastructure of ruin. The Opera House also presented the Sydney premiere of Malthouse Theatre's *Wake in Fright*, a compelling stage adaptation of Kenneth Cook's seminal 1961 tale, directed by Declan Greene and starring Zahra Newman.

These seasons included two experimental performance lectures by David Finnigan (ACT) and Rosalind Crisp (Victoria), as well as artist talks for the sector and general audiences.

Digital mentorships were awarded to Anya McKee and Dancemakers Collective and digital artist Roslyn Helper, who created the short films *Dancing with Dad: Miri and Alan* and *Portrait of the Artist (as told by Airtaskers)* respectively.

Contemporary Performance also engaged the local sector with the inaugural Emerging Female Classical Choreographer Initiative, which was awarded to Amelia Drummond. A collaboration with the Australian Ballet and Dance Australia, the initiative offered a creative development opportunity and a performance at the Opera House to be further developed and shown as part of The Australian Ballet's Bodytorque program.

Children, Families & Creative Learning

The Opera House continued its commitment to entertaining and educating young audiences. In March, the team welcomed Tamara Harrison to the role of Head of Children, Families and Creative Learning (CFCL) after the departure of Bridgette Van Leuven last year.

CFCL presented 18 seasons of work to more than 79,000 children, families and students, while digital programs for children and families reached an additional 27,000 people.

The Creative Leadership in Learning Program (CLIL) completed its first three-year pilot, delivering professional development to 415 teachers across eight schools and engaging almost 1,700 students and contracting 32 artists in the program. This included producing the first creative “takeover” of Liverpool Boys High School (see case study on page 42).

CLIL is a tailored program run by the Opera House and the NSW Department of Education to embed creativity in high schools. The Australia Council for the Arts, which supports the program, has identified CLIL as an innovative business model and is using it as a case study for its Arts Future research project.

The CLIL team also brought school communities into the Opera House for the inaugural Amplified Festival, with six schools from the program delivering performances and an exhibition in the Studio theatre and foyer for families and friends. This was the first time many of the students had visited the Opera House.

“Creative Leadership in Learning (CLIL) has revolutionised teaching and learning at Casula High School ... The potential benefits to the teachers and students are limitless.”

Andrew Walsh,
Casula High School

Creative Leadership in Learning: Liverpool Boys High School

During October and November 2019, a team of artists and creative leaders selected by the Opera House “took over” Liverpool Boys High School for three weeks. The traditional school timetable was suspended and replaced with student-led projects that transformed a whole school into a creative space. More than 100 students engaged with the full range of subject disciplines through an intensive program of workshops, mentoring, presentations and performances delivered across 12 classrooms. Teachers collaborated with set designers to invent a new classroom design that poetically represented their subject expertise but was still considered curriculum learning. At the end of the program, the students presented works they had created, including musical performances, film and interactive art, at a one-day festival. Over the three-week period, teachers became both artistic guides and mentors, helping to boost confidence of the students. “Today is one of my best days in this world,” said one student of the final day. Another said: “I felt good, with people looking at my project. I felt like I did something good once in my life.”



Students participate in the “takeover” at Liverpool Boys High School. Photo by Ken Leanfore.

Our broader children and families program was packed with magical moments for a range of audiences from babies to young adults.

Our Corka Bubs was the first Aboriginal contemporary dance work created for children under two years old and their carers. It was based on *This [Baby] Life* by Sally Chance and directed by renowned South Australian Aboriginal choreographer Gina Rings.

Children with disabilities were invited to board a custom-built spaceship to co-pilot an interstellar adventure in *Whoosh!* by acclaimed Perth company Sensorium Theatre (see Access, page 81).

The Studio was transformed into a magical world with animation, projections, shadow play, music and performance for the 2018 Helpmann Award-winning production for Best Children’s Theatre, *Emil and the Detectives*, based on the 1929 novella by Erich Kästner and adapted by Adelaide’s Slingsby Theatre Company.

Children explored medicine and biology with identical twin doctors Dr Xand and Dr Chris in *Operation Ouch* and delighted in the adaptation of David Walliams’ magical *The Midnight Gang*. One audience member said, “I took the grandchildren to *The Midnight Gang* – they loved it and so did I, and the free play time with noodles in the foyer was fantastic!”

In partnership with the Asia Education Foundation, the CFCL team hosted 66 students from 11 schools across the country to deliver a forum into global digital innovation in the style of the United Nations.

Arts Assist (see page 81) provided low-cost tickets to Creative Learning performances for 1,406 school students from 19 disadvantaged schools across greater Sydney.

Our vision for a new centre for creativity

At its 40th anniversary in 2013, the Opera House launched its Decade of Renewal to ensure that the global icon continues to inspire generations of artists, audiences and visitors for generations to come.

A major Renewal project is the NSW Government-funded Creative Learning Centre, now under construction and scheduled to open mid 2021. In response to research undertaken by Opera House Sponsor Arup, the vision for the centre has been defined as “to meet, make and shape the future”.

The aim is to inspire and enable creativity for a diverse range of participants across all ages, help bridge the digital divide, support communities and provide opportunities to think about the world through creativity.

Once open, the new centre will provide a dedicated place for exploring and expressing creativity through workshops, talks, labs, performances and experiences, as well as digital programs for those unable to attend the Opera House.



Emil and the Detectives. Photo by Clare Hawley.

“Lizzo’s Sydney Opera House performance was as close to transcendent as pop can get.”

Nakkiah Lui, *the Guardian*



Lizzo performing in the Concert Hall, January 2020.
Photo by Prudence Upton.

Classical Music

The Utzon Music series continued to celebrate excellent chamber music in its namesake venue, the Utzon Room. The program included some of the world’s best classical musicians, including cellist Johannes Moser and pianist Kathryn Stott, mezzo-soprano Wallis Giunta, the LA Philharmonic Wind Quintet, harpist Catrin Finch and kora player Seckou Keita.

“There can’t have been another Utzon Music concert which got so many feet tapping, shoulders swaying and heads nodding,” *Limelight Magazine* wrote of Finch and Keita’s electrifying performance.

Johannes Moser was among the musicians on the program who gave their time for the Utzon Masterclasses, supported by The Yarranabbe Foundation. This initiative gives young, local, emerging musicians the opportunity to learn and be inspired by this series’ stellar line-up of artists. Two young singers from Pacific Opera and Sydney Conservatorium of Music participated in this year’s Sydney Opera House Opera Award masterclass conducted by Wallis Giunta, enabled through bequests from The Phillip and Myrtle Foster Memorial Award and The Joy Lindsay and Valerie North Opera Award.

Renowned Iranian drummer Mohammad Reza Mortazavi also performed in the Utzon Room, enchanting audiences with a program of self-composed works on Persian drums, the tombak and daf.

Contemporary Music

The Contemporary Music program continued to diversify and entertain, drawing first-time attendees to the Opera House in growing numbers, with 43,077 attendees and a gross box office of \$4.4 million.

Grammy Award-winning R&B superstar Lizzo made her Australian debut to a sold-out Concert Hall in January, drawing record demand with more than 10,000 people entering the ticketing queue for presale and onsale, as well as 7,000 registrations for the Opera House’s new What’s On presale. Later that month, Solange Knowles followed her successful 2018 residency at the Opera House for Vivid Live’s 10th anniversary with two critically acclaimed performances of her new show *Witness!* – a fitting finale for the Concert Hall as it closed for major renewal works.

The program continued to attract legendary icons and genre forerunners such as the Flaming Lips, Kamasi Washington, Nils Frahm and Ludovico Einaudi. Nick Cave and Warren Ellis from Nick Cave & The Bad Seeds returned to the Opera House to perform their project *Film Music* with two Opera House resident companies, the Sydney Symphony Orchestra and Sydney Philharmonia Choirs. All three performances of *Film Music* were a critical and commercial success.

“This was an immersive evening of heavy, solemn and often tense music entwined with moments of lightness and flickers of pure, cathartic joy that transported the audience away from reality,” wrote *Double J*.

New audiences were drawn to the Opera House with intimate shows staged by pioneering artists such as Berlin DJ Helena Hauff and Dutch pianist Joep Beving. More than 70% of attendees at concerts by American future soul artist Ella Mai were new to the Opera House, and 55% of the audience was aged between 20-29 years old. Similarly, the mainstream breakthrough jazz star Kamasi Washington attracted a young audience, with 59% of patrons between 20 and 39 years of age.

Contemporary Performance

This exciting and diverse FY20 programming stream, featuring a line-up of international and Australian artists ranging across dance, musical theatre, cabaret, comedy and circus, drew an audience of 130,000 people.

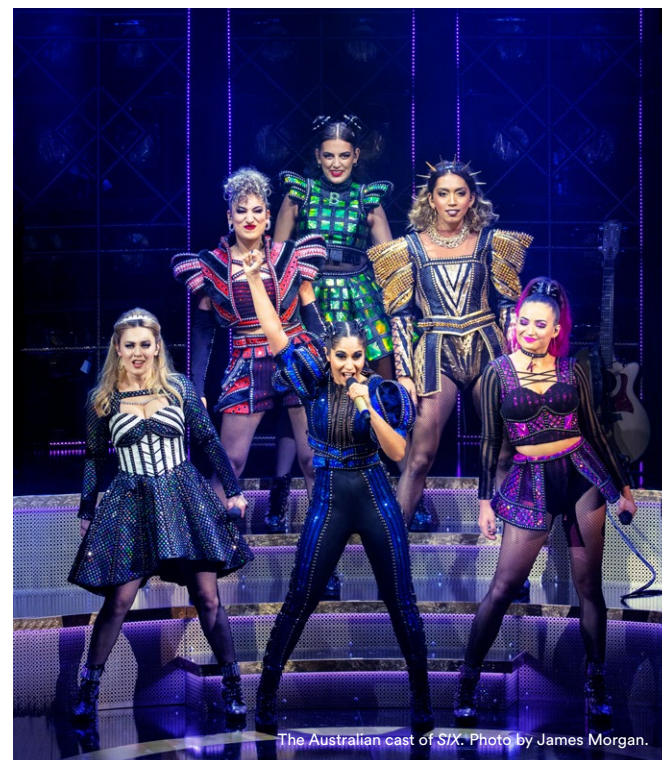
Dance highlights included the critically acclaimed *Natalia Osipova's Pure Dance*, featuring Natalia Osipova (The Royal Ballet, Bolshoi Ballet) and David Hallberg (American Ballet Theater and Bolshoi Ballet), and Hofesh Schechter's *Grand Finale*, a dance theatre masterpiece about a future apocalypse, supported by Production Patron Ezekiel Solomon AM.

Well-established and up-and-coming comedians sold out shows across the Opera House, including: *Hard Quiz* host and Gold Logie winner Tom Gleeson with his new show, *Joy*; Anne Edmonds' *What's Wrong with You?*; and Emmy Award-winner Hannah Gadsby's latest show *Douglas*, which sold out six Concert Hall performances.

Marking the 50th anniversary since Harry M Miller's production premiered at the Metro Theatre Sydney in 1969, Peace Productions' *HAIR – The Musical*, starring Hugh Sheridan and Paulini, played a sold-out season in the Concert Hall, supported by Production Patron The Vine Foundation. The Sydney premiere of blockbuster *Cirque Stratosphere*, a death-defying space-themed circus featuring 20 world-renowned acrobats, played to a total audience of more than 35,000 "in the round" in the Concert Hall. Both *Cirque Stratosphere* and *Natalia Osipova's Pure Dance* were supported by Opera House Major Partner Etihad Airways.

After sell-out seasons in the West End, the musical *SIX* made its Australian premiere at the Opera House in January. This critically acclaimed production, produced in Australia by Louise Withers and Associates, thrilled more than 30,000 audience members and became the most commercially successful summer Studio season in the Opera House's history. A successful marketing and communications campaign across paid, owned and earned channels with a focus on digital platforms attracted 51% new audiences to the Opera House, with about 37% of audience members under the age of 40. It also set a new record for page views of a sydneyoperahouse.com event page, achieving almost 300,000. "Shiny, loud, subversive: *SIX* is the must-see show of the summer," wrote *The Sydney Morning Herald*, in a four-and-a-half star review.

Genre-defying Australian icon Kate Miller-Heidke wowed audiences when she brought her Zero Gravity Tour to the Opera House. Katie Noonan collaborated with the Australian String Quartet to perform the work of the First Nations poet Oodgeroo Noonuccal and 10 Australian composers in *The Glad Tomorrow*.



The Australian cast of *SIX*. Photo by James Morgan.

Digital Programming

Demand for Opera House digital programming and content has continued to grow, and with the closure of the Opera House due to COVID-19 restrictions, this has proved essential for keeping the arts community connected with audiences. In September 2019, Stuart Buchanan was appointed to the new role of Head of Digital Programming.

A new digital programming strategy offered a refined curatorial approach to digital programs and commissions; new distribution opportunities and partnerships; improvements to infrastructure; pathways to commercialisation; and improved licensing and archiving.

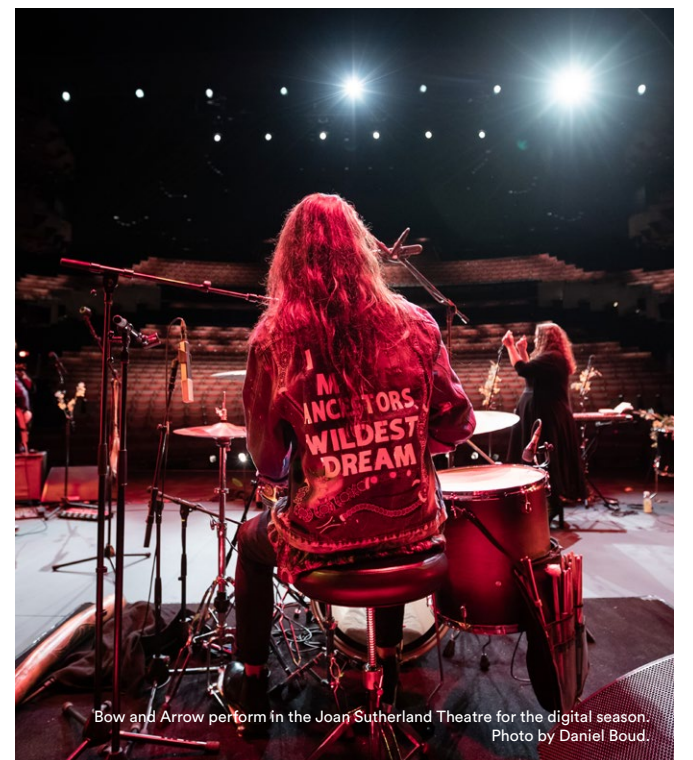
In March, for the first time in its history, the Opera House suspended performances and public-facing activities until further notice. With all venues and theatres closed, the programming team quickly began the curation, production and distribution of 88 videos and podcasts to engage our online audiences. This represented nearly 70 hours of programming which garnered 2.12 million views and listens, presented as part of the new, award-winning digital program, FOHTY (see page 24).

Other digital highlights included: diversification of the Digital Creative Learning program; a new four-hour livestreaming program, hosted by triple J's Avani Dias, broadcast to 30 venues across Australia for All About Women; and the inaugural Piano Day livestream, supported by Opera House Sponsor Yamaha and featuring international artists Nils Frahm, Jon Hopkins, Margaret Leng Tan and more, which had 660,000 viewers on YouTube for the livestream.

In May, the Joan Sutherland Theatre was temporarily redesigned and reimagined as a livestream stage for the presentation and recording of performances as part of the FOHTY program. Performances ranged from kids' content to talks events, comedy and cabaret, including Muggera Dance Party, The Wiggles, Tim Draxl and Paul Capsis, as well as Emma Pask and her trio, who won the Favourite Arts Livestream award in the inaugural Time In awards to recognise the response to the 2020 lockdown in Sydney. This ongoing creation of live talks and performances was made possible through the Opera House Recording and Broadcast Studio, with extensive support from the Opera House's production and events crews and marketing and communications teams.

“Being the analog fossil that I am, this was the first time I have ever watched a livestream broadcast and it was quite an experience! The excitement and emotion was palpable in the thread of comments connecting people from all over the world. I applaud your no-holds-barred efforts in assembling this unique, magical event.”

*Margaret Leng Tan,
Artist, Piano Day*



Bow and Arrow perform in the Joan Sutherland Theatre for the digital season. Photo by Daniel Boud.

Dance Rites

A widespread marketing and communications campaign to promote Dance Rites focused on community stories of resilience, helping to increase audience attendance and group participation. More than 260 media articles were published about the event across a number of influential outlets, including a front page story on the cover of *The Sydney Morning Herald* capturing the historic moment when two dancers from the Jannawi Dance Clan flew the Aboriginal and Torres Strait Islander flags atop the iconic sails at sunrise in the lead-up to the event. The moment was also captured and shared through social media and digital content, with a reach of more than 2.8 million. An interactive guide to Dance Rites developed by the digital marketing team continued to be very popular, generating more than 5,000 page views (+72% YOY).



Kulgoodah Dancers at Dance Rites 2019.
Photo by Wayne Quilliam.

First Nations

In FY20, the First Nations program focused on delivery of *Dance Rites* and *Natives Go Wild*, and the creative development of *Letters to Cook*.

In November, 9,000 visitors crowded the Forecourt as the Opera House welcomed hundreds of First Nations dancers and performers from all over the country for the fifth annual Dance Rites First Nations dance competition.

Nineteen groups performed, with the cash prize of \$20,000 won by Muggera of the Mununjali and Yugambeh nations. Second prize of \$5,000 was awarded to Miku from Northern Territory. The Wild Card Dance prize for an original performance was awarded to Meuram Murray Island Dance Group from Townsville. The newly established Rites of Passage award acknowledging a group's commitment to revitalising knowledge and practice was won by Alkumo from Coen, in the Cape York Peninsula.

The competition itself was enabled by the Event Partners EnergyAustralia and AMP Capital, and Event Sponsor Sydney Harbour Federation Trust.

Our donors also enabled remote and disadvantaged communities to travel to Sydney to take part in the competition. Additional funding from the Premier's Office of South Australia and The Pride Foundation supported groups from South Australia and the Tiwi Islands. Major Partner EnergyAustralia enabled the first group from the Northern Territory to participate in the competition.

The burlesque cabaret *Natives Go Wild* revealed the true stories behind famous shows such as PT Barnum's *Human Zoo*. Produced and performed by First Nations artists and produced by the Opera House, the show honoured the strength and enduring resilience of First Nations people working on circus, vaudeville and cabaret stages during the 19th and 20th century. The project was assisted by the Australian Government through the Australia Council for the Arts.

The year 2020 marked 250 years since the First Australians saw Lieutenant James Cook's HMS Endeavour arriving to lay claim to their land. On the occasion of this anniversary, Rhoda Roberts AO, Head of First Nations Programming, is working with a diverse array of artists to create the Indigenous World Art Orchestra for presentation next year. The traditional music of Australia and the Pacific, the use of first instruments and contemporary performance will combine to retell Cook's story.



Natives Go Wild. Photo by Anna Kucera.

Talks & Ideas

Talks & Ideas delivered a diverse range of one-off events and two successful festivals, along with a strong digital program, covering culture, literature, politics, current events, science, design and comedy.

Antidote and All About Women (AAW) generated many full houses and delivered an engaging audience experience as well as very positive media and reviews.

Prominent Australian illustrator Alice Oehr was commissioned by the in-house creative studio team to deliver a range of campaign illustrations for the 2019 AAW festival. Oehr also participated in video content created to raise awareness about AAW, and was programmed to run an illustration workshop as part of the festival. This increased alignment between marketing, communications and programming and helped to create a more immersive and participatory audience experience.

Antidote, enabled by Event Partner Judith Neilson Institute for Journalism & Ideas, focused on journalism, press freedom and technology, with a diverse range of speakers including Christopher Wylie and Maria Ressa. AAW, supported by Major Partners Westpac and EnergyAustralia, explored themes of inclusion and consent, featuring writers Chanel Miller and Azadeh Moaveni.

Big-name international speakers such as Michael Pollan, Zadie Smith and John Waters kept audiences enthralled in the Concert Hall and generated positive media. We also showcased local talent, with Tim Ross selling out the Utzon Room for a talk on domestic architecture, and Annabel Crabb launching her *Quarterly Essay* about male domestic participation to a rapturous full house in the Drama Theatre.

“That day just keeps on giving and I feel warm just thinking about it now. I want to thank you for creating magic in that historic, napkin-shaped building.”

**Chanel Miller,
AAW speaker**



Chanel Miller at All About Women. Photo by Prudence Upton.



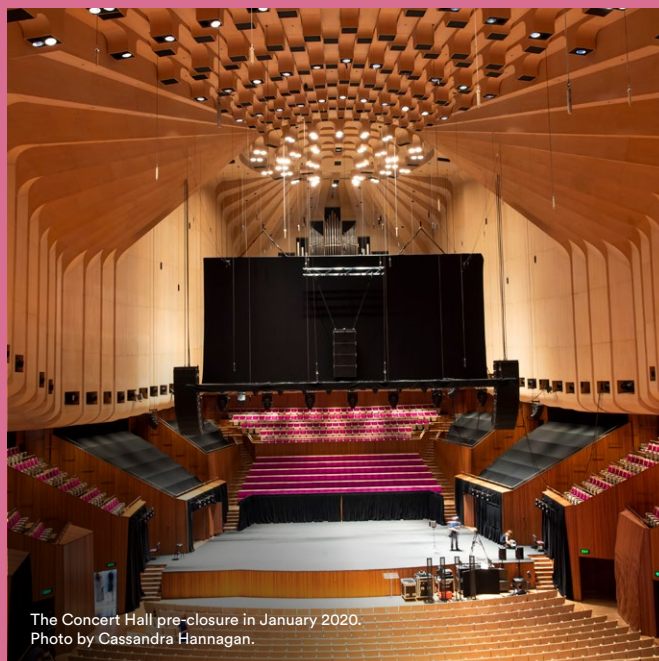
DeRay Mckesson interviewed by Faustina Agolley at Antidote. Photo by Daniel Boud.

Commercial Hirers

The appeal of the Opera House continues to draw diverse national and international artists to its stages, attracting a culturally and linguistically diverse audience. While attendance figures for FY20 have been significantly affected by cancellations due to COVID-19, more than 152,000 patrons attended a variety of recitals, school concerts, community events, competitions and performances by commercial hirers.

In the comedy genre, Australian comedian Celeste Barber delighted audiences with a sold-out performance, the annual Just for Laughs Festival programmed multiple venues and entertained more than 10,000 comedy fans, and the award-winning podcast *My Dad Wrote a Porno* sold out two nights in the Concert Hall.

A wide variety of musical acts graced the Concert Hall stage from Finnish symphonic metal band Apocalyptica, YouTube Jazz sensation Jacob Collier and The Zohra Afghan Women's Orchestra to Korean singer-songwriter Shin Seung-Hun. A notable highlight was virtuoso cellist Yo-Yo Ma playing all of Bach's Cello Suites in the Concert Hall for his first performance in Australia, which did not disappoint. "The aim is for culture to connect people, as it did for the two-and-a-half-thousand who unanimously leapt to their feet at the close," wrote Peter McCallum in a five-star review for *The Sydney Morning Herald*.



The Concert Hall pre-closure in January 2020.
Photo by Cassandra Hannagan.

Production & Events

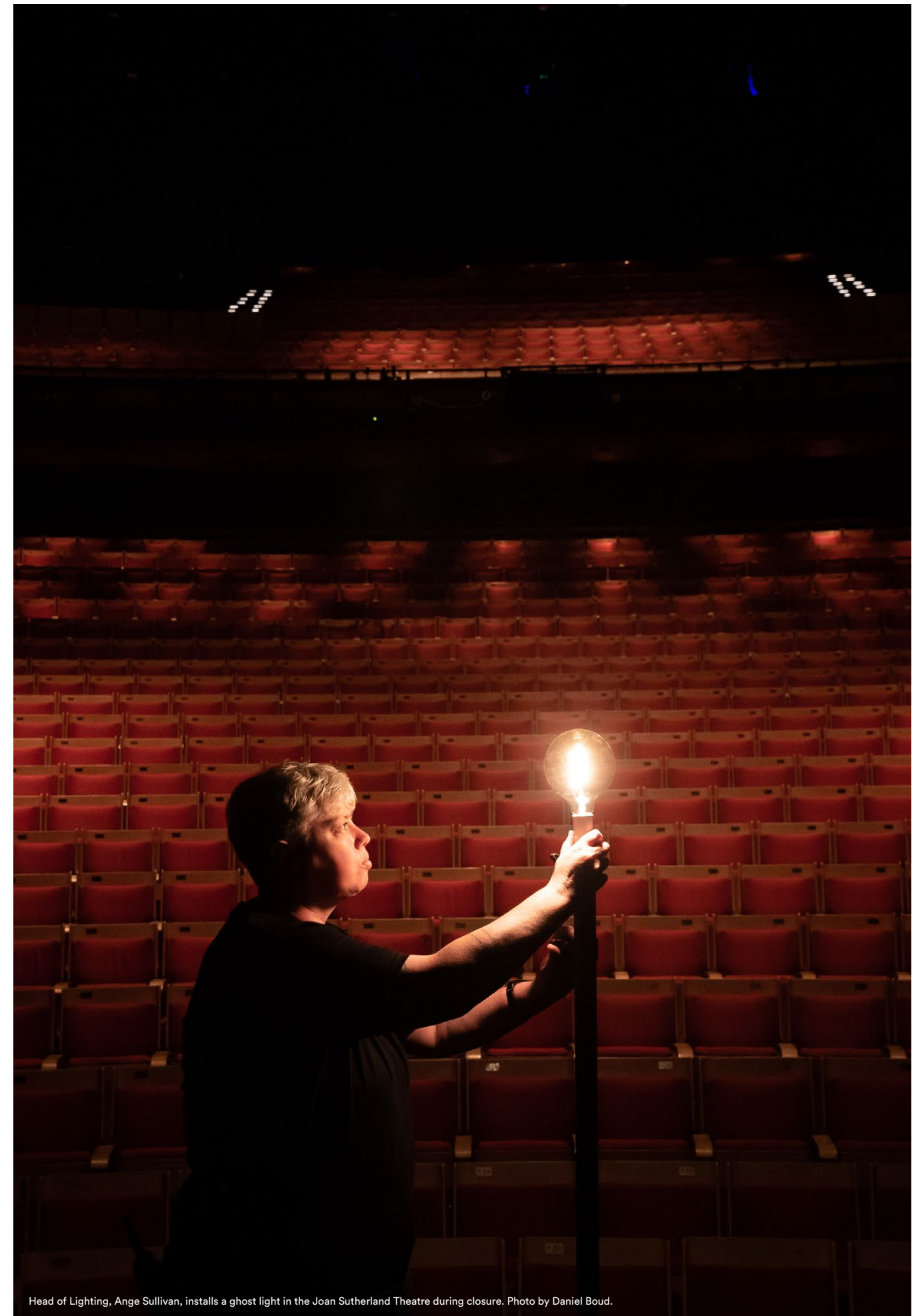
In preparation for the renewal of the Concert Hall, the Opera House's production and events team undertook an extensive and comprehensive bump-out of the venue. This operation was meticulously planned to ensure all event infrastructure was removed in a safe and timely manner. Following this detailed operation, Director, Production & Events Lou Oppenheim ceremoniously handed over the key to the Concert Hall to Executive Director, Building, Safety & Security Ian Cashen on 10 February.

After the unprecedented and rapid closure of the Opera House due to the pandemic, the production and events team put comprehensive safety measures in place in all venues and quickly adapted to a new mode of operating under COVID-safe protocols.

The Joan Sutherland Theatre, usually home to The Australian Ballet and Opera Australia, was repurposed as a broadcasting studio (see page 24) serving a variety of different genres, performance and presentation modes.

To mark the temporary closure of the theatres due to COVID-19, "ghost lights" were placed in all performance venues and the Joan Sutherland Theatre Northern Foyer (with energy-efficient LED lights). This was not just a nod to the past, but also a symbol of hope, signifying that performances and audiences will return again to the stages of the Opera House.

Head of Lighting Ange Sullivan says the lights offer a glimmer of comfort in a time of chaos. "We decided that the entire House needed something to look forward to. It's about us saying: 'We haven't gone forever, we're coming back and we're going to leave the lights on to show you that.'"



Head of Lighting, Ange Sullivan, installs a ghost light in the Joan Sutherland Theatre during closure. Photo by Daniel Boud.

Precinct Experiences

The stages of the Opera House showcase the finest performers from the country and around the world. But the Opera House is not just a cultural hub, it is also a globally iconic landmark, and in a normal year, some 11 million visitors flock to the precinct.

The Visitor Experience portfolio facilitates each visit in some way, increasing the connection and level of customer service provided to visitors across the Opera House and its surrounds, including tours, food and beverage, ticketing, visitor services, retail and licensing, and accessibility.

The portfolio generated \$31.4 million of revenue in FY20. Tours and food and beverage together delivered more than \$21.5 million of this revenue, including \$1.2 million from the new Yallamundi Rooms events and function centre. Ticketing services was another key contributor, bringing in \$4.7 million.

The Opera House's customer service satisfaction rating rose by 7.3% to 98% this year, and the net promoter score to +88.4 from +77.5 last year, due to improvements in product development and service delivery. Post-visit surveys reflected similar positive sentiment for the tours and experiences offerings, with a net promoter score of +85, ahead of the combined average rating of +79 across all performance and tours activity this year.

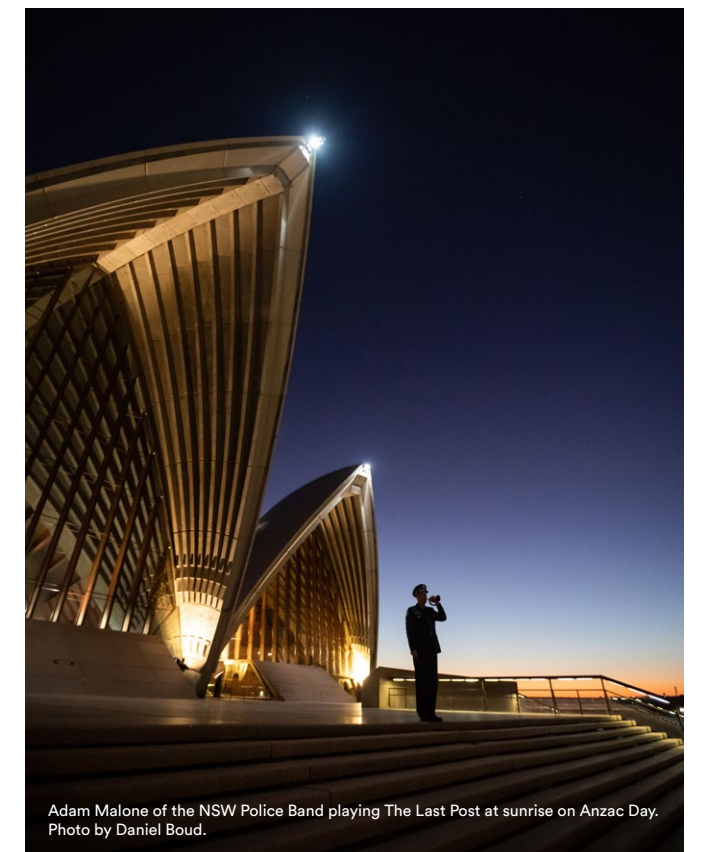
The Opera House precinct once again played a key role in bringing the community together for annual concerts on the Forecourt for New Year's Eve and Australia Day. In April, the Opera House joined the NSW RSL initiative to "Light up the Dawn" with a special performance atop the Monumental Steps for Anzac Day. Adam Malone of the NSW Police Band played *The Last Post* at 6am, as the sun rose over the Opera House. The tribute was followed by a minute's silence and a performance of *Reveille*.

Increasing our community reach further, we trialled translation of online event pages into simplified Chinese, which proved popular, especially with Sydney's local Chinese population.

More than 180,000 people attended our nightly celebration of First Nations culture, the lighting of the sails, Badu Gili, enabled by the Opera House, our Idealist donors and the Australia Council for the Arts. This year, concerts by First Nations artists on the first Friday of each month accompanied the program of art projections.

The visitor experience team delivered exceptional customer service to patrons affected by the coronavirus pandemic. This included supporting Chinese tourists and other overseas travellers unable to visit the country, as well as managing a large number of performance and event cancellations after the COVID-19-related closure of the Opera House venues and the precinct's bars and restaurants in March.

To continue to inspire people from around the globe unable to visit in person, we hosted our first online backstage guided tour, giving people at home a glimpse behind the scenes and maintaining an important connection to local and global communities during a time of great uncertainty.



Adam Malone of the NSW Police Band playing *The Last Post* at sunrise on Anzac Day. Photo by Daniel Boud.

Tours & Experiences

Our guided tours and experiences team continued to inform, engage and inspire visitors. Often the key focal point in the customer journey, the team makes a crucial contribution to perceptions of, and the value attributed to, the Opera House. A team of highly knowledgeable tour guides led 381,000 visitors through the building this year, before operations were paused in March due to COVID-19.

Across the year, visitation was affected by both the bushfires in late 2019 and the pandemic, which began to impact international travel from January.

Asian-language tours remained popular, accounting for 53% of total visitation. However, due to bushfires and COVID-19 travel restrictions, Chinese and Korean visitation to Australia declined 38% and 32% respectively compared with FY19. The reduction in arrivals caused a 35% decline in Mandarin tour numbers with 131,000 Chinese visitors taking a tour and 49,000 Korean visitors. One in 10 Chinese visitors and one in five Korean visitors to Sydney continued to join a tour based on arrival numbers. Mandarin tour and dine products increased in demand by 290% emphasising a deeper interest in connected experiences among Chinese visitors.

For 10 days in June, the Opera House brought its popular backstage tour to homes around the world with the release of its first online guided tour. In the free, 10-minute virtual experience, an Opera House tour guide took online audiences on a private tour of backstage spaces, from the cavernous scenery dock, up to the fly tower, into the dressing rooms and the orchestra pit. The Digital Backstage Tour, enabled by Opera House partner Mastercard, achieved a total reach of 593,605 across Twitter, Instagram, Facebook and Weibo.

The tour was also previewed in Tourism Australia's "Live from Aus" global virtual travel event. Tourism Australia and the Opera House livestreamed "A Night at the Opera House", which included the tour preview and showcased Dance Rites 2019 on their Facebook pages. The livestream posts collectively achieved more than 1.6 million views.

Scheduled to open in late 2020, a new tours immersive digital experience (TIDE) will offer a six-minute projected experience as part of the Opera House's guided tours. This digital experience is designed to give visitors the sense of being inside the magnificent Concert Hall as it evolves during renewal works, immersed in a live performance as it transitions from classical to the contemporary. TIDE is supported by the Australian Government through its Protecting National Historic Sites program.



Filming of first online backstage tour.
Photo by Daniel Boud.

Food & Beverage

A key component of our customer engagement strategy is to provide exciting and innovative food and beverage destinations across the precinct. In March, theatre bars and functions operator Trippas White Group delivered new mobile bars for the Joan Sutherland Theatre. These bars have upgraded internal service equipment, taking advantage of new technology to deliver an improved service experience for patrons.

Trippas White Group has also reimagined the food and beverage experience for patrons, with offers such as Overture Dining, a three-course menu available to visitors attending Opera Australia performances. Bespoke food and beverage offerings have also been created for The Australian Ballet performances.

Bennelong restaurant's magnificent food and wine menu, under direction from executive chef Peter Gilmore, continued to earn accolades, with two hats from the national Good Food Guide Awards and one hat for its Cured and Cultured offering.

Our Lower Concourse venues, Opera Bar and Opera Kitchen, attracted a wide array of pre-theatre diners, international and domestic visitors, and Sydneysiders. Both venues have introduced innovative order-at-the-table solutions, improving efficiency and the overall visitor experience.

Several thousand guests have attended business events, award ceremonies, community events and weddings in the Yallamundi Rooms since they opened last year. It was nominated by *Spice Magazine* as one of the best venues in Australia to host a product launch. The unique venue hosted an Australian Citizenship Ceremony on Australia Day 2020 and other significant events for organisations such as Tourism Australia and Opera House Major Partner Etihad Airways.



Summer pop-up SIX Bar Poured by Mumm at Portside Sydney. Photo by Cassandra Hannagan

Retail & Licensing

The Opera House retail team launched the first Uncovered program in 2019, aimed at cultivating Australian makers, creatives and artists. More than 250 applications were received. Three successful creatives were given the opportunity to showcase their products in the onsite retail outlets and online shop for a three-month period. Egg Picnic, a Sydney-based design studio devoted to wildlife conservation set up by designers and birders Camila De Gregorio and Christopher Macaluso, arrived in store in October 2019, followed by Soul Silk, a hand-painted silk scarf creative, founded by Queensland-based Simin Contractor in January 2020. The final 2019 applicant, Sydney-based ceramicist Milly Dent, will arrive in stores when they reopen later this year. The second Uncovered program will launch in late 2020.

A new junior range of backpacks, lunch boxes and pencil cases was launched in December 2019, in collaboration with artist Micke Lindebergh. The designs feature 3D illustrations and detailed textures alongside simple, solid colours, to bring the much-loved iconic shapes of the Opera House to life from a child's perspective.

The Opera House entered into a brand licensing agreement with the Archie Rose Distilling Co to create a two-act gin release, named Outside and Inside Gin. The collaboration aimed to reach new audiences through an innovative collaboration. The gins have since won prestigious industry awards, including Gold Medals at the Gin Masters awards in London, and Silver and Bronze at the American Distilling Institute Craft Spirits Awards (USA) and San Francisco World Spirits Competition (USA) respectively.

Badu Gili

The Badu Gili sails lighting has attracted more than 500,000 visitors since it launched in 2017. In November 2019, live music performed by First Nations artists gave a new dimension to the Opera House's popular evening sails lighting event. On the first Friday of every month, First Nations artists gave free concerts under the luminous sails projections. Musicians included Leah Flanagan, Ursula Yovich and Bow and Arrow.

Audience response has been positive with high attendance by both international visitors and locals at the first four sessions. Despite the smoke impacts from the summer bushfires, January 2020 recorded the program's highest attendance with an audience of almost 850 for Bow and Arrow.

Badu Gili LIVE also included a bespoke food and beverage bar on the Podium, run by Trippas White Group, including a native plant-infused cocktail and light snacks.

About 180,000 visitors viewed the First Nations sails lighting in 2019-20 before the Opera House closed in March due to the COVID-19 closure. Since then, we have streamed Badu Gili content online through our digital channels, ensuring that First Nations voices have a platform to reach audiences. Both Badu Gili and Badu Gili LIVE are enabled by the Opera House, our Idealist donors and the Australia Council for the Arts.



Leah Flanagan performs at Badu Gili LIVE. Photo by Ken Leanfore.

Ticketing Services

The ticketing services team liaises with customers across Box Office, Contact Centre and email and web-support operations, providing support to patrons and visitors seeking information and purchases for our performances, tours, products and other services.

During this year, the team continued to strengthen its customer focus, with industry-leading controls around credit card fraud and resale drawing interest at the inaugural Ticketing Professionals Conference and other industry forums.

During the devastating bushfire season, the team broke new ground in community engagement, establishing a guest ticketing offering for volunteer firefighters, adding to its database of medical professionals and community carers who make a contribution to society and providing opportunities to experience events and performances at the Opera House.

In response to COVID-19 event cancellations, ticket holders were offered the option of a full refund, exchange (where practicable), conversion to gift voucher, or the option to donate part or all of the value of the ticket to the presenting company. The team received positive feedback from customers for their attentive service and communications in this difficult time.



Box Office, pictured during closure. Photo by Daniel Boud.

Voice of the Customer

In 2019, the Opera House established a new role of Customer Advocacy Manager to drive continued improvement in the Voice of the Customer program. Reporting to the General Manager, Ticketing & Customer Satisfaction, the Customer Advocacy Manager handles all customer feedback, liaising with business areas to develop responses and resolutions to concerns.

Customer feedback is collected from unsolicited compliments and complaints, onsite surveys, post-visit surveys, mystery visitor evaluations, TripAdvisor ratings and end-of-shift reports from ticketing services, the welcome team and front-of-house staff. The Voice of the Customer program is a collaborative effort led by visitor experience, marketing and technology. Trends are monitored by the Opera House's Customer Experience Action Group, whose membership includes senior managers from across the business.

This year, the Opera House received 829 pieces of unsolicited feedback, compared with 1,202 last year. There were 280 compliments (34%) and 549 complaints (66%). The compliment to complaint ratio of 1:1.96 was a significant improvement on 1:3.50 last year. This measure had been trending favourably before the site closure, but improved further after the Opera House closed due to COVID-19. Affected ticket holders were appreciative of attentive service, and there was strong public support for our From Our House to Yours digital programming season. Other onsite solicited customer feedback measures this year include:

- Independent mystery visits average score of 92% (-2% to the 94% target, 0% variance on FY19).
- Onsite net promoter score of +88.4 (+18.4 to target, +10.9 variance on FY19).
- Staff "friendly and helpful" score of 99.8%. (+9.98% to target, +2.9% on FY19).

The Building



Concert Hall Renewal works underway to create a new accessible passageway. Photo by Daniel Boud.

Building Renewal

Seven years into the Opera House's Decade of Renewal, this year was another busy and rewarding year.

Following receipt of all State and Commonwealth planning and heritage approvals, on February 10, work began on the biggest of the Renewal projects, as we handed the Concert Hall over to Taylor Construction Group (Taylor). All Opera House equipment and other items were removed and 9,000m² of temporary protection was carefully placed to protect the venue's heritage fabric.

Birdcage scaffolding now fills the auditorium, the demolition of the stage is complete, demolition for Lift 30 is under way to allow visitors to access all levels in the Northern Foyers, and a large amount of steel-strengthening work is being undertaken in the auditorium ceiling. The first shipment of staging equipment from Waagner-Biro is on its way, with more equipment being manufactured.

A campaign to inform key audiences and build support for the Concert Hall works resulted in extensive positive media coverage and increased engagement with renewal-related content on Opera House digital channels in the lead-up to the venue's closure.

The project is the largest part of the Opera House's 10-year program of works totalling \$290 million, largely funded by the NSW Government. A celebration was held in the Concert Hall on the eve of its closure, with guests from across the Opera House's family of building and heritage, arts and culture, resident companies, and public and private sector stakeholders, alongside staff, Trustees and onsite partners.

Due to the closure of all venues as a result of COVID-19, it has been possible to grant additional daytime access to the building contractors to undertake noisy works, which has been helpful in managing the impacts of the pandemic and keeping the project on track.

MADE program digital talk

In June, the Opera House hosted the final presentation from the MADE program, an extra-curricular program offered to Australian and Danish students of architecture, engineering and design in the built environment (full details about this philanthropic-funded initiative on page 74).

The event was the Opera House's first stakeholder digital talk with audiences tuning in from Australia, Denmark, Norway, UK and the US to watch four Australian students present their scholarship findings. The well-received event attracted more than 200 online attendees, with an average watch time of 43 minutes.



MADE digital talk on the Joan Sutherland Theatre stage. Photo by Daniel Boud.

Building Operations, Maintenance and Conservation

Two important initiatives, the Site Entry and Under the Steps projects, were completed in late 2019. Together, these projects improved pedestrian access and safety from the site entry to under the Monumental Steps, and the drop-off system at the gatehouse. The temporary painted concrete curbs were replaced with a new line of fixed bollards. Steps that previously disrupted pedestrian flow have been removed and replaced with a new access-compliant path. The response from the general public and Opera House staff has been overwhelmingly positive and it is now hard to imagine that site access from Circular Quay East was ever any different. A new lighting pole has improved lighting to the Forecourt and new mobile phone antennae have improved reception in and around the Opera House.

A new lift, which connects the Box Office Foyer to the Joan Sutherland Theatre (JST) Southern Foyers, known as Lift 36, was also completed and commissioned, and is now awaiting the return of audiences for its public debut. This lift, which completes the accessible journey from the Forecourt to all levels of the JST, is of the same aesthetic as the recently completed lift in the JST Northern Foyers which, along with the new connecting passageway, received the UNESCO Asia-Pacific Award for New Design in Heritage Contexts in October 2019.

The physical build of a new virtual tour space is also now complete, a project delivered in collaboration with the visitor experience team. The TIDE project was awarded to Built in January 2020, and features beautiful brushbox finishes, mirroring those of the Concert Hall and JST foyers, and recycled brushbox floor and bronze finishes.

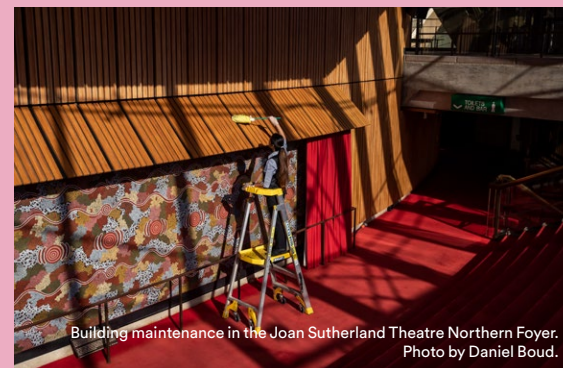
A new security systems upgrade project, which includes a new security control room and supporting spaces, will also deliver broader improvements to back-of-house spaces within the Opera House, including additional office space, meeting spaces, a new dressing room and refreshed amenities.

Getting the House in Order

Despite the significant and far-reaching impacts of the COVID-19 pandemic on the Opera House and wider arts community, the closure of the building to the public in March presented a rare opportunity for the building maintenance team, allowing unprecedented access to carry out maintenance without restriction or interruption. This included:

- Long-awaited refurbishment of high-use areas such as the Green Room bathrooms and building fabric upgrade works in more than 60 artist dressing rooms.
- Site-wide deep-cleaning and sanitisation.
- Waterproof treatment in the Lower Concourse and replacement of west and north elevation seawall panels.
- Installation of a new sprung floor with tarquet in the main rehearsal room.
- Restoration of facilities in the main Box Office and Western Foyers including joinery, doors and wall finishes.

In the year ahead, the team will continue to take advantage of any downtime to continue the removal of intrusive items and complete additional works that are difficult to arrange due to tight scheduling, such as maintenance of the Drama Theatre revolve machinery. In addition, the team will continue to support the livestreamed performances and the eventual phased return to normal operations as public health restrictions ease.



Building maintenance in the Joan Sutherland Theatre Northern Foyer. Photo by Daniel Boud.

The Opera House's building operations and maintenance department is responsible for ensuring the international icon is conserved with integrity, in line with our commitment to treasure and renew the World Heritage-listed building for future generations of artists, audiences and visitors. Ongoing building maintenance is supported by an annual grant from the NSW Government.

The building assets require consistent and ongoing attention to keep the building in excellent condition, and ensure performances are fully supported and all building systems, equipment and assets are well maintained. A total of 55,461 maintenance works orders were completed in FY20, including more than 25,000 planned preventive maintenance tasks (see page 62 for works undertaken during closure). These included:

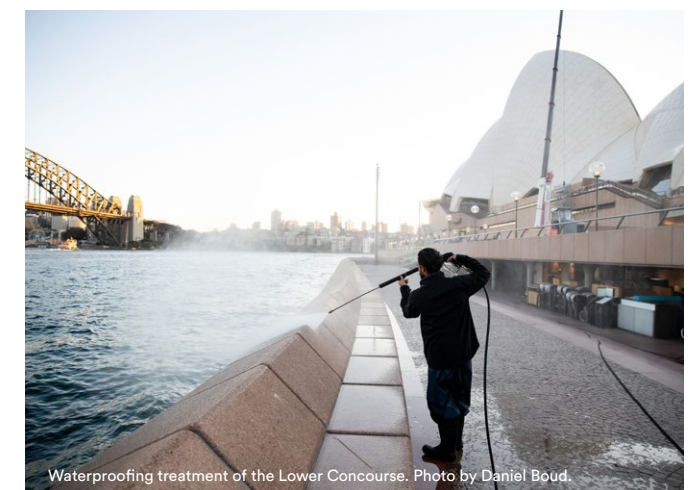
- Continued removal of identified intrusive items, in line with the Conservation Management Plan Fourth Edition, including signage along the seawall panels, and paint-stripping of the main structural columns to expose raw concrete finishes.
- Seawall remediation works, which involved the replacement of 10 original seawall panels along the eastern side.
- Inspection under the sails tile lids using state-of-the-art borescope camera technology.
- Replacement of a header manifold that connects two seawater systems under the Drama Theatre with a new custom-engineered, glass-reinforced plastic manifold.
- First thorough JST machinery maintenance of all mechanical, electronic and IT systems since installation as part of renewal upgrades.

Asset Management

As technology evolves, we are able to manage assets more efficiently and cost-effectively. Work continued on the Building Information Modelling system to create a 3D digital representation of the building structure. The concrete rib section model is nearly complete and will complement the chevron tiling model developed last year. Models are continually updated and used for building projects, informing conservation management strategies and operational processes. A new hand-held Building Condition Assessment Tool uses interactive architectural drawings to monitor and record building fabric cleaning, maintenance practices and space utilisation faults.

The Opera House was part of a successful bid for an Australian Research Council funding grant under the Green Chemistry in Manufacturing Training Centre scheme, in partnership with Deakin and Monash universities. Due to commence in October 2020, the project aims to identify a solution to preserve (instead of replace) existing epoxy sealant joints (411,000 lineal metres) on the tiles of the sails.

The Opera House commissioned external consultant MBM to complete an independent valuation of the backlog maintenance of building, production and technology assets. MBM has been shortlisted for the Royal Institution of Chartered Surveyors Award 2020 – Building Consultancy Team for this work.



Waterproofing treatment of the Lower Concourse. Photo by Daniel Boud.

Security and Emergency Planning

The Opera House continues to work closely with government agencies, law enforcement and other key stakeholders for major event planning, security risk mitigation and operational preparedness.

Through consultation and collaboration with these key stakeholders, we maintain a high level of awareness to ensure a safe and secure venue and precinct for staff, artists, audiences and visitors. This approach culminated in the Emergency Planning and Response Group (EPRG) winning Outstanding Security Team in Australia for 2019 at an industry awards night.

Following the successful completion of the Site Entry project, EPRG continues to work closely with the project management team for the new systems security upgrade project, which will improve security operations and facilitate everyday activities and major events.



Entry to the Concert Hall, pictured during closure. Photo by Daniel Boud.

Celebrating Our Heritage

The Opera House's State, National and World Heritage values continued to be protected and enhanced this year.

The Conservation Management Plan Fourth Edition ensures changes to the Opera House are managed while respecting its heritage through the management framework as well as maintenance, capital works, the renewal program, staff training and awareness raising, and interpretation activities.

Sharing Our Story

The five-year Renewal Interpretation Strategy (RIS) guides the Opera House's interpretative initiatives in sharing knowledge about the Opera House's heritage and significance, and the extensive renewal works with audiences. Highlights this year include:

- New digital mural in the Welcome Centre. This reflects the theme of "Cultural Evolution" and presents visitors with a video of rich archival content covering the story of Bennelong Point and the creation and renewal of the Opera House, and highlights its use as a performing arts centre. The project received grant funding from the Australian Government through the Protecting National Historic Sites Program.
- Planned virtual Opera House experience as part of the regular tour program known as TIDE. TIDE is scheduled to open in late 2020 (see page 56).
- A range of interpretation and awareness-raising initiatives for staff through Workplace (internal staff online network) and during Heritage Week.
- Renewal works hoardings were used to communicate conservation and building renewal information and to facilitate visitor navigation onsite.
- Up-to-date compelling and informative renewal, conservation and interpretative content on digital channels, including a story about the preservation of the Concert Hall Organ and updates relating to the works being undertaken.
- Documentation of renewal works, which serves as a historical record of the site and has been used online as part of the renewal homepage on the Opera House website and onsite exhibitions.
- Updated tour scripts and audio-visual content, which includes up-to-date renewal and conservation stories, the Aboriginal heritage of the site and the role of architect Peter Hall in the completion of the Opera House.

The role and contribution of Peter Hall, the architect appointed to complete the Opera House design and construction after Utzon's departure, in shaping the design and heritage of the Opera House is being acknowledged with a physical tribute onsite. The initial phase of this project received grant funding from the Australian Government through the Protecting National Historic Sites Program. Work continued in FY20, including a workshop with representatives of Hall's family and opusSOH (an association established to research, document and promote the history of Stage 3 of the design and construction of Opera House from 1966-73). Consultation is scheduled to continue in 2020.

The first phase of a project to improve our understanding of the Aboriginal history of Bennelong Point and surrounds was completed in November 2019, including initial community consultation, historical mapping overlays, and the development of a catalogue of resources. The second phase will involve further consultation with the First Nations community, oral history interviews and the identification of interpretation initiatives.

Collections Management

The many artworks acquired by the Opera House are archived using the Argus collections management database, which records condition, location and value. The preventive maintenance tasks for the artwork collection are also placed within the corporate maintenance software so that regular reviews can be undertaken.

The database continues to increase as we consider new collection items, such as significant items being removed from the Concert Hall during the refurbishment. For example, the acoustic reflectors and theatre machinery are part of the historical and heritage building elements that have been removed and temporarily placed in storage. Recommendations from the Opera House's heritage consultant report are being implemented to ensure correct climatic conditions and appropriate storage of items in the collection. The consolidation of the offsite storage lease has been finalised, but the scheduled transfer of the pieces from Grace to International Art Services' storage facilities has been delayed due to COVID-19 restrictions.

The goal is to increase the lending of works in storage that cannot be displayed at the Opera House for exhibitions and educational purposes.

People



Team & Capability

Each day, hundreds of Opera House staff work passionately to bring the precinct to life and to embody the organisation's values of creativity, excellence, collaboration, accountability and, importantly, safety.

This year, our valued staff faced significant change, beginning with the summer bushfires and the Concert Hall Renewal works in February 2020, followed closely by the coronavirus pandemic. All of these challenges required dedicated strategies to ensure staff were informed and supported during these unprecedented and difficult times.

Workforce Management

The closure of the Concert Hall, the Opera House's largest internal venue and biggest commercial driver, required a focus on strategic workforce planning to minimise the impact on staff and to ensure the sustainability of the organisation through a period of significant disruption. The workforce plan implemented between August 2019 and February 2020 predominantly affected the temporary and casual workforce in event-related roles such as production, front-of-house and ticketing. Impacts on the broader workforce were mitigated in the lead-up to the Concert Hall closure through careful workforce management and redeployment of staff as a result of natural turnover.

Thorough consultation was undertaken with managers, staff and the Media, Entertainment and Arts Alliance to minimise workforce impacts:

- Counsellors were onsite weekly in the lead-up to the consultation period and throughout the consultation period to provide support to affected staff and the broader workforce via the Employee Assistance Program (EAP).
- A program of training seminars and workshops was provided to staff with a focus on mental health, wellbeing and finance, including superannuation.
- Targeted training and career support were provided to affected staff from external HR and career transition specialists.

The Opera House ensured staff who left the organisation as a result of the Concert Hall closure were acknowledged for their valuable service and contribution. Once the organisation recovers from COVID-19, an alumni program will be established so former staff can maintain their connection with the Opera House, each other and current staff.

The ceasing of public-facing activities in March 2020 due to COVID-19 predominantly affected the Opera House's production and events and visitor experience teams, including its casual workforce. Despite the unprecedented operational and financial impacts, the Opera House maintained job security for the majority of its employees by refocusing on increased digital programming, business and financial planning to ensure the organisation remained sustainable, and supporting employees through the closure disruption.

Employee Numbers

Five-year comparison of staff as at 30 June 2020	FY20	FY19	FY18	FY17	FY16
Scope 1 - Direct Emissions					
Total permanent staff*	294	287	262	217	177
Equivalent full-time permanent staff	263.04	250.76	233.95	186.84	153.62
Total non-permanent staff (includes casuals)	555	650	642	693	706
Equivalent full-time non-permanent staff (includes casuals)	200.81	335	330.69	339.88	381.81
Total full-time equivalent (includes casuals)	463.85	585.76	564.64	526.72	535.43

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



Directors Jade McKellar, Ian Cashen and Fiona Winning at a staff panel event celebrating International Women's Day 2020. Photo by Cassandra Hannagan.

Staff Engagement

The Opera House achieved a 78% engagement score in its 2019 People Matter Employee Survey, maintaining the previous year's score. Feedback from this survey offers the Opera House valuable actionable data. Staff participation rates in the survey have increased year on year, with 73% of staff responding to the survey in 2019.

Increased scores in 2019 included:

- Staff believe action will be taken on the results from the survey.
- Staff feel that senior managers effectively lead and manage change.
- Staff feel senior managers listen to employees.
- Staff believe senior managers provide clear direction for the future of the organisation.

Our highest scores (90% and above) are attributed to:

- Staff being comfortable notifying their manager if they become aware of risks at work.
- Work groups striving to achieve customer/client satisfaction.
- Staff understand what is expected of them to do well in their role.

A detailed consultation process took place before work began on the renewal of the Concert Hall, addressing the impacts on the workforce. The closure was marked by an internal communications campaign to inspire and engage staff and celebrate this important moment in the Opera House's history.

In response to the coronavirus pandemic, the Opera House launched a 90-day learning, development and engagement program, SOH Connects. A dedicated Intouch page about the program has been viewed 500+ times (above average) and a monthly pulse survey was set up. In June, 81% of participants said they were "OK", "doing well" or were "enjoying this time". These results and other feedback shaped the agenda for the Opera House's first online staff Town Hall meeting.

Workplace, a new online social platform for staff launched in FY20, allows group communication based on projects or common interests (eg the Opera House Pride group). To date, 65% of staff have joined the platform, and it has hosted a number of internal initiatives and campaigns. It has also been valuable in sharing information and staying connected with colleagues during the COVID-19 pandemic, as more than 400 staff members worked remotely.



Staff attend the last Town Hall in the Concert Hall before it closed for renovation in February 2020. Photo by Daniel Boud.

Learning and Development

The Opera House delivered a focused learning and development program, aligned to the Opera House's business goals, to meet the learning needs of managers and employees.

This financial year 6,276 hours (825 days) of training were delivered in key areas of leadership and management, safety and risk management, and increasing cultural awareness, business fundamentals, technical production and health and wellbeing.

In preparation for the Concert Hall closure, a number of programs were delivered to leaders to build change management capability. Programs to build resilience and a positive mindset were also available to staff.

With the safety and wellbeing of staff being our greatest responsibility, almost 40% of total training hours were dedicated to safety-related programs. Programs included hazard-manual awareness, working at heights, dogging and rigging, health and safety representative training, and due diligence for senior executives.

As many staff transitioned to remote working during the pandemic, people in leadership roles undertook training to help them manage teams remotely and through times of uncertainty.

Training programs usually held onsite were designed and launched for online access. Additional initiatives focused on mental health and wellbeing and how to be productive while working in isolation.

Staff Attend the Garma Festival

Seven Opera House staff members travelled to north-east Arnhem Land to attend the 2019 Garma Festival of Traditional Cultures. The trip to Australia's leading Indigenous cultural exchange event was enabled by Opera House Major Partner EnergyAustralia. For the three First Nations staff who attended the festival, this was an opportunity to connect with the Yolgnu community and inspire the next generation of First Nations leaders. Four non-First Nations staff were able to increase their awareness of contemporary Yolgnu culture and the continuing issues and barriers to social inclusion still faced by the Australian First Nations community.



Opera House staff Rhoda Roberts, Louise Herron, Jess Beck and Tristan Field at Garma Festival 2019. Photo by Adam Bostock.

Diversity, Inclusion and Belonging

As an organisation, the Opera House values diversity, equality and inclusion. Built to serve the community, it is the "People's House", committed to creating a shared sense of belonging for all.

It is more important than ever that the Opera House is a place for everyone, connects with its community, and continues to provide a stage for art, culture and ideas from people of all backgrounds and lived experiences.

In FY20, the Opera House made progress in its commitment to fostering a shared sense of belonging for all through long-standing commitments to the Reconciliation Action Plan (RAP), Access Action Plan (AAP), Pride Group, Environmental Action Plan (EAP), staff wellbeing initiatives, public programming and experiences, and the newly formed Global Goals Action Group. This included a range of internal and external activities and programming that are referenced throughout this report, including in the Inspiring Positive Change (see pages 76-81), Multicultural Policies and Services Plan (see pages 173-178) and Workforce Diversity (see pages 186-187) sections.

Recent global and local events have reminded us that we can, and should, do more in driving positive change – not just through words, but also through our actions. This year, the Opera House embarked on the development of a new strategy for the organisation focused on diversity, inclusion and belonging (DI&B), to be launched in FY21. The strategy will embed a new way of working in every aspect of the organisation – inside and out – so that the Opera House's people, processes and programming are inclusive and representative of the community.

The strategy will include:

- Overarching DI&B principles and commitments that will underpin our culture, values, behaviour and activities.
- A Workforce Plan that sets out how we will increase and support diversity and inclusivity in our workforce and enable a culturally safe environment for all staff.
- Ways to embed DI&B into business plans and existing strategies, to ensure it is part of everything we do.
- A reporting framework to track actions and progress and to help build a culture of accountability.



Recipients of the staff Reconciliation Awards at NAIDOC Week 2019. Photo by Joseph Mayers.

Safety, Health & Wellbeing

Policies

The safety of the staff, artists, audiences and visitors who come to the Opera House each year is our greatest responsibility.

A new work health and safety (WHS) action plan for 2020-22 outlines the Opera House's ambition to safeguard the health, safety and wellbeing of everyone on site, including workers and visitors. This includes key deliverables in areas of leadership, systems, risk and people.

Most of this year's targets were either achieved, almost achieved or were on track when the Opera House suspended its public-facing activities for the final quarter of the year due to COVID-19.

COVID-19 has had a significant impact on the operational activities and the Opera House has registered with the NSW Government as a COVID-safe Business, having prepared a COVID Safety Plan for theatres based on NSW Health guidelines. This enables live performances to resume onsite within the guidelines.

We have also implemented online COVID-19 infection control training for all workers and job-specific training for key frontline workers to ensure an understanding of the risks of COVID-19 and how to work safely.

About 430 employees worked from home or were not required to attend work due to the significant reduction in activities due to COVID-19. All employees working from home completed a working-from-home assessment and a wide range of wellbeing programs were implemented to support workers due to the impacts of the pandemic, including counselling, training programs for managers and workers, pulse checks and an online wellbeing hub. About 125 workers essential to the ongoing operations of our business continued to work onsite in a full- or part-time capacity.

The following policies were developed or reviewed by the Opera House in FY20.

- Flexible Working Policy, reviewed February 2020. Sets out that employees have access to flexibility across all roles, for any reason, while still meeting the Opera House's operational requirements. Flexible working enables the performance and wellbeing of the organisation, teams and individuals, and is implemented on an "if not, why not?" basis. It outlines the core principles that guide flexible working, including where, when and how work can be done, in ways that maintain or improve the Opera House's activities.
- Secondary Employment Policy, reviewed February 2020 (to be released in FY21). Sets out that Opera House employees may wish to undertake secondary employment, why the Opera House requires employees to seek approval to do so and how applications will be assessed and approved, including consideration of fatigue management and conflicts of interest.
- Further work was undertaken in FY20 on the development of the Respectful Workplace Behaviour Policy and the Grievances Policy and procedure, for release in FY21. These policies:
 - Set out that all Opera House workers have the right to, and are responsible for maintaining, a non-threatening, respectful and safe workplace that is free from all forms of bullying, harassment and unlawful discrimination.
 - Describe how to identify and raise concerns about inappropriate workplace behaviour or other workplace grievances, and how grievances will be dealt with in a fair, timely, confidential and responsive manner.

Supporters

Our Valued Partners

Corporate partners enable the Opera House to do more, be more, reach further. As a not-for-profit organisation, corporate support enables the Opera House to offer free public programs to the community, present leading artists from around the world, and deliver an online and tourism experience that matches our status as the symbol of modern Australia and the country's premier arts centre and most visited destination. The Opera House's partners and sponsors share our passionate commitment to culture and innovation. With their support, we can achieve the goal of cherishing and renewing the Opera House for future generations and to present new projects that stimulate imaginations and engage people across the world. The Opera House would like to recognise the support of all our partners, but particularly our Major Partners Mastercard, Etihad Airways and EnergyAustralia. We would also like to thank Westpac a Major Partner, who whilst not renewing has supported the Opera House since 2017. This year's highlights include:

Pernod Ricard was appointed the Opera House's champagne partner after a competitive tender process, with a three-year agreement profiling G.H. Mumm and Perrier-Jouët.

Stan joined the Opera House's family of partners in November 2019, signing on to an 18-month partnership. Through co-branded events and digital content, the collaboration with Australia's leading local streaming service will promote and celebrate the best in Australian arts, culture and entertainment.

EnergyAustralia and the Opera House promoted shared values of diversity, equality and sustainability. To launch the second-term of their major partnership, a team from EnergyAustralia and the Opera House together travelled to the 21st annual Garma Festival in Arnhem Land (see page 70). In March 2020, the Opera House once again took part in the annual Sydney Gay and Lesbian Mardi Gras thanks to support from EnergyAustralia (see page 77).

In its eighth year as a Major Partner, **Etihad Airways** continues to engage with existing and new audiences through the Expand Your Horizons content and competition campaign. Etihad's biannual exclusive fare offer was extended to the Opera House database, generating high engagement and in excess of \$350,000 in revenue for Etihad Airways.

Partners **Mastercard**, **Airbnb** and **JCDecaux** all provided valuable support in wake of the COVID-19 shutdown, as we pivoted to launch a new digital program. Mastercard maintained the profile of its major partnership with a popular series of yoga classes filmed at the Opera House; Airbnb delivered a six-week digital season of Barre Experiences from the Joan Sutherland Theatre Northern Foyer; and JCDecaux provided the Opera House with an additional in-kind contribution to the value of \$70,000 to help drive awareness of our digital season, FOHTY.

Comedy Steps Up Bushfire Appeal Sponsor Honeywell and Major Partner Mastercard contributed over \$100,000 to cover production costs of the gala. Due to COVID-19, the event was unfortunately unable to take place. However, due to the generous donations from our partners, \$100,000 was donated to four nominated charities (see page 25).

Opera House Sponsor **Yamaha Music Australia** supported the inaugural digital livestream event for World Piano Day in March 2020 with a \$10,000 cash contribution. Yamaha cross-promoted and livestreamed the event across its social channels to amplify the total reach.

The Opera House is grateful to all the partners and sponsors for their support, especially during these challenging times. They enable our ongoing programs and precinct activities, and they have never been more important to us and our community.



Sydney Opera House CEO, Louise Herron AM and Stan CEO, Mike Sneesby with stars of Stan Original Productions Bryan Brown, from *Bloom*, and Claudia Karvan, *The True History of the Kelly Gang*.

Philanthropy

Our donors play a vital role in treasuring and renewing the Opera House for now, forever, and for everyone. Their vision and generosity ensures the Opera House continues to uplift and inspire our community, even when its doors are closed.

Our new **Creative Learning Centre** will inspire and nurture creativity for a diverse range of participants across all ages (see page 43). Programming for the centre will be enabled by the generous support of donors. Founding donor The Yarranabbe Foundation has committed multi-year funding for program design and delivery, Ove Arup Foundation has committed development funding for a multidisciplinary built environment education program, and the Greatorex Fund has committed multi-year funding for program design and delivery of a STEAM (science, technology, engineering, arts and mathematics) education program.

New Work Now provides support for artists and arts workers whose livelihoods are affected by COVID-19 through commissioning new works (see page 75) and is enabled by the Opera House and our family of generous donors, partners, Trustees, staff and building and other contractors.

The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders helps the next generation of arts managers tackle the increasingly complex landscape facing cultural institutions in the 21st century. The Alexandra and Lloyd Martin Family Foundation has extended its commitment to the scholarship until 2023.

The Multidisciplinary Australian Danish Exchange (MADE) honours the international collaboration that made construction of the Opera House possible, thanks to its founding partners Arup, Steensen Varming, the NSW Architects Registration Board, Bikuben Foundation, Dreyer Foundation, Obel Family Foundation and sponsor AMP Capital.

In FY20, our donors also helped to enable:

- Classical programming in music, song and dance (Our Greats Idealist donors; Jillian Segal AM and John Roth through the Yarranabbe Foundation).
- Contemporary programming in music, performance, visual arts, and talks and ideas (Our Brave Idealist donors; Arrow Collective; Judith Neilson Institute for Journalism and Ideas; Ezekiel Solomon AM, The Vine Foundation).
- First Nations programming, including Dance Rites, Australia's national First Nations dance competition (annual giving donors).
- Community disadvantage access programs, including On The House, low-cost tickets for people experiencing social or financial disadvantage (anonymous).
- Disability access programs, including performances and experiences for adults and children with disability (Dr Eileen Ong, Sydney Opera House Ladies Committee).
- Education access programs, including Arts Assist, for low-cost tickets for disadvantaged primary and secondary school students (Colin Adams, Richard Adams, The Greatorex Fund, Sydney Opera House Ladies Committee).
- Professional development of arts administrators (Alexandra and Lloyd Martin Family Foundation, Andrew Cameron AM; Robert L Hansen and Dr Annabelle Farnsworth).

New Work Now

New Work Now was launched in response to the impact of COVID-19-related venue closures on the livelihood of artists and artist workers, providing meaningful support for these workers by commissioning new works.

These works will be presented on our Joan Sutherland Theatre digital stage through the award-winning From Our House to Yours program (see page 24) and on our live stages when we reopen our venues later this year. The commissions will span different genres and offer support for different stages of the creative process.

Our family of generous donors, partners, Trustees, staff and building and other contractors have enthusiastically embraced this initiative during this critical time, providing financial support in excess of \$1 million and lending expertise and facilities.

The effects of the COVID-19 pandemic will be felt for some time and New Work Now presents an exciting opportunity for the Opera House to provide a national and international platform for artists and arts workers to continue to create and present a diverse program of work and maintain the vital connection between the Opera House, artists and audiences.



Julian Bel Bachir performs in the Joan Sutherland Theatre.
Photo by Daniel Boud.

Thank you to our New Work Now supporters

Founding Supporter

Prof Ross Steele AM

Production Patrons

Quayclean; Taylor Construction Group.

Co-Commissioners

Ashton Raggatt McDougall; Kya Blondin; Clark Butler & Louise Herron AM; Comvision; Nora Goodridge OAM; Ingrid Kaiser; Dr Russell & Jane Kift; Sheli Lubowski; Helen Lynch AM & Helen Bauer; Nicholas Moore; Jillian Segal AO & John Roth; Kathy & Greg Shand; Ann Sherry AO & Michael Hogan; Tonkin Zulaikha Greer Architects; Turnbull Foundation; Phillip Wolanski AM and Suzy Wolanski; Anonymous (1).

Supporters

Helen & David Baffsky AO; Built; Ian Cashen; The Hon Helen Coonan; Cushman & Wakefield; Michael & Manuela; Darling; Downer Group; Michael Ebeid AM; Engie Australia & New Zealand; Linda Herd; Hugh Lamberton; Dr George Miller AO & Margaret Sixel; Dr Eileen Ong; Lou Oppenheim; Ryan Wilks; Scott Carver; Joseph Skrzynski AO; Thyssenkrupp Elevator Australia; Phil Vernon; Watertight Group; Fiona Winning; Anonymous.

Donors

Steven Baillie & Pam McMillan; Jon Blackburn; Boyarsky Family; Phillip Cornwell & Cecilia Rice; Tony Grybowski; Jones Nicholson; Dan Mackenzie; Deborah Mailman AM; Alexandra Martin; The late Carina Martin; Deidre & Kevin McCann AO; Jade McKellar; Eitan Neishlos & Lee Levi; David Redhill; Jacqueline Scheinberg; Penelope Seidler AM; Zandra Stanton; Sydney Opera House Ladies' Committee; Charlie Taylor; Sara Watts; Brendan Wall.

“As the symbol of modern Australia, the Opera House has an important role to play in inspiring the community. It is wonderful that our most famous landmark is putting its support behind this global initiative to help achieve a more sustainable and fulfilling future for all.”

Minister for the Arts, The Hon. Don Harwin MLC



Opera House Bannelong sails lit to celebrate commitment to the UN Global Goals.
Photo by Cassandra Hannagan.

Global Goals

Since it opened in 1973, the Opera House has championed creativity, diversity, environmental sustainability, cultural rights and respect for heritage, on and off its stages.

For the first time, the Opera House's Reconciliation, Accessibility and Environmental community action plans are now aligned with a number of the United Nations Sustainable Development Goals (Global Goals). These Global Goals provide a to-do list for the world and a roadmap to achieve a more sustainable and prosperous future by enabling an integrated approach to support inclusion, diversity and equality and to help safeguard the natural environment.

The Opera House is the first major Australian cultural institution to strategically adopt the Global Goals. Through this commitment we aim to inspire positive social and environmental change in the community.

The Opera House announced its commitment to the Global Goals at a stakeholder event in October 2019 entitled Inspiring Positive Change. This event also launched the Opera House's fourth Environmental Action Plan (EAP) 2020-23 (see page 80), fifth Reconciliation Action Plan (RAP, see page 78) and fifth Accessibility Action Plan (AAP, see page 81).

In support of our commitment to the Global Goals and the launch of these plans, the eastern Bannelong sail was lit in the 17 colours of the Global Goals, providing a compelling visual and connection with the community. A multifaceted communications campaign drove further awareness, including:

- An exclusive launch story in *The Australian*.
- Social media support across the United Nations Twitter feed and wide-reaching Facebook channels of *The Sydney Morning Herald*, Global Citizen and the UN Deputy Secretary General, which reached a large global audience.
- A Backstage story on the Opera House website and Inspiring Positive Change booklet.

Pride in the House of Love

The Opera House was thrilled to participate in the 2020 Sydney Gay and Lesbian Mardi Gras with a float called House of Love, thanks to the generous support of Major Partner EnergyAustralia. Eighty staff resplendent in multi-coloured fluoro outfits with winged epaulettes inspired by the Opera House sails took part in Sydney's iconic annual parade, with many more involved in the production and costume and painting working bees. Costume designer Tim Chappel (*Priscilla, Queen of the Desert, The Masked Singer, Natives Go Wild*), who worked on the Opera House's first float in 2018, once again designed and created the marchers' stand-out costumes for the float, which was awarded the Ron Austin Award for Most Fabulous Parade Entry by the Sydney Gay and Lesbian Mardi Gras.

Anthony Carthew, the float producer and Head of the Opera House Pride group, said he was grateful for the opportunity to appear in the parade. "A heartfelt thank you to everyone who contributed to the joyful task of bringing our House of Love float to life. The Opera House is honoured to be part of Mardi Gras – we will continue to be a proud place for LGBTQI+ voices, and believe that through art and culture we can help create positive change in our communities."

The Opera House's Pride group and year-round program of activities to help promote equality and belonging for all are an important part of the organisation's commitment to the Global Goals.



The Opera House's float at Sydney Gay and Lesbian Mardi Gras.
Photo by Richard Hedger.

Reconciliation Action Plan

As a community asset, the Opera House plays an important cultural leadership role. We strive to provide a stage for art, culture and ideas from people of all backgrounds, genders and race. Almost 10 years ago, the Opera House became the first performing arts organisation in Australia to launch a Reconciliation Action Plan (RAP). Since then, we have built a strong workplace culture of respect and inclusion, created employment and education opportunities, and presented important First Nations artistic works on our stages and sails. While we have made progress, there remains much still to do, both on and off our stages.

As an organisation, the Opera House values equality, diversity and inclusion. Recent global and local events have sharpened community focus on the fact that together we must do better, enabling positive change – not just through words, but also through thoughtful actions. This includes through our fifth RAP, which was launched in 2019 and marked an important next step in our reconciliation journey. It supports global efforts to promote cultural awareness, equality and opportunity for all, and commits to initiatives that will enable our vision for reconciliation – to foster and celebrate a shared sense of belonging for all.

Cultural Engagement and Awareness

The Opera House expanded its cultural competency training from a cultural awareness e-learning module to include immersive cultural competency training through BlackCard. This training is being rolled out to staff throughout FY21 to ensure Aboriginal perspectives and terms of reference are embedded across the organisation.

National Reconciliation Week is an opportunity for Opera House staff to learn about and celebrate First Nations cultures. Due to COVID-19, we delivered an online program that honoured the theme “In this Together”. The objective was to educate and engage our workforce through storytelling, encouraging them to be more informed and support local First Nations business and communities. During a week of activities, a range of content and stories were shared internally and externally to acknowledge and support First Nations artists, arts workers and the broader community. A highlight was an interview series with First Nations leaders from across the Opera House’s network, who shared their insights, experiences and passion, to inform and inspire our staff. Other highlights included media articles in *The Sydney Morning Herald* and ABC interviews with Head of First Nations Programming, Rhoda Roberts, as well as a newly created Welcome to Country video shared on social media channels, and a dedicated staff engagement initiative on Workplace.

Seven Opera House staff attended the 2019 Garma Festival of Traditional Cultures in Arnhem Land to further their understanding of First Nations cultures and build community relationships with support from Opera House Major Partner EnergyAustralia (see page 70).

Education and Career Pathways

The Arts Assist program (see page 81) supported five schools with a First Nations population of more than 20% to attend creative learning performances, including Pilliga Public School, which has a First Nations population of more than 89%, who travelled seven-and-a-half hours to attend Dinosaur Zoo.

The Opera House’s long-standing work experience program with the Department of Education welcomed eight First Nations high school students who learned about career opportunities in a performing arts centre.

Four students completed the ticketing internship program (90 hours of paid work) and an intern from last year’s program was recruited to our team of ticket sales representatives this year.

In September 2019, the Opera House partnered with the Smith Family Foundation to welcome 40 young Aboriginal leaders to experience the Opera House as part of their annual leadership retreat.

Building and Heritage

The Opera House concluded the first phase of the Aboriginal Heritage Project, with preparation of an archival history report of the site and preliminary consultation with Aboriginal community leaders (see page 65).

The Opera House continues to share its reconciliation values with its stakeholders, including working with applicable building contractors to monitor their Aboriginal Participation in Construction Policy spend targets.

Programming and Experiences

The Opera House is committed to presenting the works and stories of artists from diverse backgrounds and lived experiences with a special emphasis on First Nations artists. Highlights this year were:

- Fifth annual national First Nations dance competition Dance Rites. A volunteer program extends the competition’s cultural engagement and in 2019 involved 42 staff, as well as corporate partners (see page 48).
- World premiere of *Natives Go Wild* (see page 48), produced and presented by the Opera House.
- Badu Gili LIVE, the expanded format of the popular nightly First Nations sails lighting, including live performances (see page 58).
- To coincide with the anniversary of Lieutenant James Cook’s landing in Australia, two episodes of the Deadly Voices podcast were devoted to First Nations perspectives of the landing, interviewing artists Nayuka Gorrie, Moana Maniapoto and Lisa Reihana.

For more information on programming, see Sydney Opera House Presents on pages 41-51.



Meuram Murray Island Dancers at Dance Rites 2019. Photo by Daniel Boud.

Sustainability

Through the adoption of the Global Goals, the Environment Action Plan (EAP) aims to build on the success of the previous sustainability plans, which included gaining carbon-neutral status five years ahead of schedule and achieving a 5 Star Green Star rating, equivalent to global leadership in sustainability. Our goals for the next three years are to: achieve a 6 Star Green Star rating from the Green Building Council of Australia; become single-use, plastic-free in all restaurants and venues; achieve international certification for sustainable event management; and implement a pathway to become climate positive. In FY20, the Opera House was a joint recipient of the NSW Government Green Globe for Public Sector Leadership and awarded Gold Partner of the NSW Government Sustainability Advantage Program. Carbon-neutral certification and carbon offset projects were supported by Major Partner EnergyAustralia.

Resource Efficiency

An independent energy efficiency audit identified savings to reduce energy consumption in FY20. About 1,300 metres of pipework lagging (insulation) were replaced to increase efficiency of the hot water system. More than 150 electrical and water meters were installed to monitor consumption via the building management control system. The building team worked closely with Honeywell to continue equipment tuning and to further develop performance-reporting metrics for enhanced building efficiency. Renewal and construction projects continued to meet the EAP target to recycle more than 80% of construction and demolition waste. The use of certified timber and recycled materials has been a focus of construction projects, and recycled brushbox flooring was salvaged from a woolstore in Newcastle for the Tours Immersive Digital Experience (TIDE) project (see pages 56 and 62). More than 84% of operational waste from restaurants, venues and events was recycled, including about 175 tonnes of food waste, which was sent off site to be converted into energy.

More data on resource efficiency can be found in the Appendix on pages 167-169.

Artificial Reef Project

Researchers from the University of Technology completed monthly fish surveys throughout the year to inspect and monitor the habitat formation on the artificial reef installed alongside the Opera House sea wall in 2019. The reef is made up of eight pods containing hexagonal units constructed from marine-grade steel and concrete. Primary school educational resources were developed to help raise awareness of the project and celebrate World Environment Day 2020. The reef project is supported by the NSW Government through its Environmental Trust grant and conducted in partnership with University Technology Sydney.

Environmentally Aware Staff Culture

The Sustainability Committee (SEALs) engaged staff in important environmental events throughout the year and supported the Opera House's annual Safety Week by integrating sustainability elements into the organisation-wide safety and wellbeing program, including free bicycle checks; a red-meat free menu and plastic water bottle free lunch; and a pedal-powered smoothie-making session.



Waste Warriors Alex De Graff and Gordana Ilieska help the Opera House maximise recycling. Photo by Yasmin Mund.

Access

Australians with disability creatively participate in the arts at a higher rate (61%) than those without (43%) (Source: Australian Council for the Arts, National Arts Participation Survey 2009; 2013; and 2016). The Opera House has always been committed to welcoming everyone through our doors and a focus on inclusion and equality, in close consultation with people with disability, is at the heart of our Accessibility Action Plan. It is also fundamental to the Opera House's support of the Global Goals.

The Accessibility Action Plan 2020-23 (fifth edition) was officially launched on 28 October 2019, and aims to improve building accessibility, develop new community engagement opportunities and enhance access and inclusion provisions in recruitment processes. In line with the Global Goals, it also aims to:

- Develop new ways for the creative community to engage with vulnerable adults; seniors and those with chronic health conditions.
- Program a range of events that focus on artists, themes or audiences with different access needs.
- Significantly enhance building accessibility across the Opera House's venues and the wider precinct.

Last year, an independent, publicly accessible path of travel through the venue and a new lift were created, enabling patrons in wheelchairs or with limited mobility to enjoy the venue's Northern Foyer and its magnificent harbour views. This lift and the accessible passageway received the UNESCO Asia-Pacific Award for New Design in Heritage Contexts in March 2020 (see page 62). This year we completed its counterpart, which provides access from the Box Office Foyer to the Joan Sutherland Theatre Southern Foyers.

Accessibility at the Forecourt entrance was also improved as part of the site entry project, with a new and compliant ramp creating a safer thoroughfare for all visitors.

In FY20, the Opera House presented 55 accessible performances and programs enabled by the Opera House and our donors

In collaboration with Macquarie University, the Opera House piloted the Art, Music and Dementia program, enabled by Dr Eileen Ong. The program uses live classical music pieces from the participants' past, together with tactile objects and photographs from the Opera House's history, to inspire and stimulate thought and discussion for people living with dementia.

Whoosh! was a ground-breaking, multi-sensory work performed in the Utzon Room specifically designed for children with complex and profound disability. Children were invited to board a custom-built spaceship to co-pilot an interstellar adventure in this production by acclaimed Perth company Sensorium Theatre to celebrate the 50-year anniversary of the moon landing.

Auslan interpreters, audio loops, FM augmentation, assistive listening systems, audio descriptions and captioned performances continue to make a range of experiences more accessible. This included talks, works for children and performances by resident companies. Auslan signings were also provided for some performances for our FOHTY digital season. All About Women Event Partner Westpac enabled 12 sessions to be Auslan interpreted or captioned.

The Opera House offers two community disadvantage access programs. The On The House program provides low-cost tickets for people experiencing social or financial disadvantage, through an anonymous donor. The Arts Assist program enables access for disadvantaged primary and secondary school students, through The Greatorex Fund, Sydney Opera House Ladies Committee, Colin and Richard Adams, and our annual giving donors.



Sensorium Theatre's *Whoosh!* in August 2019. Photo by Prudence Upton.

Business Excellence

Brand

The Opera House is Australia's premier tourist destination and its busiest performing arts centre. A World Heritage-listed masterpiece of "human creative genius" that belongs to all Australians, it is also a powerful symbol of Australia's culture and a brand that carries strong recognition throughout the country and around the globe. Deloitte has estimated the total cultural and iconic value of the Opera House to Australia at \$6.2 billion.

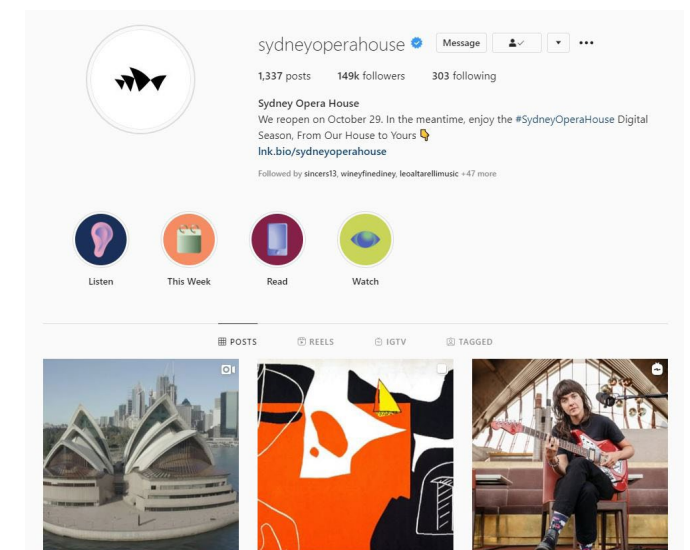
The average net promoter score of customers attending events at the Opera House is very high at +88.4 (+18.4 to target, +10.9 variance on FY19), showing that most attendees enjoy and recommend their experience to friends. Maintaining and strengthening this enviable level of brand recognition and advocacy remains a priority to ensure the Opera House is relevant and welcoming to all.

As bushfires devastated the country through the end of 2019 and into 2020, the Opera House used its strong connection to communities to support artists and audiences alike in what would become an unprecedented year of tragedy and turmoil.

As cities shut down due to COVID-19 restrictions, artists lost their livelihoods and audiences lost the joy of live performance. Our teams quickly pivoted from the traditional onsite model to a digital program of performances, content and experiences that would continue to connect with, and inspire, the community and provide work for artists and crew, including our new digital program, From Our House to Yours (see page 24).

Customer research through agencies FiftyFive5 and Nielsen continues to measure brand engagement and customer experiences and evaluates the impact of partnerships across cultural organisations, guiding the Opera House in bringing best-in-class arts and cultural experiences to all Australians. A six month long study tracked changes of consumer attitudes and behaviours due to COVID-19 to aid in planning for the reopening of the Concert Hall, the biggest of the major upgrades in our decade of renewal. See full details of paid customer research on page 166 of Appendix.

A number of other initiatives have also been implemented this year to drive further engagement with the Opera House brand, including the expansion of the Opera House's popular 2 for 1 ticketing initiative. This ongoing program of special offers and tickets incorporates discounts to shows, dining and parking on site. In FY20, the program was expanded out to daily instead of weekly offers, which further increased its reach to Sydneysiders more broadly. The brand campaign acquired 8,985 new Sydney subscribers to the Opera House in FY20.



The Opera House was ranked the world's most photographed theatre in the 2020 Instagram Travel Guide

Digital Engagement

Digital has long played a key role in the way the Opera House connects with the community and stakeholders. But in 2020 it proved more crucial than ever, as the Opera House closed for the first time in history due to nationwide measures to prevent the spread of COVID-19. The launch of the From Our Yours To Yours program (see page 24) was a collaborative effort by teams across the organisation to leverage online channels to inspire and connect with our community digitally while physically our venues were closed to the public.

The agility of our staff in transforming our digital channels (website, email and social media) and broader approach to storytelling and stakeholder engagement was critical in helping the Opera House adapt and respond to the pandemic. The response was extremely positive:

- Facebook followers grew to 2.14 million (+3.7% on FY19), with a total of 2.6 million fans across all platforms (+17% on FY19) from a renewed focus on Instagram followers and YouTube subscriber growth by the digital marketing team.
- Minutes of video watched increased to 113 million (+24% on FY19), a quarter of which was driven by past performances on YouTube and the optimisation of the Opera House YouTube channel by the digital marketing team. There was a drop in video views by a third from FY19 to 22 million, largely due changes in Facebook's reporting methodologies.
- 7.9 million unique website visitors (-40% on FY19), largely driven by closure due to COVID-19.
- Growth of written content page views on the website (+50% on FY19) led by the Online Content Editor in the digital marketing team.
- Opera House's FY20 marketable database grew to 628,000 people, representing +12.8% YOY, despite the closure on 17 March 2020. This has been largely due to marketing team efforts to increase sign-ups of new audiences outside of transactions.

Digital Infrastructure

In April 2020, the Opera House finalised engagement with an external development agency to deliver the first iteration of the Opera House's website data layer. This facilitates marketing and analytical activities and is critical for the continued development of our digital marketing, e-commerce and online customer experience.

Improvements were made to email templates, which are used to send more than 40 million marketing emails each year. These included more user-friendly layouts, more prominent call-to-action buttons and permanent placements for acknowledgement of partners and donors.

Looking ahead to FY21, the Opera House is exploring a new livestreaming platform as it evolves its digital programming offering to build on the success of FOHTY.



The Wiggles performing on the digital stage in the Joan Sutherland Theatre. Photo by Prudence Upton.

Technology

The Opera House's enterprise technology strategy aims to build cost-effective systems that create an intuitive, accessible technology experience for employees and customers.

Cloud Strategy

Throughout the year, the Opera House shifted from bespoke, legacy systems to software-as-a-service (SaaS) platforms. The implementation of the Oracle cloud budgeting and forecasting system has reduced manual data entry by integrating with core business systems including the event management system, ticketing system and general ledger.

Work has begun on the upgrade of the event and human resource management systems, leveraging the cloud. The new human resources system will use a central system of record with out-of-the-box modules for common human resources requirements and a modern integration layer. These system upgrades will improve user experience and empower the Opera House to increase the scale of its business activity without an exponential increase in employees.

A new wireless intercom system for production and events crews reduces latency and improves coverage across the precinct. It complements, and provides a lower-cost alternative to, the digital two-way radio system.

New tools enabled employees to work flexibly, including:

- A cloud service for multi-factor authentication, allowing every employee to use this technology without needing an expensive hardware or software token.
- Cloud-based telephony software to enable effective remote operating and a seamless service delivery during COVID-19 operational responses.
- A cloud collaboration system with instant messaging, video conferencing, live streaming and social features.
- An electronic signature procedure and system to reduce the need for hard-copy approvals.

Cyber Security

The Opera House aims to lead the arts sector in its response to cyber security issues. During the reporting period, the in-house cyber security team focused on mitigation strategies laid out in the Essential Eight maturity model, incident preparedness, and automation.

The information management team conducted cyber security training and incident response exercises throughout the year. The number of attempted phishing attacks increased markedly, particularly during the second half of the year. Consequently, training for employees has focused on phishing. Incident response exercises tested the Opera House's plans for data breaches and financial crime, and included members of the executive team.

Ticketing Technology

The Opera House is expanding its capability to enable shared services support for the arts and culture industry.

The centrepiece of this is the Tessitura ticketing consortium, with Sydney Living Museums joining in FY20. The Opera House now provides ticketing and customer relationship management technology to six other arts and cultural organisations. It continues to provide this global technology to other not-for-profit arts or culture agencies as part of its shared services strategy.

In November 2019, the insights and optimisation and Sydney Opera House Presents teams developed an analytical product (published via data visualisation software Tableau) that allows the business to benchmark ticketing prices against Live Performance Australia data, from 2013 onward. The product also provides comparative insights against internal presenters/genres, and further detail around venue, zoning, paid capacity performance and time-based measurement.

Organisational Chart

Minister for the Arts The Hon. Don Harwin MLC (to 15 April 2020 and from 3 July 2020)	The Hon. Gladys Berejiklian (15 April 2020 to 3 July 2020)	
Sydney Opera House Trust Chairman Nicholas Moore	Department of Premier and Cabinet Secretary Tim Reardon	
Sydney Opera House Trust Staff Agency CEO Louise Herron	Executive Director, Corporate Services & CFO Jon Blackburn	Executive Director, Building, Safety & Security Ian Cashen
Executive Director, People & Government Kya Blondin	Director, Office of the CEO Hugh Lamberton	Director, Visitor Experience Jade McKellar
Director, Production & Events Lou Oppenheim	Director, Engagement & Development Brendan Wall (until 30 June 2020)	Director, Programming Fiona Winning

Executive Team



Louise Herron AM
CEO

Qualifications: BA, LLB (Sydney University), LLM (London University), GAICD

Louise Herron was appointed CEO of the Opera House in 2012, having previously been a lawyer and corporate adviser. She was Chair of Sydney's Belvoir theatre for 10 years. Louise has led the development and implementation of the Opera House's Renewal program to ensure this World Heritage-listed icon and one of the world's busiest performing arts centres continues to inspire 21st-century artists, audiences and visitors. The Renewal program includes more than \$290 million in capital works to upgrade performance halls and open new spaces to the public, as well as improving the visitor and artistic experience for the 10.9 million people who visit the precinct in a normal year and the 1.4 million who attend a performance.



Jon Blackburn
Executive Director
Corporate Services &
Chief Financial Officer

Qualifications: BBus (Kuringgai CAE), Member Institute Chartered Accountants

Jon was appointed to the role of Chief Financial Officer in November 2017 and promoted to his current role in October 2018. He is responsible for the finance, technology, legal, enterprise risk and project management and the private funding teams at the Opera House. Jon has more than 30 years' global experience in the financial, property and professional services sectors. After starting his career at Price Waterhouse, he moved into financial services with senior roles at Macquarie Bank and was later CFO for Lloyds Bank businesses in Asia. Most recently, he was the global CFO at a family-owned global design and build services business.

In July 2020, Jon took on additional responsibility for Philanthropy and Partnerships.



Ian Cashen
Executive Director,
Building, Safety &
Security

Qualifications: BEng Hons 1 (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 as Director, Building 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.

In 2018, Ian was appointed Executive Director, Building, Safety & Security. The expanded role encompasses the asset management, maintenance and capital upgrades of the Opera House as well as corporate responsibility for environmental sustainability, safety, and security.



Kya Blondin
Executive Director,
People & Government

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

Kya joined the Opera House in 2012 as Head of the CEO's Office and Government Relations and later took on responsibility for renewal stakeholders, policy, planning and heritage before being appointed Executive Director, People & Government in 2018. Kya leads the development and implementation of people strategy, and oversees the Opera House's relationship with government, corporate policy development, management of the planning and heritage framework and the internal audit function. Kya started her career in the media and screen sectors and has more than 18 years' experience in arts-based public sector entities, including in governance and policy, stakeholder management, government relations and screen-based production, audience and industry development.



Hugh Lamberton
Director,
Office of the CEO

Qualifications
BA Hons (University of Queensland)

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



Jade McKellar
Director,
Visitor Experience

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

Jade studied science and commerce with post-graduate studies in business management. 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 visitor experience, tours, ticketing, access, food and beverage, and retail and licensing. Jade has 19 years' experience in tourism and attraction management and her previous roles include General Manager, Sydney Aquarium; General Manager, Sydney Tower and Head of Sydney Attractions for Merlin Entertainments Group, responsible for the management of six attractions drawing more than 2.5 million paid visitors annually.



Lou Oppenheim
Director,
Production & Events

Qualifications
BA/BEng Electrical and Communications (University of Melbourne)

Lou joined the Opera House in June 2019. Her portfolio is Production & Events which includes venue and event sales, production services, event operations and planning, Concert Hall renewal and recording and broadcast. Lou has had more than 15 years' leadership experience in the performing arts, primarily as Director of Operations at the Melbourne Symphony Orchestra and General Manager and Co-CEO at Circus Oz. This followed five years at the global management consulting firm Boston Consulting Group. Lou is also a Board Member of Theatre Network Australia.



Brendan Wall
Director,
Engagement & Development
(to 30 June 2020)

Qualifications
BA (Monash University), BA Hons (University of Melbourne) Post Graduate Diploma (University of Melbourne)

Brendan joined the Opera House in July 2018 with overall responsibility for communications, marketing, partnerships, philanthropy and special events. Brendan's experience includes national and international strategy, engagement, advisory and cultural diplomacy roles such as Director of Creative Enterprise at UNSW Sydney; Director, Strategy & Planning at the Australia Council for the Arts; Director, Cultural Relations and cultural counsellor/attaché with the Australian Embassy in Washington DC; and Senior Adviser for Arts & Culture to the Victorian Government.

Brendan's lifelong engagement with contemporary culture, creativity and public institutions has included roles with the Australian Centre for the Moving Image (ACMI), the National Gallery of Victoria (NGV), Museums Australia and universities such as RMIT and the University of Melbourne.

In July 2020, Jessica Gooch was appointed to Acting Director, Engagement.



Fiona Winning
Director, Programming

Qualifications
BA (University of Queensland)

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

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

Objectives and Role

The Trust's objectives are to:

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

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

The Trust's role 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.
- 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.

One new Trustee, the Hon. Bruce Baird AM was appointed for the period 1 January 2020 to 31 December 2022, replacing Christopher Knoblanche AM who completed his term.

Agenda items for the six Board meetings held during the period included: COVID-19 impacts and response; organisational strategy; building renewal projects and contracts, including the site entry project, security systems upgrade and Concert Hall upgrade planning; FY21 budget; recurrent asset maintenance program; Artistic Strategy implementation; Sydney Opera House Presents (SOHP) programming; delegations; financial performance and statements; precinct activation; food and beverage; tours including new experiences; and Chief Executive Officer performance.

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

Audit and Risk Committee

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

Six meetings were held this year, with key agenda items including: COVID-19 impacts and response; enterprise risk management; FY21 budget; SOHP programming; quality assurance and improvement and reports (internal audit); business resilience planning; disaster recovery; security; delegations; internal controls; financial statements; work health and safety performance; food and beverage; tours, including new experiences; retail; corporate partnerships; Concert Hall upgrade planning; workforce planning; 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: COVID-19 impacts and planning; building renewal projects and contracts, including the Concert Hall upgrade planning and design, the site entry and Under the Steps projects, and the Tours Immersive Digital Experience (TIDE) project; FY20 and FY21 recurrent asset maintenance program; security projects; energy supply contract; financial status and progress of building projects; maintenance contracts; and the Design Advisory Panel (DAP) and Conservation Council.

Conservation Council

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

Two meetings were held, with key agenda items including: building renewal designs, including Concert Hall and TIDE; Conservation Management Plan Fourth Edition implementation; precinct activities and events and associated infrastructure; DAP; interpretation strategies, including recognition of Peter Hall and other significant people; Indigenous history of Bennelong Point and oral histories; furniture; collection management policy; concrete conservation strategy; John Coburn tapestries exhibition; City of Sydney Eora Monument; intrusive items removal; planning and heritage approvals; and climate change. In addition, Conservation Council members continued to work closely with the DAP and met outside of formal meetings to review various building renewal designs.

Design Advisory Panel (DAP)

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

Agenda items for the 13 meetings held included: building renewal, including Concert Hall works, Yallamundi Rooms and the site entry and Under the Steps projects; precinct activities and events and associated infrastructure; review of the Strategic Building Plan; City of Sydney Eora Monument; tours experiences; foyer bar and furniture upgrades; and planning and heritage approvals.

Visitor Experience Committee

The Visitor Experience Committee provides advice to the Trust on visitor experience and engagement strategies.

Two meetings were held, with key agenda items including: visitor experience, marketing and communications strategies and implementation; customer feedback, insights and trends; accessibility; food and beverage; tours, including new experiences; retail; and visitor experience dashboard and key performance indicators.

Trust and Committee Attendance

	Board	Audit and Risk Committee	Building and Heritage Committee	Conservation Council	Design Advisory Panel	Visitor Experience Committee
Trustees						
Nicholas Moore	6/6	-	-	-	-	-
Bruce Baird AM	3/3		1/1	-	-	
Anne Dunn	6/6	6/6	-	-	-	-
Michael Ebeid AM	4/6	-	-	-	-	2/2
Kathryn Greiner AO	5/6	-	-	-	-	1/2
Chris Knoblanche AM	3/3	3/3	2/2	-	-	-
Deborah Mailman AM	5/6	-	-	-	-	2/2
Kevin McCann AO	5/6	6/6	-	-	-	
Kylie Rampa	5/6	-	4/4	-	-	-
Jillian Segal AO	5/6	6/6	-	-	-	-
Phillip Wolanski AM	5/6	-	4/4	2/2	-	-
Management						
Louise Herron AM	-	-	-	2/2	-	-
Kya Blondin	-	-	-	2/2	-	-
Ian Cashen	-	-	-	1/2	-	-
External Specialists						
Sarah Jane Brazil	-	-	-	2/2	-	-
Sheridan Burke	-	-	-	1/2	9/9	-
Abbie Galvin	-	-	-	-	9/9	-
Felicity Greenway				0/2	-	-
Tanya Koeneman	-	-	-	2/2	-	-
Ken Maher AO	-	-	-	-	9/9	-
Greg McTaggart PSM	-	-	-	1/2	-	-
Peter Mould	-	-	-	-	8/9	-

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

Trustees

Trust Members as at 30 June 2020



Nicholas Moore

Joined the Trust on 22 July 2015 as Chair. He is serving his second term to 31 December 2020.

Qualifications

BCom, LLB
(University of NSW), FC

Nicholas is a former Chief Executive Officer of Macquarie Group Limited. He retired in November 2018 after 33 years at Macquarie, including 10 years as CEO (2008-18).

Nicholas is Chairman of Screen Australia, The Centre for Independent Studies, The Smith Family, Willow Technology Corporation and the National Catholic Education Commission. He is a Member (and former Chair) of the University of NSW Business School Advisory Council and former Chairman of the Police Citizens Youth Clubs NSW (2003-15).



The Hon. Bruce Baird AM

Joined the Trust 1 January 2020 and is serving his first term to 31 December 2022. He is a Member of the Building & Heritage and Visitor Experience Committees.

Qualifications

BA (Sydney), MBA (Melbourne University), PhD (Honorary – University of Newcastle), GAICD

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



Anne Dunn

Joined the Trust 1 January 2018 and is serving her first term to 31 December 2020. She is a Member of the Audit & Risk Committee.

Qualifications

BA (UNSW), BA (Hons) (Macquarie University)

Anne has 18 years' experience in the performing arts and has delivered successful programs, festivals and events around Australia. She has been Sydney Dance Company Executive Director since 2010. Anne is the Convenor, National Dance Manager Meetings (2011-present) and Director, Australian Major Performing Arts Group Board (2018-present). She was previously art-form representative, Australian Major Performing Arts Group Board (2017-18); Council Member, Performing Arts Touring Alliance Management (2016-19); Chair, Music NT (2007-09); General Manager, Darwin Festival (2006-09); Program Manager and Artistic Administrator, Perth Festival and (2003-06); Assistant Producer, Sydney Opera House and Live Sites Coordinator Sydney Olympic Coordination Authority (2000).



Michael Ebeid AM

Joined the Trust 1 January 2018 and is serving his first term to 31 December 2020. He is Chair of the Visitor Experience Committee.

Qualifications

BBus (Charles Sturt University)

Michael joined Telstra in October 2018 as Group Executive, Telstra Enterprise. In this role, he is responsible for revenues in excess of \$8 billion. He is also responsible for Telstra Enterprise's international operations, with about 3,500 people in 20 countries and the largest subsea cable network in the Asia-Pacific region.

Michael was previously the CEO and Managing Director of SBS (2011-18), where he significantly evolved the public broadcaster's portfolio with four distinctive TV channels, an extensive in-language radio offering and new market-leading digital services such as SBS On Demand.

Michael is a strategically focused leader with a 30-year career across the technology, telecommunications and media sectors. He has a successful track record in leading organisational transformation and is passionate about workplace culture, leadership and diversity. In 2017, Michael was awarded a Member of the Order of Australia for his service to the broadcast media and multicultural affairs and named CEO of the Year at CEO Magazine's Executive of the Year Awards.



Kathryn Greiner AO

Joined the Trust 1 January 2018 and is serving her first term to 31 December 2020. She is a Member of the Visitor Experience Committee.

Qualifications

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

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

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



Deborah Mailman AM

Joined the Trust 18 February 2015 and is serving her second term to 31 December 2020. She is a Member of the Visitor Experience Committee.

Qualifications

BA (Queensland University of Technology)

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



Kevin McCann AO

Joined the Trust 1 January 2019 and is serving his first term to 31 December 2021. He is a Member of the Audit & Risk Committee.

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

Kevin is Chair of Telix Pharmaceuticals and China Matters and a Director of Evans Dixon Ltd. He is a Male Champion of Change, a Presiding Pro Chancellor of the University of Sydney as well as a Member of the School of Project Management Industry Advisory Committee, the Council of Barker College and the Advisory Committee Australian Equities Flagship Fund. He is a former Chairman of Macquarie Group Limited and Macquarie Bank Limited, Origin Energy Limited, Healthscope Limited and the Sydney Harbour Federation Trust. Kevin was a Partner of solicitors Allens Arthur Robinson (now Allens) and Chairman from 1995 to 2004. He was awarded a Member of the Order of Australia for services to the law, business and the community in 2005.



Kylie Rampa

Joined the Trust 1 January 2018 and is serving her first term to 31 December 2020. She is Chair of the Building & Heritage Committee.

Qualifications
BBus (Queensland University of Technology)

Kylie has 30 years of experience across the real estate sector, having held senior positions throughout Australia and the US in funds management, investment banking, real estate asset management and development. After joining Lendlease in 2013, Kylie was appointed CEO of the company's Australian Property business on 1 May 2016. She leads a diverse business, overseeing Lendlease's major urban regeneration development projects; investment management; and communities and retirement living. Before joining Lendlease, Kylie was CEO of the Gandel Group and held a number of roles at Macquarie Group in Australia and the US, including Head of Real Estate Advisory North America.

Kylie is Director and Vice-President of Property Council of Australia and Director of the Committee for Sydney.



Jillian Segal AO

Joined the Trust 1 January 2014 and is serving her third term to 31 December 2022. She is Chair of the Audit & Risk Committee and Development Fund.

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

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

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

Jillian is currently a Director of Rabobank Australia Limited and Chair of the Independent Parliamentary Expenses Authority (IPEA). She is a member of the Council of the Order of Australia. 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 was a member of the Major Performing Arts Board of the Australia Council (2002-08).

Jillian received the Centenary Medal in 2003, Member of the Order of Australia in 2005, UNSW Alumni Award in 2005 and Officer of the Order of Australia in 2019.



Phillip Wolanski AM

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

Qualifications
BEc (University of Sydney)

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

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

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

Financials & Reporting



Sydney Opera House. Photo by Hamilton Lund.

Financial Overview

Financial results

General operations	2020 \$'000	2019 \$'000
Revenues		
NSW Government endowment	17,225	12,694
Performance	48,488	77,617
Precinct	23,416	30,396
Private funding	4,631	4,616
Other	8,258	5,442
Total revenue – general operations	102, 018	130,765

Expenses		
Performance	(48,540)	(67,681)
Precinct	(7,474)	(7,777)
Private funding	(2,248)	(2,409)
Other	(50,718)	(55,836)
Total expenses – general operations	(108,981)	(133,703)
Gain / (loss) from general operations	(6,963)	(2,938)

Building Activities

Building NonOperating includes SAM C0075, and Development C0097

Revenues		
Building maintenance - government grant	31,253	31,472
Building renewal - government grant and other funding	45,307	23,169
Other	2,456	3,943
Total revenue – building activities	79,016	58,584

Expenses		
Depreciation and amortisation	(10,814)	(10,141)
Other expenses	(27,712)	(26,058)
Total expenses – building activities	(38,526)	(36,198)
Gain/(loss) from building activities	40,489	22,386

Net result for the year as per the audited report statement of comprehensive income	33,527	19,448
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The Opera House’s income comprises self-generated revenue from a number of sources and grants from the NSW Government, distributed through the Department of Premier and Cabinet during FY20. Government grants fluctuate significantly, based on the size and timing of capital grants for major capital works such as the renewal of the Concert Hall, which means in times of major building works the Opera House generates higher surpluses. 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 \$33.5m, comprising:

- A loss from general operations of \$7.0m; and
- A gain of \$40.5m from building activities including capital grants for the Stage 1 Renewal program.

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 FY20 result was an operating deficit of \$7.0m in FY20. This was \$1.4m behind the budget, and \$4.1m higher than FY19. This result was significantly impacted by COVID-19 which caused the full closure of public-facing precinct activities on March 17 2020. At the time of closure, the Opera House’s operating business was slightly ahead of budget. As it remained closed under a public order for the remainder of FY20, the Opera House’s lost commercial revenues were covered by insurance. However, in line with Government requirements only those insurance proceeds received in FY20 are included.

Revenue from general operations includes \$17.2m from NSW State Government funding, with the remaining \$84.8m (83%) being self-generated or related to insurance claims. This is lower than the 89% generated in FY19 due to the COVID-19 related closure of the precinct and no accrual of unpaid insurance claims. At the time of closure, self-generated revenue was slightly ahead of budget.

Self-generated revenue can be split into performance activities related to venue hire and precinct activities related to visitor experiences onsite, such as tours, retail and food and beverage. Separate to these activities \$3.7m of insurance claims were recognised as other revenue to cover some of the lost commercial revenue during closure. Claims not yet approved will be recognised in the following financial year.

Key Drivers of Self-generated Revenue in FY20 Included:

Performance activities \$48m till 31 March 2020

- Gross box office revenue from the Opera House’s own programming of \$19.3m;
- Venue hire revenue of \$9.0m; and
- Theatre services revenue of \$15.1m.

Precinct activities \$23.4m until 31 March 2020

- Tours revenue to \$11.3m, impacted firstly by bushfires, then the international travel bans, then COVID-19.
- Food and beverage revenue of \$10.2m, also impacted by the same factors as tours but less so by the international travel ban.

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 being undertaken during the Opera House’s Decade of Renewal also give rise to building assets being capitalised rather than expensed and are not depreciated.

The surplus of \$40.5m from building activities in FY20, compared with a surplus of \$22.4m in FY19, was driven by an increase in building capital funding. In FY20, the Opera House received \$45.3m towards Stage 1 Renewal projects, compared with \$23.2m in FY19.

The FY20 building maintenance grant of \$31.3m represents 1.2% of the Opera House building’s value and 1.1% of the Opera House total fixed assets.

Future Maintenance Needs

Construction of the Opera House was completed in 1973. The 31 March 2020 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, but raises some areas which require urgent attention.

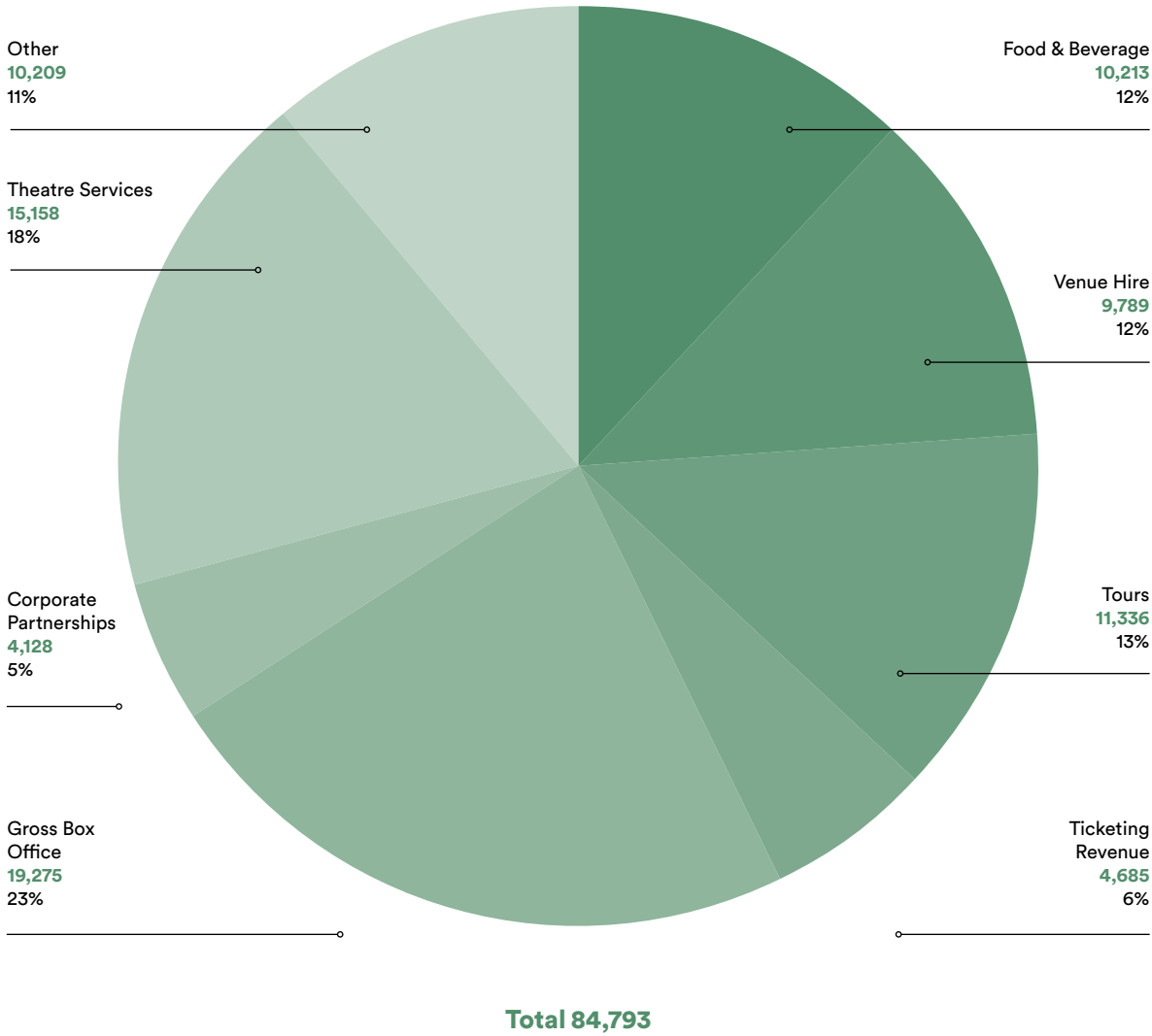
Annual funding is received for routine maintenance, with ongoing amounts reduced by efficiency dividends and the repayment of grants advanced early for Joan Sutherland Theatre works. Renewal building works will also address some maintenance issues that were not adequately covered by the annual maintenance grant. In addition, the Opera House has identified a number of major maintenance and capital replacement projects that will require capital funding in the foreseeable future. At this stage, these works have been estimated to have an approximate cost of up to \$200.0m in FY20 dollars, with backlog maintenance for urgent projects starting to increase as maintenance funding reduces in real terms.

Reconciliation of Financial Results
to Audited Financial Statements,
Statement of Comprehensive Income
for the year ended 30 June 2020

	2020 \$'000	2019 \$'000
Financial overview revenue		
General operations	102,018	130,765
Building and other activities	79,016	58,583
Total financial revenue	181,034	189,348
Less: internal eliminations	(6,788)	(11,957)
Total revenue per audited financial statements	174,246	177,391
Financial overview expenses		
General operations	(108,981)	(133,703)
	0	1
General expenses	(108,981)	(133,702)
Building and other activities	(38,526)	(36,198)
Total financial overview expenses	(147,507)	(169,900)
Less: other gain/(loss)	80	125
Less: internal eliminations	6,788	11,957
Total expenses per audited financial statements	(140,639)	(157,818)

Composition of Self-Generated
Revenue for the year ended
30 June 2020

Self-generated revenue (\$'000)



Sydney Opera House Financial Statements

For the year ended 30 June 2020

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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 and the consolidated entity (comprising the Sydney Opera House Trust and its controlled entity The Sydney Opera House Trust Staff Agency) as at 30 June 2020, 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
Executive Director, Corporate Services
and Chief Financial Officer

Sydney
29 September 2020

Independent Auditor’s Report

Sydney Opera House Trust



To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the Statement of Comprehensive Income for the year ended 30 June 2020, the Statement of Financial Position as at 30 June 2020, the Statement of Changes in Equity and the Statement of Cash Flows for the year then ended, notes comprising a Statement of Significant Accounting Policies and other explanatory information of the Trust and the consolidated entity. The consolidated entity comprises the Trust and the entities it controlled at the year’s end or from time to time during the financial year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2020, 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 (including Independence Standards)’ (APES 110).

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

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

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

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

Other Information

The Trust’s annual report for the year ended 30 June 2020 includes other information in addition to 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 PF&A Act.

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 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.

Auditor’s Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

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

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

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

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



Chris Harper
Director, Financial Audit
Delegate of the Auditor-General for New South Wales
6 October 2020 SYDNEY

Sydney Opera House
Statement of Comprehensive Income
For the year ended 30 June 2020

		Consolidated		Parent	
	NOTE	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Revenue					
Sale of goods and services	2(b)	72,560	99,887	72,560	99,887
Investment revenue	2(c)	533	1,203	533	1,203
Sponsorship revenue	2(d)	4,128	4,410	4,128	4,410
Donation revenue		1,479	1,598	1,479	1,598
Grants and contributions	2(e)	95,546	70,293	95,546	70,293
Total revenue		174,246	177,391	174,246	177,391
Expenses					
Employee-related expenses	3(a)	(62,176)	(69,437)	-	-
Personnel services expenses	3(b)	-	-	(62,126)	(69,330)
Other expenses	3(c)	(39,916)	(52,050)	(39,916)	(52,050)
Maintenance expenses	3(d)	(27,631)	(26,190)	(27,631)	(26,190)
Depreciation, amortisation and make good	3(e)	(10,814)	(10,141)	(10,814)	(10,141)
Finance costs		(102)	-	(102)	-
Total expenses		(140,639)	(157,818)	(140,589)	(157,711)
Other gains/(losses)		(80)	(125)	(80)	(125)
Total other gains/(losses)		(80)	(125)	(80)	(125)
Net result		33,527	19,448	33,577	19,555

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Comprehensive Income (cont.)

For the year ended 30 June 2020

		Consolidated		Parent	
	NOTE	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Net result		33,527	19,448	33,577	19,555
Other comprehensive income					
Items that will not be reclassified to net result					
Net increase/(decrease) in property, plant and equipment revaluation surplus		180,051	7,230	180,051	7,230
Defined benefit plan re-measurements	10(w)	50	107	-	-
		180,101	7,337	180,051	7,230
Items that may be reclassified to net result					
Unrealised (losses)/gains on forward exchange contracts	11(b)	17	15	17	15
Transferred to accum funds on disposal		647	470	647	470
Other comprehensive income		180,765	7,822	180,715	7,715
Total comprehensive income		214,292	27,270	214,292	27,270

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Financial Position

As at 30 June 2020

		Consolidated		Parent	
	NOTE	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Assets					
Current assets					
Cash and cash equivalents	4(a)	28,535	56,448	28,535	56,448
Trade and other receivables	5(b)	5,778	8,077	5,778	8,077
Prepayments	5(c)	2,404	2,346	1,817	1,717
Derivative financial instruments	11(b)	506	1,724	506	1,724
Inventory		162	190	162	190
Total current assets		37,385	68,785	36,798	68,156
Non-current assets					
Property, plant and equipment	6(b)	2,880,298	2,643,849	2,880,298	2,643,849
Right-of-use assets	6(f)	3,859	-	3,859	-
Intangible assets	7(b)	625	666	625	666
Total non-current assets		2,884,782	2,644,515	2,884,782	2,644,515
Total assets		2,922,167	2,713,300	2,921,580	2,712,671
Liabilities					
Current liabilities					
Trade and other payables	8(b)	20,120	23,413	18,026	22,237
Deferred revenue	8(c)	2,887	6,275	2,887	6,275
Personnel services payable	8(d)	-	-	14,895	15,575
Provisions	9(c)	13,488	15,127	99	99
Borrowings		877	103	877	103
Derivative financial instruments	11(b)	510	1,745	510	1,745
Total current liabilities		37,882	46,663	37,294	46,034
Non-current liabilities					
Personnel services payable	8(d)	-	-	2,432	2,158
Provisions	9(c)	2,629	2,356	198	198
Borrowings		3,111	28	3,111	28
Total non-current liabilities		5,740	2,384	5,741	2,384
Total liabilities		43,622	49,047	43,035	48,418
Net assets		2,878,545	2,664,253	2,878,545	2,664,253
Equity					
Accumulated funds		513,764	479,540	513,764	479,540
Reserves		2,364,781	2,184,713	2,364,781	2,184,713
Total equity		2,878,545	2,664,253	2,878,545	2,664,253

The accompanying notes form part of these financial statements.

Sydney Opera House
Statement of Changes in Equity
For the year ended 30 June 2020

Consolidated	NOTE	Accumulated Funds \$'000	Asset revaluation surplus \$'000	Hedge reserve \$'000	Total \$'000
Balance at 1 July 2019		479,541	2,184,733	(21)	2,664,253
Net result		33,527	-	-	33,527
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	647	180,051	-	180,698
Defined benefit plan re-measurements	10(w)	50	-	-	50
Unrealised gain/(loss) on forward exchange	11(b)	-	-	17	17
Total other comprehensive income/(expense)		697	180,051	17	180,765
Total comprehensive income/(expense) for the year		34,224	180,051	17	214,292
Balance at 30 June 2020		513,765	2,364,784	(4)	2,878,545
Balance at 1 July 2018		459,516	2,177,503	(36)	2,636,983
Net result		19,448	-	-	19,448
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	470	7,230	-	7,700
Defined benefit plan re-measurements		107	-	-	107
Unrealised gain/(loss) on forward exchange	11(b)	-	-	15	15
Total other comprehensive income/(expense)		577	7,230	15	7,822
Total comprehensive income/(expense) for the year		20,025	7,230	15	27,270
Balance at 30 June 2019		479,541	2,184,733	(21)	2,664,253

The accompanying notes form part of these financial statements.

Sydney Opera House
Statement of Changes in Equity (cont.)
For the year ended 30 June 2020

Parent	NOTE	Accumulated Funds \$'000	Asset revaluation surplus \$'000	Hedge reserve \$'000	Total \$'000
Balance at 1 July 2019		479,541	2,184,733	(21)	2,664,253
Net result		33,577	-	-	33,577
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	647	180,051	-	180,698
Unrealised gain/(loss) on forward exchange	11(b)	-	-	17	17
Total other comprehensive income/(expense)		647	180,051	17	180,715
Total comprehensive income/(expense) for the year		34,224	180,051	17	214,292
Balance at 30 June 2020		513,765	2,364,784	(4)	2,878,545
Balance at 1 July 2018		459,516	2,177,503	(36)	2,636,983
Net result		19,555	-	-	19,555
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	470	7,230	-	7,700
Unrealised gain/(loss) on forward exchange	11(b)	-	-	15	15
Total other comprehensive income/(expense)		470	7,230	15	7,715
Total comprehensive income/(expense) for the year		20,025	7,230	15	27,270
Balance at 30 June 2019		479,541	2,184,733	(21)	2,664,253

The accompanying notes form part of these financial statements.

Sydney Opera House Statement of Cash Flows

For the year ended 30 June 2020

		Consolidated		Parent	
		2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Cash flows from operating activities	NOTE				
Receipts					
Receipts from operations		74,242	107,463	74,242	107,463
Interest received		543	1,202	543	1,202
Cash sponsorship and donations received		4,045	4,610	4,045	4,610
Cash received from Government Grants		95,546	70,293	95,546	70,293
Total receipts		174,376	183,568	174,376	183,568
Payments					
Payments to suppliers, employees and personnel service providers		(136,255)	(152,545)	(136,255)	(152,545)
Finance costs		(102)	-	(102)	-
Total payments		(136,357)	(152,545)	(136,357)	(152,545)
Net cash flows from operating activities	4(c)	38,019	31,023	38,019	31,023
Cash flows from financing activities					
Payment of principal portion of finance lease liabilities		(728)	-	(728)	-
Net cash flows from financing activities		(728)	-	(728)	-
Cash flows from investing activities					
Purchases of property, plant and equipment		(65,204)	(31,992)	(65,204)	(31,992)
Proceeds from sale of property, plant and equipment		-	-	-	-
Net cash flows from investing activities		(65,204)	(31,992)	(65,204)	(31,992)
Net increase/(decrease) in cash		(27,913)	(969)	(27,913)	(969)
Opening cash and cash equivalents		56,448	57,417	56,448	57,417
Closing cash and cash equivalents	4(b)	28,535	56,448	28,535	56,448

The accompanying notes form part of these financial statements.

Notes to and forming part of the Financial Statements

For the year ended 30 June 2020

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) Reporting entity

The consolidated financial statements for the period ended 30 June 2020 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 year ended 30 June 2020 have been authorised for issue by the Trust on 29 September 2020.

(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. The Opera House will apply *Public Finance and Audit Act 1983* reporting provisions.

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

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*.

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

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

(c) Statement of compliance

The financial statements and notes comply with Australian Accounting Standards 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 2019-20

The accounting policies applied in 2019-20 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 2019-20:

• AASB 15 Revenue from Contracts with Customers

AASB 15 supersedes AASB 111 Construction Contracts, AASB 118 Revenue and related Interpretations and it applies, with limited exceptions, to all revenue arising from contracts with customers. AASB 15 establishes a five-step model to account for revenue arising from contracts with customers and requires that revenue be recognised at an amount that reflects the consideration to which an entity expects to be entitled in exchange for transferring goods or services to a customer.

AASB 15 requires entities to exercise judgement, taking into consideration all of the relevant facts and circumstances when applying each step of the model to contracts with their customers. The standard also specifies the accounting for the incremental costs of obtaining a contract and the costs directly related to fulfilling a contract. In addition, the standard requires relevant disclosures.

In accordance with the transition provisions in AASB 15, the Consolidated Entity has adopted AASB 15 retrospectively with the cumulative effect of initially applying the standard recognised at the date of initial application, i.e. 1 July 2019. The Consolidated Entity has used the transitional practical expedient permitted by the standard to reflect the aggregate effect of all of the modifications that occur before 1 July 2018 when:

- identifying the satisfied and unsatisfied performance obligations.
- determining the transaction price.
- allocating the transaction price to the satisfied and unsatisfied performance obligations.

The impact of applying the above practical expedients is not significantly affecting the financial statements. The effect of adopting AASB 15 is as follows:

Impact on the Statement of Comprehensive Income (increase/(decrease)):

	Notes	30 June 2020 \$'000 AASB15	30 June 2020 Without adoption of AASB15	30 June 2020 Impact of AASB15
Revenue	2(b)-(e)	Nil	Nil	Nil
Expenses	3(a)-(e)	Nil	Nil	Nil
Operating result		Nil	Nil	Nil
Net result		Nil	Nil	Nil

The adoption of AASB 15 did not have an impact on Other Comprehensive Income, Statement of Cash Flows and Statement of Financial Position for the financial year. The Consolidated Entity has assessed the impact of AASB 15 and determined that they are not material to the Consolidated Entity.

• 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 assessed the impact of AASB 15 and determined that they are not material to the Consolidated Entity.

• AASB 2016-3 Amendments to Australian Accounting Standards-Clarifications to AASB 15

AASB 2016-3 was published to clarify some concepts to AASB 15 (e.g. identifying performance obligations, principal versus agent considerations, and licensing) and provide some transition relief for modified contracts and completed contracts. This standard applies to reporting periods beginning on or after 1 January 2019. The Consolidated Entity has assessed the impact of these changes and determined that they are not material to the Consolidated Entity.

• AASB 1058 Income of Not-For-Profit Entities

AASB 1058 replaces most of the existing requirements in AASB 1004 Contributions. The scope of AASB 1004 is now limited mainly to contributions by owners (including parliamentary appropriations that satisfy the definition of a contribution by owners), administrative arrangements and liabilities of government departments assumed by other entities.

AASB 1058 applies to income with a donation component, i.e. transactions where the consideration to acquire an asset is significantly less than fair value principally to enable a not-for-profit entity to further its objectives; and volunteer services. AASB 1058 adopts a residual approach, meaning that entities first apply other applicable Australian Accounting Standards (e.g. AASB 1004, AASB 15, AASB 16, AASB 9, AASB 137) to a transaction before recognising income. Not-for-profit entities need to determine whether a transaction is/contains a donation (accounted for under AASB 1058) or a contract with a customer (accounted for under AASB 15).

AASB 1058 requires recognition of receipt of an asset, after the recognition of any related amounts in accordance with other Australian Accounting Standards, as income:

- when the obligations under the transfer are satisfied, for transfers to enable an entity to acquire or construct a recognisable non-financial asset that will be controlled by the entity.
- immediately, for all other income within the scope of AASB 1058.

In accordance with the transition provisions in AASB 1058, the Consolidated Entity has adopted AASB 1058 retrospectively with the cumulative effect of initially applying the standard at the date of initial application, i.e. 1 July 2019. The Consolidated Entity has adopted the practical expedient in AASB 1058 whereby existing assets acquired for consideration significantly less than fair value principally to enable the entity to further its objectives, are not restated to their fair value.

The effect of adopting AASB 1058 is as follows:

Impact on the Statement of Comprehensive Income (increase/(decrease)):

	Notes	30 June 2020 \$'000 AASB15	30 June 2020 Without adoption of AASB15	30 June 2020 Impact of AASB15
Revenue	2(b)-(e)	Nil	Nil	Nil
Expenses	3(a)-(e)	Nil	Nil	Nil
Operating result		Nil	Nil	Nil
Net result		Nil	Nil	Nil

The adoption of AASB 1058 did not have an impact on Other Comprehensive Income, Statement of Cash Flows and Statement of Financial Position for the financial year. The impacts to balances resulting from the adoption of AASB 1058 have been assessed by the Consolidated Entity as not being significant.

● **AASB 16 Leases**

AASB 16 supersedes AASB 117 Leases, Interpretation 4 Determining whether an Arrangement contains a Lease, Interpretation 115 Operating Leases – Incentives and Interpretation 127 Evaluating the Substance of Transactions Involving the Legal Form of a Lease. The standard sets out the principles for the recognition, measurement, presentation and disclosure of leases and requires lessees to recognise most leases on the balance sheet.

Lessor accounting

Lessor accounting under AASB 16 is substantially unchanged from AASB 117. Lessors will continue to classify leases as either operating or finance leases using similar principles as in AASB 117. Therefore, AASB 16 does not have a significant impact for leases where the Consolidated Entity is the lessor.

Lessee accounting

AASB 16 requires the entity to account for all leases under a single on-balance sheet model similar to the accounting for finance leases under AASB 117. As the lessee, the entity recognises a lease liability and right-of-use asset at the inception of the lease. The lease liability is measured at the present value of the future lease payments, discounted using the interest rate implicit in the lease, or the lessee’s incremental borrowing rate if the interest rate implicit in the lease cannot be readily determined. The corresponding right-of-use asset is measured at the value of the lease liability adjusted for lease payments before inception, lease incentives, initial direct costs and estimates of costs for dismantling and removing the asset or restoring the site on which it is located.

The consolidated entity has adopted the partial retrospective option in AASB 16, where the cumulative effect of initially applying AASB 16 is recognised on 1 July 2019 and the comparatives for the year ended 30 June 2019 are not restated. In relation to leases that had previously been classified as ‘operating leases’ under AASB 117, a lease liability is recognised at 1 July 2019 at the present value of the remaining lease payments, discounted using the lessee’s incremental borrowing rate at the date of initial application. The weighted average lessee’s incremental borrowing rate applied to the lease liabilities on 1 July 2019 was 2.0%.

The corresponding right-of-use asset is initially recorded on transition at an amount equal to the lease liability, adjusted by the amount of any prepaid or accrued lease payments relating to that lease recognised in the statement of financial position as at 30 June 2019. The exception is right-of-use assets that are subject to accelerated depreciation. These assets are measured at their fair value at 1 July 2019. For leases previously classified as finance leases the consolidated entity recognised the carrying amount of the lease asset and lease liability immediately before transition as the carrying amount of the right of use asset and the lease liability at the date of initial application. The measurement principles of AASB 16 are only applied after that date. The entity elected to use the practical expedient to expense lease payments for lease contracts that, at their commencement date, have a lease term of 12 months or less and do not contain a purchase option (short-term leases), and lease contracts for which the underlying asset is valued at \$10,000 or under when new (low-value assets).

In applying AASB 16 for the first time, the Consolidated Entity has used the following practical expedients permitted by the standard:

- not reassess whether a contract is, or contains, a lease at 1 July 2019, for those contracts previously assessed under AASB 117 and Interpretation.
- applying a single discount rate to a portfolio of leases with reasonably similar characteristics.
- relying on its previous assessment on whether leases are onerous immediately before the date of initial application as an alternative to performing an impairment review.
- not recognise a lease liability and right-of-use-asset for short-term leases that end within 12 months of the date of initial application.
- excluding the initial direct costs from the measurement of the right-of-use asset at the date of initial application.
- using hindsight in determining the lease term where the contract contained options to extend or terminate the lease.

The effect of adoption AASB 16 as at 1 July 2019 (increase/ (decrease)) is, as follows:

Assets	\$'000
Other financial assets	-
Property, plant and equipment	4,716
Total assets	4,716
Liabilities	
Borrowings	4,716
Total liabilities	4,716
Equity	
Accumulated funds	-
	-

The lease liabilities as at 1 July 2019 can be reconciled to the operating lease commitments as of 30 June 2019, as follows:

	\$'000
Operating lease commitments as at 30 June 2019 (GST included)	5,881
(Less): GST included in operating lease commitments	(535)
Operating lease commitments as at 30 June 2019 (GST excluded)	5,346
Weighted average incremental borrowing rate as at 1 July 2019	2.0%
Discounted operating lease commitments as at 1 July 2019	4,818
Add: commitments relating to leases previously classified as finance leases (GST excluded)	-
(Less): commitments relating to short-term leases	(367)
(Less): commitments relating to leases of low-value assets	(6)
Add/(less): contracts re-assessed as lease contracts	
Add: Lease payments relating to renewal periods not included in operating lease commitments as at 30 June 2019	-
Add/(less): adjustments relating to changes in the index or rate affecting variable payments	271
Lease liabilities as at 1 July 2019	4,716

The Consolidated Entity has adopted AASB 16 through application of the partial retrospective approach, where only the current year is adjusted as though AASB 16 had always applied. The Consolidated Entity has also adopted the practical expedient whereby the fair value of the right-of-use asset will be the same as the lease liability at 1 July 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. This interpretation is only applicable for annual periods beginning on or after 1 January 2019. The Consolidated Entity has assessed the impact of this interpretation and determined that they are not relevant to the consolidated entity.

• **AASB 2017-1 Amendments to Australian Accounting Standards-Transfers of Investment Property, Annual Improvements 2014-2016 Cycle and Other Amendments**

AASB 2017-1 makes amendments to the following Standards:

AASB 1 First-time Adoption of Australian Accounting Standards – deletes some short-term exemptions for first-time adopters because they have now served their intended purpose.

AASB 128 Investments in Associates and Joint Ventures – clarifies that a venture capital organisation, or a mutual fund, unit trust and similar entities may elect, at initial recognition, to measure investments in an associate or joint venture at fair value through profit or loss separately for each associate or joint venture. An entity that is not an investment entity, when applying the equity method, may elect to retain the fair value measurement applied by its associates and joint ventures that are investment entities. This is available separately for each investment entity associate or joint venture.

AASB 140 Investment Property – clarifies that an entity transfers a property to, or from, investment property when, and only when, there is a change in use of the property. If a property has changed use there should be an assessment of whether the property meets the definition and such change must be supported by evidence. The Consolidated Entity has assessed the impact of these standards and determined that they are not relevant to the consolidated entity.

(ii) Issued but not yet effective

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

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

• **AASB 1059 Service Concession Arrangement Grantors**

This standard is relevant for public sector agencies that are grantors in a service concession arrangement. AASB 1059 defines a service concession as an arrangement that involves an operator providing public services related to a service concession asset on behalf

of the grantor and managing at least some of those public services at its (i.e. the operator's) own discretion, rather than at the direction of the grantor. This standard applies to reporting periods beginning on or after 1 January 2020. The Consolidated Entity has assessed the impact of AASB 1059 and determined that they are not material to the consolidated entity.

• **AASB 2018-5, AASB 2019-2 Amendments to Australian Accounting Standards Deferral of AASB 1059**

This standard amends the mandatory effective date (application date) of AASB 1059 so that AASB 1059 is required to be applied for annual reporting periods beginning on or after 1 January 2020 instead of 1 January 2019. The Consolidated Entity has assessed the impact of AASB 1059 and determined that they are not material to the consolidated entity.

• **AASB 17 Insurance Contracts**

This standard establishes principles for the recognition, measurement, presentation and disclosure of insurance contracts issued. It also requires similar principles to be applied to reinsurance contracts held and investment contracts with discretionary feature issued. The objective is to ensure that entities provide relevant information in a way that faithfully represents these contracts. This standard applies to reporting periods beginning on or after 1 January 2021. The Consolidated Entity has assessed the impact of AASB 17 and determined that they are not relevant to the consolidated entity.

• **AASB 2019-7 Amendments to Australian Accounting Standards Disclosure of GFS Measures of Key Fiscal Aggregates and GAAP/GFS Reconciliations**

This standard provides optional relief, for the General Government Sector (GGS) financial statements and the whole of government financial statements (including the Public Non-Financial Corporation (PNFC) and Public Corporations (PFC) sectors from disclosure of the key fiscal aggregate measured in accordance with the ABS GFS Manual where they differ from the key fiscal aggregates measured consistently with Australian Accounting Standards, which are disclosed pursuant to paragraph 16 of AASB 1049 and a reconciliation of the two measures of key fiscal aggregates. The Consolidated Entity has assessed the impact of this amendment and determined that they are not material to the consolidated entity.

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

Until 30 June 2019

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

From 1 July 2019

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

(ii) Rendering of services

Until 30 June 2019

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

From 1 July 2019

Revenue from rendering of services is recognised when the Consolidated Entity satisfies the performance obligation by transferring the promised services. The entity typically satisfies its performance obligations on output/input method used and the significant judgements applied, for performance obligations that the entity satisfies over time when the control of the goods is transferred to the customers.

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

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

(iii) Investment, rental and royalty income

Until 30 June 2019

Interest revenue was recognised using the effective interest method. The effective interest rate was 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 was accounted for on a straight-line basis over the lease terms.

Royalty income was recognised on an accrual basis in accordance with the substance of the relevant agreement.

From 1 July 2019

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

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

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

(iv) Grants and contributions

Until 30 June 2019

Grants and other contributions were generally recognised as revenue when the Consolidated Entity obtains control over the assets comprising the grants and contributions. Control over grants and contributions were normally obtained when the obligations relating to the receipt have been met. These conditions were typically satisfied on receipt.

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

From 1 July 2019

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

Revenue from grants with sufficiently specific performance obligations is recognised when the Entity satisfies a performance obligation by transferring the promised goods. Revenue from these grants is recognised based on the grant amount specified in the funding agreement/funding approval, and revenue is only recognised to the extent that it is highly probable that a significant reversal will not occur. No element of financing is deemed present as funding payments are usually received in advance or shortly after the relevant obligation is satisfied.

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

The consolidated entity receives its funding under appropriations from the grant funding received from Department of Premier and Cabinet which receives appropriations from the Consolidated Fund. Appropriations for each financial year are set out in the Appropriation Bill that is prepared and tabled for the year. Due to COVID-19, the state budget and related 2020-21 Appropriation Bill have been delayed until November 2020. However, pursuant to section 4.10 of the GSF Act, the Treasurer has authorised Ministers to spend specified amounts from Consolidated Fund. This authorisation is current from 1 July 2020 until the release of the 2020-21 Budget or Appropriation Bill.

(v) Sponsorship revenue**Until 30 June 2019**

Sponsorship revenue was 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 that the Consolidated Entity is entitled to. 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.

From 1 July 2019

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

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

(vi) Donations, fundraising and bequests**Until 30 June 2019**

The Opera House receives external philanthropic funding such as donations and bequests. These transactions were recorded as income within the Consolidated Entity’s financial statements in the financial year that they were 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 were provided in note 12 to these financial statements.

From 1 July 2019

Income from donations without sufficiently specific performance obligations is recognised when the entity obtains control over the granted assets (e.g. cash). Bequests are recorded as income in the current financial year and applied to expenditure in the current year or in future years.

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

(vii) Insurance claim proceeds

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

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

These conditions are generally satisfied on receipt.

(b) Sale of goods and services

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Gross box office	19,275	31,228	19,275	31,228
Theatre and venue hire services	19,638	26,607	19,638	26,607
Tours	11,336	15,816	11,336	15,816
Food and beverage	10,213	12,897	10,213	12,897
Booking fees and charges	3,254	5,691	3,254	5,691
Retail and licensing	1,024	1,561	1,024	1,561
Insurance claim proceeds	3,837	-	3,837	-
Other	3,983	6,087	3,983	6,087
	72,560	99,887	72,560	99,887

(c) Investment revenue

Interest revenue from financial assets not at fair value through profit or loss	533	1,203	533	1,203
	533	1,203	533	1,203

(d) Sponsorship revenue

Contra and cash sponsorship	4,128	4,410	4,128	4,410
	4,128	4,410	4,128	4,410

(e) Grants and contributions

NSW Government - recurrent				
Annual endowment	17,224	12,694	17,224	12,694
	17,224	12,694	17,224	12,694
NSW Government - capital and maintenance				
Capital - renewal framework	45,307	23,169	45,307	23,169
Strategic asset maintenance	31,253	31,472	31,253	31,472
	76,560	54,641	76,560	54,641
Other				
Other grants and contributions	1,762	2,958	1,762	2,958
	1,762	2,958	1,762	2,958
	95,546	70,293	95,546	70,293

The accompanying notes form part of these financial statements.

3. EXPENSES

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(a) Employee-related expenses				
Salary, wages and allowances (including employee leave)	(58,583)	(64,106)	-	-
Superannuation - defined contribution plans	(4,777)	(4,901)	-	-
Superannuation - defined benefit plans	(148)	(142)	-	-
Long service leave	(1,188)	(1,892)	-	-
Payroll tax and fringe benefits tax	(3,454)	(3,355)	-	-
Workers compensation insurance	(389)	(1,371)	-	-
Other expenses	(43)	(60)	-	-
Employee-related expenses	(68,582)	(75,827)	-	-
Less: charged to maintenance	6,406	6,390	-	-
	(62,176)	(69,437)	-	-
(b) Personnel services expenses				
Personnel service expenses	-	-	(64,974)	(70,448)
Temporary assistance	-	-	(3,558)	(5,272)
Personnel services expenses	-	-	(68,532)	(75,720)
Less: charged to maintenance	-	-	6,406	6,390
	-	-	(62,126)	(69,330)

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 \$1,729k (2019: \$1,430k).

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(c) Other expenses				
Artist fees and presentation expenses	(12,622)	(20,623)	(12,622)	(20,623)
Publicity and advertising	(4,229)	(4,834)	(4,229)	(4,834)
Utilities and cleaning	(6,993)	(7,276)	(6,993)	(7,276)
Administration expenses	(3,691)	(4,148)	(3,691)	(4,148)
Consumables and minor equipment	(4,658)	(6,156)	(4,658)	(6,156)
Consultants	(47)	(94)	(47)	(94)
Other fees for services	(3,817)	(4,314)	(3,817)	(4,314)
Building and general insurance	(1,385)	(1,245)	(1,385)	(1,245)
Bank and credit card charges	(968)	(1,406)	(968)	(1,406)
Rent payments on operating leases				
– minimum lease payments	(247)	(535)	(247)	(535)
– outgoing payments	(46)	(347)	(46)	(347)
Bad and doubtful debt recovery/(expense)	(213)	1	(213)	1
Audit fee – external	(108)	(105)	(108)	(105)
Audit fee – internal	(101)	(149)	(101)	(149)
Other expenses	(791)	(819)	(791)	(819)
	(39,916)	(52,050)	(39,916)	(52,050)
(d) Maintenance				
System and network maintenance	(436)	(631)	(436)	(631)
Building and equipment repairs and maintenance	(20,789)	(19,169)	(20,789)	(19,169)
	(21,225)	(19,800)	(21,225)	(19,800)
Plus: personnel services and employee-related maintenance charge	(6,406)	(6,390)	(6,406)	(6,390)
	(27,631)	(26,190)	(27,631)	(26,190)
(e) Depreciation, amortisation and make good				
Depreciation				
Plant and equipment	(9,530)	(9,391)	(9,530)	(9,391)
Right-of-use asset	(857)	-	(857)	-
Amortisation				
Intangible assets	(344)	(516)	(344)	(516)
Amortisation of leasehold improvements	(68)	(204)	(68)	(204)
	(412)	(720)	(412)	(720)
Provision				
Lease make good expense	(15)	(30)	(15)	(30)
	(10,814)	(10,141)	(10,814)	(10,141)

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	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(a) Cash and cash equivalents				
Cash at bank and on hand	27,656	31,592	27,656	31,592
Short-term deposits	879	24,856	879	24,856
	28,535	56,448	28,535	56,448

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

Cash and cash equivalents (per Statement of Financial Position)	28,535	56,448	28,535	56,448
Closing cash and cash equivalents (per Statement of Cash Flows)	28,535	56,448	28,535	56,448

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

	2020 \$'000	2019 \$'000
Between 3 - 6 months	-	24,000
Between 6 - 12 months	879	856
	879	24,856

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(c) Reconciliation of the net result to net cash flows from operating activities				
Net result	33,527	19,448	33,577	19,555
Adjustments for revenue and expenses recognised in equity	(544)	-	(544)	-
Defined benefit plan re-measurements	50	107	-	-
Bad and doubtful debt expense	213	(1)	213	(1)
Depreciation, amortisation and make good	10,814	10,141	10,814	10,141
Net (profit)/loss on derecognition of assets/liabilities	80	125	80	125
Increase/(decrease) in payables	3,581	854	3,581	854
Increase/(decrease) in personnel services and employee-related provisions	(406)	2,850	(406)	2,850
(Increase)/decrease in receivables	(9,324)	(2,239)	(9,324)	(2,239)
(Increase)/decrease in inventories	28	(188)	28	(188)
Net cash flow from operating activities	38,019	31,023	38,019	31,023

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

5. TRADE AND OTHER RECEIVABLES AND PREPAYMENTS

(a) Recognition and measurement

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

The entity recognises an allowance for expected credit losses (ECLs) for all debt financial assets not held at fair value through profit and loss. ECLs are based on the difference between the contractual cash flows and the cash flows that the entity expects to receive, discounted at the original effective interest rate.

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

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

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(b) Trade and other receivables				
Trade receivables	3,061	2,653	3,061	2,653
Allowance for expected credit losses	(175)	-	(175)	-
Accrued income	27	3,526	27	3,526
GST receivable	2,577	1,080	2,577	1,080
Other receivables	288	818	288	818
	5,778	8,077	5,778	8,077

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	587	629	-	-
Prepaid expenses	1,817	1,717	1,817	1,717
	2,404	2,346	1,817	1,717

(d) Prepaid superannuation

The funding position at 30 June 2020 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 NonContributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Defined benefit asset						
SSS	53,450	55,795	(52,870)	(55,174)	580	621
SANCS	643	816	(637)	(808)	6	8
Total receipts	54,093	56,611	(53,507)	(55,982)	586	629
Defined benefit liability						
SASS	4,774	5,379	(5,121)	(5,675)	(347)	(296)
	4,774	5,379	(5,121)	(5,675)	(347)	(296)
Total	58,867	61,990	(58,628)	(61,657)	239	333

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

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

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

A summary of asset category revaluations is as follows:

Asset category	Independent valuer	Minimum valuation frequency	Last valuation date
Land	Property NSW	3 years	31 March 2019
Building and building services	Rider Levett Bucknall	3 years	31 March 2020
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 2020

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Management is of the opinion that the carrying values of land, building and building services, plant and equipment and the art collection do not differ significantly from their fair value at 30 June 2020.

The value of work in progress represents capital works not completed at 30 June 2020.

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 2020. 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 2019-20, 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	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
Land				
At fair value	147,700	147,700	147,700	147,700
Building and building services				
Gross carrying amount	2,504,781	2,317,884	2,504,781	2,317,884
Land and buildings – at fair value	2,652,481	2,465,584	2,652,481	2,465,584
Plant and equipment				
Gross carrying amount	288,724	281,027	288,724	281,027
Less: accumulated depreciation and amortisation	(144,806)	(136,390)	(144,806)	(136,390)
Plant and equipment – at fair value	143,918	144,637	143,918	144,637
Art collection				
Art collection – at fair value	9,983	6,989	9,983	6,989
Work in progress – at fair value	73,916	26,639	73,916	26,639
Property, plant and equipment – at fair value	2,880,298	2,643,849	2,880,298	2,643,849

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

Consolidated and Parent 2020	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Art collection \$'000	Total \$'000
Fair value at start of year	2,465,584	144,637	26,639	6,989	2,643,849
Additions	-	933	66,480	20	67,433
Disposals and write-offs	-	(1,306)	(769)	-	(2,075)
Reclassification	9,173	9,261	(18,434)	-	-
Revaluation	177,724	-	-	2,974	180,698
Lease make good expense	-	(15)	-	-	(15)
Depreciation and amortisation	-	(9,592)	-	-	(9,592)
Fair value at end of year	2,652,481	143,918	73,916	9,983	2,880,298

The comparative reconciliation for the year ended 30 June 2019 is set out below.

Consolidated and Parent 2019	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Art collection \$'000	Total \$'000
Fair value at start of year	2,433,090	151,051	22,812	6,989	2,613,942
Additions	-	752	31,276	-	32,028
Disposals and write-offs	-	(197)	-	-	(197)
Reclassification	24,794	2,655	(27,449)	-	-
Revaluation	7,700	-	-	-	7,700
Lease make good expense	-	(30)	-	-	(30)
Depreciation and amortisation	-	(9,594)	-	-	(9,594)
Fair value at end of year	2,465,584	144,637	26,639	6,989	2,643,849

(c) Fair value hierarchy

2020	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
Property, plant and equipment, excluding WIP				
Land	-	-	147,700	147,700
Buildings	-	-	2,504,781	2,504,781
Plant and equipment	-	-	139,293	139,293
Art collection	-	9,983	-	9,983
	-	9,983	2,791,774	2,801,757

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

2019	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total fair value \$'000
Property, plant and equipment, excluding WIP				
Land	-	-	147,700	147,700
Buildings	-	-	2,317,884	2,317,884
Plant and equipment	-	-	108,258	108,258
Art collection	-	6,989	-	6,989
	-	6,989	2,573,842	2,580,831

(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	Market approach: 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	Cost approach: 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	Market approach: the fair value of collection assets is determined using quoted market prices for similar items.
Plant and equipment	Market or cost approach: the fair value of plant and equipment, where the gross carrying amount is greater than \$100k, has been determined using a direct sales comparison where possible; otherwise the cost approach has been used. The specialised or bespoke nature of much of the Opera House's plant and equipment make market comparisons unreliable. The optimised replacement cost of the assets is calculated based on Australian Bureau of Statistics Indexes applied to historic costs, then adjusted to take into account the asset's useful life. Plant and equipment with a gross carrying amount of less than \$100k is not subject to revaluation and is carried at cost as a proxy for fair value. Assets carried at cost are not disclosed within the fair value hierarchy.

(e) Reconciliation of recurring level 3 fair value measurements

2020	Buildings \$'000	Land \$'000	Plant and equipment \$'000
Fair value as at 1 July 2019	2,317,884	147,700	108,258
Additions/reclassifications	9,173	-	40,221
Revaluation increments/(decrements) recognised in other comprehensive income	177,724	-	-
Disposals	-	-	(1,215)
Depreciation and amortisation	-	-	(7,971)
Fair value as at 30 June 2020	2,504,781	147,700	139,293
2019			
Fair value as at 1 July 2018	2,293,090	140,000	114,467
Additions/reclassifications	24,794	-	200
Revaluation increments/(decrements) recognised in other comprehensive income	-	7,700	-
Disposals	-	-	(257)
Depreciation and amortisation	-	-	(6,152)
Fair value as at 30 June 2019	2,317,884	147,700	108,258

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(f) Right-of-use Assets				
Gross carrying amount	4,716	-	4,716	-
Less: accumulated depreciation and amortisation	(857)	-	(857)	-
Fair value as at 30 June 2020	3,859	-	3,859	-

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 2020. No intangible assets were found to be impaired.

	Consolidated		Parent	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(b) Carrying amount of intangible assets				
Software				
At cost	4,933	4,630	4,933	4,630
Less: accumulated amortisation and impairment	(4,308)	(3,964)	(4,308)	(3,964)
Net carrying amount	625	666	625	666

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

Intangibles – fair value at start of year	666	1,148	666	1,148
Additions	303	34	303	34
Reclassification	-	-	-	-
Disposals and write-offs	-	-	-	-
Amortisation	(344)	(516)	(344)	(516)
Intangibles – fair value at end of year	625	666	625	666

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	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
(b) Trade and Other Payables				
Trade payables	2,217	2,618	2,216	2,616
Accrued expenses	15,237	9,913	14,478	9,250
Advance external ticket sales	959	8,980	959	8,980
Other payables	1,360	1,606	373	1,391
Defined benefit liability (note 10(g))	347	296	-	-
	20,120	23,413	18,026	22,237

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	1,028	3,878	1,028	3,878
Hirer deposits	394	1,273	394	1,273
Income in advance	1,465	1,124	1,465	1,124
	2,887	6,275	2,887	6,275

(d) Personnel Services Payable

Current				
Personnel services payable	-	-	14,895	15,575
	-	-	14,895	15,575
Non-current				
Personnel services payable	-	-	2,432	2,158
	-	-	2,432	2,158
	-	-	17,327	17,733

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 18-13 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 0.87% (2019: 1.32%).

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.

	Consolidated		Parent	
	2020	2019	2020	2019
	\$'000	\$'000	\$'000	\$'000
(c) Current and non-current provisions				
Current				
Lease make good provision	99	99	99	99
Employee benefits	13,351	14,957	-	-
Fringe benefits	38	71	-	-
Total current provisions	13,488	15,127	99	99
Non-current				
Lease make good provision	198	198	198	198
Employee benefits	2,431	2,158	-	-
Total non-current provisions	2,629	2,356	198	198
Total provisions	16,117	17,483	297	297

The current employee benefits provision includes annual recreation leave, of which \$2,897k is expected to be taken within the next 12 months, with the remaining \$1,162k after 12 months.

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

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

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

10. EMPLOYEE DEFINED BENEFITS

(a) Defined benefit superannuation plans

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

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

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

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

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

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

(b) Nature of the benefits provided by the Fund

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

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

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

All the schemes are closed to new members.

(c) Description of the regulatory framework

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

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

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

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 2018. The next actuarial investigation will be performed as at 30 June 2021.

(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.

(g) Reconciliation of the net defined benefit liability/(asset)	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Net defined benefit liability/(asset) at start of year	296	(8)	(621)	(333)
Current service cost	76	28	43	147
Net interest on the net defined benefit liability/(asset)	4	-	(8)	(4)
Actual return on fund assets less interest income	(69)	(13)	(693)	(775)
Actuarial (gains)/losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains)/losses arising from changes in financial assumptions	49	12	(47)	14
Actuarial (gains)/losses arising from liability experience	(9)	(18)	(786)	(813)
Adjustment for effect of asset ceiling	-	(7)	1,531	1,524
Employer contributions	-	-	-	-
Net defined benefit liability/(asset) at end of year	347	(6)	(581)	(240)

(h) Reconciliation of the fair value of Fund assets

Fair value of the Fund assets at beginning of the year	5,379	1,066	74,943	81,388
Interest income	66	13	973	1,052
Actual return on fund assets less interest income	69	13	693	775
Employer contributions	-	-	-	-
Contributions by participants	57	-	24	81
Benefits paid	(789)	(198)	(2,341)	(3,328)
Taxes, premiums and expenses paid	(8)	(5)	92	79
Fair value of the Fund assets at end of the year	4,774	889	74,384	80,047

(i) Reconciliation of the defined benefit obligation

Present value of defined benefit obligations at beginning of the year	5,675	809	55,174	61,658
Current service cost	76	28	43	147
Interest cost	70	9	712	791
Contributions by participants	58	-	23	81
Actuarial (gains)/losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains)/losses arising from changes in financial assumptions	49	12	(47)	14
Actuarial (gains)/losses arising from liability experience	(9)	(19)	(786)	(814)
Benefits paid	(789)	(197)	(2,341)	(3,327)
Taxes, premiums and expenses paid	(8)	(5)	92	79
Present value of defined benefit obligations at end of the year	5,122	637	52,870	58,629

(j) Reconciliation of the effect of the asset ceiling	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Adjustment for effect of asset ceiling at beginning of the year	-	249	19,149	19,398
Interest on the effect of asset ceiling	-	3	253	256
Change in the effect of asset ceiling	-	(7)	1,532	1,525
Adjustment for effect of asset ceiling at end of the year	-	245	20,934	21,179

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.

As at 30 June 2020	Total \$'000	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000
Asset Category				
Short-term securities	4,096,298	1,889,511	2,206,787	-
Australian fixed interest	1,066,448	-	1,066,448	-
International fixed interest	1,909,424	30,409	1,879,015	-
Australian equities	7,294,211	6,901,927	392,284	-
International equities	11,950,330	11,487,308	463,022	-
Property	3,352,466	644,805	16,266	2,691,395
Alternatives	10,522,833	23,408	4,337,075	6,162,350
Total	40,192,010	20,977,368	10,360,897	8,853,745

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

Short-term securities	10.2%	Level 1 – quoted prices in active markets for identical assets or liabilities. The assets in this level are listed shares; listed unit trusts.
Australian fixed interest	2.7%	
International fixed interest	4.8%	
Australian equities	18.1%	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.
International equities	29.7%	
Property	8.3%	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.
Alternatives	26.2%	
Total	100%	

(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 2020 include \$36.9 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 \$340 million (30 June 2019: \$315 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$343 million (30 June 2019: \$331 million).

(m) Significant actuarial assumptions at 30 June 2020

Assumption	
Discount rate	0.87% pa
Salary increase rate (excluding promotional increases)	3.20% pa
Rate of CPI increase	1.00% for 2019/20; 0.25% for 2020/21; 1.50% for 2021/22; 1.25% for 2022/23; 1.75% for 2023/24; 2.00% for 2024/25 and 2025/26; 2.25% pa to 2029/30; 2.50% pa thereafter
Pensioner mortality	The pensioner mortality assumptions are as per the 2018 Actuarial Investigation of the Pooled Fund. These assumptions are disclosed in the actuarial investigation report available from the Trustee's website. The report shows the pension mortality rates for each age.

(n) Sensitivity analysis

The entity’s total defined benefit obligation as at 30 June 2020 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 2020.

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

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount
Discount rate	as above	as above -0.5% pa	as above +0.5% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	58,629	62,186	55,401

	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)	58,629	62,099	55,447

	Base case	Scenario E -0.5% discount rate	Scenario F +0.5% discount
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)	58,629	58,720	58,539

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	58,629	59,456	57,976

* Assumes the short-term pensioner mortality improvement factors for years 2020-2023 also apply for years after 2023
** Assumes the long-term pensioner mortality improvement factors for years post 2023 also apply for years 2020 to 2023

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

In light of the current environment due to Covid-19, there is increased volatility in terms of expected outcomes especially in the short-to-medium term. The information on sensitivities for Paragraph 145 provides a guide to how this could affect the defined benefit obligation.

For AASB 1056, separate sensitivities are not included. However, we note that the assumptions for CPI, Salary and demographics are broadly the same under both reporting standards. While the underlying liability amounts for AASB 1056 are lower than for AASB 119, the sensitivity of results under AASB 119 gives an indication to the directional and proportional impact of the changes in these assumptions.

The one assumption that differs substantially under the two standards is the expected rate of return on the fund assets (discount rate). Due to this variation and the potential for material variation in the rate of return on fund assets in current financial conditions, we have shown sensitivities to this assumption for the AASB 1056 results in Table 1 below (results for 2019 shown for comparative purposes)

Scenarios A and B relate to sensitivity of the Total Accrued Benefits figure shown in the AASB 1056 results.

30 June 2020	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Expected rate of return on Fund assets backing current pension liabilities (discount rate)	7.0% pa	6.5% pa	7.5% pa
Expected rate of return on Fund assets backing other liabilities (discount rate)	6.0% pa	5.5% pa	6.5% pa
Rate of CPI increase	2.0% pa	as base case	as base case
Salary inflation rate	3.2% pa	as base case	as base case
Accrued Benefits (A\$)	\$33,986,349	\$35,246,871	\$32,810,859

30 June 2019	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Expected rate of return on Fund assets backing current pension liabilities (discount rate)	7.4% pa	6.9% pa	7.9% pa
Expected rate of return on Fund assets backing other liabilities (discount rate)	6.4% pa	5.9% pa	6.9% pa
Rate of CPI increase	2.2% pa	as base case	as base case
Salary inflation rate	3.2% pa	as base case	as base case
Accrued Benefits (A\$)	\$34,873,347	\$36,139,380	\$33,693,113

(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 2020 financial position of the Fund calculated in accordance with AASB 1056 Superannuation Entities:

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,376	525	29,085	33,986
Net market value of Fund assets	(4,774)	(889)	(74,384)	(80,047)
Net (surplus)/deficit	(398)	(364)	(45,299)	(46,061)

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 rate.

(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 2020 Standard AASB 1056 Superannuation Entities are:

Weighted average assumptions	
Expected rate of return on Fund assets backing current pension liabilities	7.00% pa
Expected rate of return on Fund assets backing other liabilities	6.00% pa
Expected salary increase rate (excluding promotional salary increases)	3.20% pa
Expected rate of CPI increase	2.00% pa

(t) Expected contributions for 2021	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 10.9 years.

(v) Profit and loss impact	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Current service cost	76	28	43	147
Net interest	4	-	(8)	(4)
Defined benefit cost	80	28	35	143

(w) Other comprehensive income

Actuarial (gains)/losses on liabilities	41	(7)	(833)	(799)
Actual return on Fund assets less interest income	(69)	(13)	(693)	(775)
Change in the effect of asset ceiling	-	(7)	1,531	1,524
Total re-measurement in other comprehensive income	(28)	(27)	5	(50)

11. FINANCIAL INSTRUMENTS

(a) Recognition and measurement

(i) Investments

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

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

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

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

(ii) Impairment of financial assets

The Consolidated Entity has adopted AASB 9 in accounting for impairment losses with a forward-looking expected credit loss (ECL) approach. AASB 9 requires the Consolidated Entity to recognise an allowance for ECLs for all debt instruments not held at fair value through profit and loss.

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. This process qualifies as "Other" under AASB 9 business model. Subsequent to initial recognition, derivatives are measured at fair value and changes therein are accounted for as below.

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

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

(b) Derivatives used for hedging

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

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

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

	Asset \$'000		Liability \$'000		Net position \$'000	
Foreign currency forward contracts	2020	2019	2020	2019	2020	2019
EURO	5	595	(5)	(593)	-	2
GBP	355	690	(360)	(710)	(5)	(20)
USD	146	439	(145)	(442)	1	(3)
Total	506	1,724	(510)	(1,745)	(4)	(21)

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 (\$4k) (2019: (\$21k)). 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:

	2020 \$'000	2019 \$'000
Carrying amount at the start of the year	(21)	(36)
Unrealised (loss)/gain on forward exchange contracts	17	15
Total unrealised (loss)/gain on forward exchange contracts	(4)	(21)

(c) Financial instrument categories

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

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

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

			Carrying Amount	
	NOTE	Category	2020 \$'000	2019 \$'000
Financial assets				
Cash and cash equivalents	4	N/A	28,535	56,448
Trade and other receivables*	5(b)	Amortised cost	3,201	6,997
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	506	1,724
Financial liabilities				
Trade and other payables**	8(b)	Amortised cost	20,120	23,413
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	510	1,745

* 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	2020 \$'000	2019 \$'000
Cash and cash equivalents	4	28,535	56,448
Trade and other receivables*	5(b)	3,201	6,997
		31,736	63,445

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

Cash and cash equivalents

Cash comprises cash on hand and bank balances with Westpac and ANZ. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 0.25% for Westpac operating accounts (2019: 1.50%) and 1.00% for the ANZ operating account (2019: 1.41%).

During the year, the Consolidated Entity had placed all its funds on deposit with T-Corp. The deposits over the year had average interest rate around 0.25% (2019: 1.97%).

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	
	2020 \$'000	2019 \$'000
Sponsorship	834	417
Tours	146	289
Venue hire and related services	118	460
Precinct businesses	1,717	1,147
Sydney Opera House performances	29	72
Other	217	268
	3,061	2,653

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
2020			
Not past due	890	1,103	(213)
< 3 months past due	656	656	-
3 – 6 months past due	1,423	1,423	-
> 6 months past due	92	92	-
	3,061	3,274	(213)
2019			
Not past due	2,231	2,231	-
< 3 months past due	352	352	-
3 – 6 months past due	27	27	-
> 6 months past due	43	43	-
	2,653	2,653	-

The movement in the allowance for expected credit loss (ECL) in respect of trade receivables during the year was as follows:

	2020 \$'000	2019 \$'000
Opening balance as at 30 June 2019	-	-
Less: amounts written off during the year	(38)	-
Amounts recovered during the year	-	-
Increase/(decrease) in allowance recognised in net result	213	-
Balance at end of year	175	-

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

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

Other financial assets

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

(ii) Liquidity risk

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

The Consolidated Entity has exposure to debt in the form of corporate credit cards, but has otherwise not incurred any bank overdrafts within both the current and prior period. On 16 October 2019, the Consolidated Entity established a global borrowing limit of \$21 million through NSW Treasury Corporation (TCorp). This borrowing facility is to manage the capital or operational needs or impacts related to the Concert Hall renewal project and closure of the venue. This facility has not been utilised as at 30 June 2020.

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
2020				
Non-derivative financial liabilities				
Trade and other payables	(20,120)	(20,120)	-	-
Borrowings	(4,210)	(431)	(447)	(3,333)
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(510)	(95)	(145)	(271)
Inflow	506	94	146	267
	(4)	(1)	1	(4)
2019				
Non-derivative financial liabilities				
Trade and other payables	(23,413)	(23,413)	-	-
Borrowings	(103)	(103)		
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(1,745)	(714)	(1,031)	-
Inflow	1,724	698	1,027	-
	(21)	(16)	(4)	-

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:

2020				
Foreign exchange contracts:				
Assets	506	94	146	267
Liabilities	(510)	(95)	(145)	(271)
	(4)	(1)	1	(4)
2019				
Foreign exchange contracts:				
Assets	1,724	698	1,027	-
Liabilities	(1,745)	(714)	(1,031)	-
	(21)	(16)	(4)	-

(iii) Market risk

Market risk is the risk that the fair value or future cash flows of a financial instrument will fluctuate because of changes in market prices, such as foreign exchange rates, interest rates and equity prices. The objective of market risk management is to manage and control market risk exposures within acceptable parameters, while optimising the returns. The Consolidated Entity's exposure to market risk is primarily through currency risk on purchases that are denominated in a currency

other than Australian dollars. The interest rate risk is not expected to significantly affect the operating results and financial position. The Consolidated Entity does not enter into commodity contracts.

The Parent and the Consolidated Entity's exposure to interest rate risk is limited to cash at bank. The impact to the Parent and the Consolidated Entity of a 0.25% change in interest rate for cash at bank is set out below:

	Change in interest rate	Impact on profit/loss	
		2020 \$'000	2019 \$'000
Cash at Bank	+/- 0.25%	69	79

(iv) Currency risk

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

Exposure to currency risk

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

	EURO \$'000	GBP \$'000	USD \$'000
2020			
Forward exchange contracts*	5	360	145
Net exposure	5	360	145
2019			
Forward exchange contracts*	593	710	442
Net exposure	593	710	442

* 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 2019.

	2020		2019	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	-	-	14	-
GBP	9	-	17	-
USD	4	-	11	-
	13	-	42	-

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 2019.

	2020		2019	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	-	-	(15)	-
GBP	(9)	-	(18)	-
USD	(4)	-	(11)	-
	(13)	-	(44)	-

(v) Other price risk

The Consolidated Entity has no direct equity investments.

(e) Fair value

(i) Fair value versus carrying amount

Financial instruments are generally recognised at cost. The amortised cost of financial instruments recognised in the statement of financial position approximates the fair value because of the short-term nature of many

of the financial instruments. The fair value of financial assets and liabilities, together with the carrying amounts shown in the statement of financial position, are as follows:

	2020		2019	
	Carrying amount \$'000	Fair value \$'000	Carrying amount \$'000	Fair value \$'000
Trade and other receivables*	3,201	3,201	6,997	6,997
Cash and cash equivalents	28,535	28,535	56,448	56,448
Forward exchange contracts used for hedging;				
- Hedge assets	506	506	1,724	1,724
- Hedge liabilities	(510)	(510)	(1,745)	(1,745)
Trade and other payables **	(20,120)	(20,120)	(23,413)	(23,413)
	11,612	11,612	40,011	40,011

* 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

	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total \$'000
2020				
Financial assets at fair value				
- Derivatives receivable	506	-	-	506
Financial liabilities at fair value				
- Derivatives payable	(510)	-	-	(510)
	(4)	-	-	(4)

There were no transfers between level 1 and 2 during the year ended 30 June 2020.

2019

Financial assets at fair value				
- Derivatives receivable	1,724	-	-	1,724
Financial liabilities at fair value				
- Derivatives payable	(1,745)	-	-	(1,745)
	(21)	-	-	(21)

There were no transfers between level 1 and 2 during the year ended 30 June 2019.

12. FUNDRAISING AND BEQUESTS

(a) Fundraising

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

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

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

Special purpose funds are also raised for specific activities, such as the New Work Now initiative established in 2020 in response to COVID-19. A reconciliation of all funds received and expended is provided below.

	2020 \$'000	2019 \$'000
Balance 1 July	1,155	928
Gross proceeds from fundraising appeals	1,479	1,598
Interest received on proceeds	7	9
Costs of fundraising	(311)	(372)
Net surplus from fundraising	2,330	2,163
Application of funds to general and special purpose activities	(505)	(1,008)
Balance to accumulated funds	1,825	1,155
Balance end of year	1,825	1,155

General purpose fundraising in 2020 did not produce a surplus (2019: \$294k) but contributed to the Consolidated Entity's operating expenses in line with the Annual Giving Program objectives, and supported the New Work Now initiative. The special purpose accumulated surplus of \$1,825k remained in the Annual Giving fundraising account. New Work Now makes up a significant amount of these funds and will be utilised in 2021.

(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:

	2020 \$'000	2019 \$'000
Balance 1 July	123	119
Interest income	2	2
Recoupment/(Distribution)	-	2
Surplus	2	4
Balance end of year	125	123

(b) 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:

	2020 \$'000	2019 \$'000
Balance 1 July	747	720
Funds received	-	-
Interest income	8	14
Recoupment/(Distribution)	-	13
Surplus	8	27
Balance end of year	755	747

The accumulated funds at 30 June 2020:

- Annual Giving Program (refer note 12(a)) was \$1,825k (2019: \$1,155k) of which \$1,825k (2019: \$1,155k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$125k (2019: \$123k);
- Lindsay Bequest (refer note 12(c)) was \$755k (2019: \$747k)

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:	2020 \$'000	2019 \$'000
Not later than one year	21,604	27,324
Later than one year and not later than five years	112,934	3,134
Total (including GST)	134,538	30,458

Capital commitments contracted for at year-end relate to building development projects. The commitments include GST input tax credits of \$12,231k recoverable from the Australian Taxation Office (2019: \$2,769k).

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:

	2020 \$'000	2019 \$'000
Short-term employee benefits	2,946	3,187
Long-term employee benefits	67	64
Total remuneration	3,013	3,251

No remuneration was paid to the Trustees during the year (2019: 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 \$170k to the Sydney Opera House in 2019-20 (2019: \$103k).

(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 Premier and Cabinet – 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
- Audit Office of New South Wales – Audit services
- Property NSW - Leases

Over the financial year, the Consolidated Entity hosted 21 events for or on behalf of other NSW Government entities and schools. Combined revenue received

from these events was \$1.1m. The largest event was the Festival of Choral Music 2019, presented by the Department of Education. The Opera House supported these events with a cumulative discount of approximately \$102k, as they generally delivered a public benefit. These events uphold the objects and functions under the Sydney Opera House Trust Act, which charge the Trust with the management and administration of the Opera House as a performing arts centre and "a meeting place for matters of international, national or local significance".

16. EVENTS AFTER REPORTING DATE

Management is continually monitoring and managing the consolidated entity's operations closely in response to COVID-19 public health orders, as discussed in note 1(b).

Other than the matter described above, since the end of the reporting period, there were no other matters or circumstances that have arisen which have significantly affected, or may significantly affect, the operations of the consolidated entity, or the results of those operations in future financial periods.

End of Financial Statements

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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
All suppliers					
September	2,054	1	41	12	7
December	779	8	13	0	40
March	1,404	37	74	38	1
June	2,259	376	238	385	14
Small business suppliers					
September	748	0	0	0	0
December	919	0	0	0	0
March	555	0	0	0	0
June	354	0	0	0	0

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
All suppliers				
Number of accounts due for payment	4,573	4,387	3,984	2,893
Number of accounts paid on time	4,547	4,383	3,970	2,845
Percentage of accounts paid on time (based on number of accounts)	99.4%	99.9%	99.6%	98.3%
Dollar amount of accounts due for payment (\$'000)	\$38,279	\$25,337	\$31,869	\$34,498
Dollar amount of accounts paid on time (\$'000)	\$38,210	\$25,343	\$30,145	\$34,292
Percentage of accounts paid on time (based on \$)	99.8%	100.0%	94.6%	99.4%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), Sydney Opera House Trust is required to pay interest on late payment of accounts from small businesses. There are 687 small businesses registered with the Opera House as at 30 June 2020 with \$0 being paid on overdue accounts. Communications continue with suppliers inviting small businesses to register via remittances.

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
Small business suppliers				
Number of accounts due for payment	250	269	286	201
Number of accounts paid on time	250	269	284	199
Percentage of accounts paid on time (based on number of accounts)	100.0%	100.0%	99.3%	99.0%
Dollar amount of accounts due for payment (\$'000)	\$2,000	\$1,928	\$2,838	\$1,334
Dollar amount of accounts paid on time (\$'000)	\$2,000	\$1,928	\$2,838	\$1,334
Percentage of accounts paid on time (based on \$)	100.0%	100.0%	100.0%	100.0%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

As at reporting date, the Opera House had 687 registered small businesses. 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. Any issues are being reviewed and addressed with further process improvements in the financial and eProcurement systems.

BUDGET

	2021 \$'000	2020 \$'000
General operations		
Revenues		
NSW Government annual endowment	19,090	19,123
Self-generated revenue	57,553	101,654
Total revenue – general operations	76,644	120,777
Expenses		
People expenses	(55,106)	(67,327)
Other operating expenses	(41,052)	(58,135)
Total expenses – general operations	(96,158)	(125,462)
Surplus/(deficit) from general operations	(19,514)	(4,685)

Building activities

Revenues		
Building maintenance - government grant	29,079	31,253
Building renewal - government grant and other funding	112,580	35,182
Total revenue – building activities	141,659	66,435
Expenses		
Depreciation and amortisation	(12,369)	(9,119)
Other expenses	(29,767)	(28,560)
Total expenses – building activities	(42,136)	(37,680)
Surplus/(defecit) from building activities	99,523	28,755

Net result for the year	80,009	24,070
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CODE OF CONDUCT

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of the Opera House and models the Code of Ethics and Conduct for NSW Government Sector Employees. The Code of Conduct is accessible on the Opera House’s intranet, Intouch, and all employees are required to read the Opera House’s Code of Conduct and complete a mandatory e-learning module upon commencement of their employment.

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.

CONSULTANTS

In accordance with NSW Government guidelines, projects for which consultants received more than \$50k are listed individually: there are nil to disclose in FY20. Those involving payments of \$50k or less are grouped under a total figure. Five consultancies of \$50k or less cost a total of \$89k for organisational review.

CUSTOMER EXPERIENCE

Customer Service Teams

The Sydney Opera House Strategy 2018-2023 states that the visitor experience team should “make it more appealing, onsite and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and deliver a consistently excellent customer experience.” Our visitor services teams play a pivotal role in realising this ambition.

During periods of normal operation, the host team manages Stage Door access between the hours of 6.30am and 11.30pm, delivering a vital frontline service in welcoming and assisting an extremely diverse range of internal and external stakeholders as they enter the building. The host team administers our Lost Property service and assists with triaging incoming customer queries by answering queries and directing feedback to the Customer Advocacy Manager for response, in liaison with relevant business areas.

Theatre management and front of house teams provide courteous, informed and personalised service to patrons attending performances and, as of 2019, functions in the newly-opened Yallamundi Rooms. They are Opera House ambassadors who, along with a team of Front of House Attendants, ensure a smooth, welcoming and safe experience at our venues for each event, and ensure an effective and timely shuttle bus service is in operation.

The welcome team act as brand ambassadors for all onsite experiences, managing queues, delivering promotional offers and information across the precinct between 10am and 8pm, including playing a key role in welcoming and assisting guests with additional access needs.

Ticketing services liaise with visitors across Box Office, Contact Centre, email and web-support operations and support customers seeking information and purchases for 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 for its customer services teams in FY20, including programs covering safety, manual handling, evacuation and warden duties; customer service; conflict resolution and Code of Conduct awareness. New staff are inducted with customised training relevant to each department as well as a broader Opera House induction.

Customer Service Feedback

In line with our Voice of the Customer program (see page 59), the Opera House aims to achieve excellence in customer service through driving meaningful change informed by trends in customer responses. The Opera House welcomes and values complaints, compliments and suggestions as positive tools for ongoing improvement.

All unsolicited customer feedback is recorded and managed in a single repository, the Tessitura customer relationship management system. Through our Voice of Customer program, survey responses are stored in various secure systems, which enable reporting and data visualisation. Results are collated, analysed and tracked over time to identify trends and causation.

Overall Unsolicited Feedback FY16-FY20

549 complaints (66%) and 280 (34%) compliments were recorded in FY20, with a positive year-on-year trend in the ratio of compliments to complaints; FY20 1:1.96 vs FY19 1:3.50.

Type of Feedback	FY20	FY19	FY18	FY17	FY16
Adverse	549	934	624	853	1,688
Favourable	280	267	244	218	228

Unsolicited Feedback by Category for FY20

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	-	29
Counter fee	-	1
Front of House	40	19
Marketing	-	22
Wilson Car Park	-	4
Event/performance	40	116
Policies and procedures	1	11
Pricing	-	2
Seating	-	25
Security	4	12
Venues and precinct	-	17
Retail and food and beverage	2	36
Ticketing services	83	104
Tourism	38	19
Website	1	85
Other (including accessibility, service recovery and medical assistance)	71	47
Total	280	549

Key FY20 initiatives to improve the customer experience included:

- An existing senior leadership role was expanded to include Customer Satisfaction, driving accountability and focus.
- A new Customer Advocacy Manager was recruited, bringing a consistent voice and approach to feedback responses. The role is an advocate for consumer-led change and enables the celebration and deepening of customer successes. The position reports to the General Manager, Ticketing & Customer Satisfaction.
- The Voice of Customer program was expanded, with feedback increasing in scale and focus, culminating in consolidated reporting against key measures and highlighting areas of concern and success.
- The Customer Experience Action Group was formed. Chaired by the Director, Visitor Experience, the group comprises senior leaders from across the business to drive meaningful change in response to customer feedback trends.
- The next Visitor Experience Strategy for 2020-2023 was formulated to deliver on our promise to welcome and wow our visitors, every time.
- Work commenced on a new customer service program to be rolled out across the portfolio in FY21.

- The welcome team continued to deliver guidance and service to visitors, promoting our range of daily offers in partnership with presenting companies, and providing a vital service to welcome patrons with additional accessibility requirements, to great acclaim.
- Refreshed content for Badu Gili and an increase in frequency of screenings drove a 10% year-on-year uplift in visitation numbers compared to FY19, despite the temporary closure of the Opera House from March 2020. Badu Gili LIVE, featuring performances by First Nations musicians, was launched with support from the Australia Council for the Arts.

The Opera House Courtesy Shuttle Bus

The complimentary bus that takes customers between Circular Quay and the Opera House is an essential service for elderly and less mobile patrons. This year, the bus carried 4,866 passengers before service ceased in March 2020 due to closure, with no recorded incidents.

Courtesy Shuttle Bus Passengers FY16-FY20

Year	FY20	FY19	FY18	FY17	FY16
No. of passengers	4,866	15,827	13,091	17,692	17,965

CUSTOMER RESEARCH

Paid Research

Brand & Sponsorship Research

Agency: FiftyFive5

In its second year, this quantitative research continued to measure brand engagement, customer experience, and to assess the strength and impact of current partnerships. To provide a platform for greater brand engagement and customer experience, key insights including brand saliency, experience, connection, strength and advocacy were delivered across different market segments. Existing partnerships were evaluated in terms of both promoted and derived impacts, helping to strengthen relationships and enhance partnership delivery. Findings also provide strategic direction for new partnership relationships. The research steers the Opera House to bring best-in-class arts and cultural experiences to all Australians.

Covid-19 Consumer Impact Monitor

Agency: FiftyFive5

This six-month continuous study was designed to track and inform the current and emerging commercial implications of changes in consumer mindsets, attitudes and behaviours during the coronavirus pandemic. Weekly insights helped the Opera House to understand the most relevant way to respond to the mood of the nation, their entertainment needs now and in the future, and provided information to plan for reopening.

Arts & Culture Sponsorship

Agency: Nielsen

Nielsen conducted market research to investigate and demonstrate the impact of commercial partnerships across a number of arts and cultural organisations involved in the study. The research sought to understand arts and culture consumers, how they engage in the sector, how they view commercial partners who support the arts, and the value of arts and culture consumers to current and potential partners. These insights and recommendations underpin the Partnerships strategy.

CYBER SECURITY POLICY ATTESTATION STATEMENT

I, Louise Herron, am of the opinion that the Sydney Opera House has managed cyber security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to information and systems of Sydney Opera House have been assessed and are managed.

Governance is in place to manage the cyber security maturity and initiatives of Sydney Opera House and Sydney Opera House maintains full-time cyber security staff as part of its information management team.

There exists a current cyber incident response plan for Sydney Opera House which has been tested during the reporting period.

Sydney Opera House operates an Information Security Management System based on the ISO/IEC 27000 family of standards. An independent review of the effectiveness of cyber security controls and reporting against the Mandatory Requirements of the NSW Cyber Security Policy was undertaken and found the controls and reporting to be adequate. The review also considered Sydney Opera House’s maturity with regards to the Australian Cyber Security Centre’s Essential Eight mitigation strategies.



Louise Herron AM
Chief Executive Officer

28 August 2020

ENVIRONMENTAL SUSTAINABILITY

Highlights from our environmental sustainability program and actions can be found on page 80. Additional information and results are outlined below.

Efficient and Responsible Use of Resources

In FY20, absolute water consumption decreased by 28% compared with FY19. Precinct-wide water consumption was impacted as a result of the building’s closure to the public in March and decreased water use activity. Average monthly water use decreased from April-June by 83%. Actual average monthly water use (excluding April-June 2020) decreased by 10% compared to FY19.

The sub-metering strategy was completed resulting in over 90% of water use onsite being monitored via the Building Management Control System.

Water use (ML)	FY20	FY19	FY18	FY17	FY16
Opera House	42*	58	88	79	75

*Water use impacted by house closure from Apr- Jun 2020

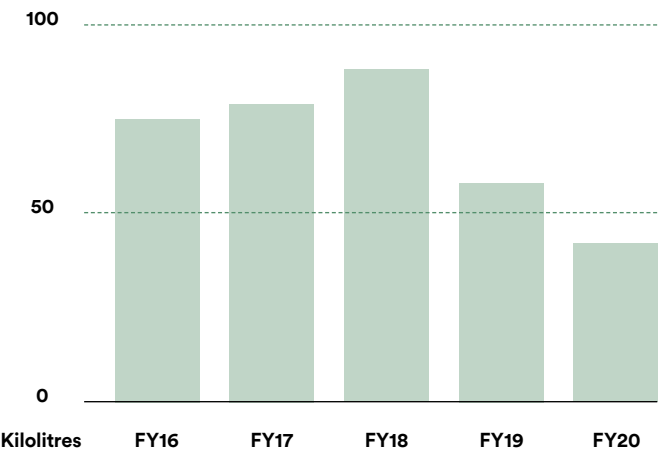
Reduced Electricity Consumption

Absolute electricity consumption decreased by 24% compared to the baseline, which is 4% ahead of the Opera House’s 2023 energy reduction target. Site closure from April-June 2020 reduced the average monthly energy consumption by approximately 30%. Excluding the impact of site closure, the average monthly energy reduction compared to baseline was 17%. This is a 1% improvement on energy performance for FY19.

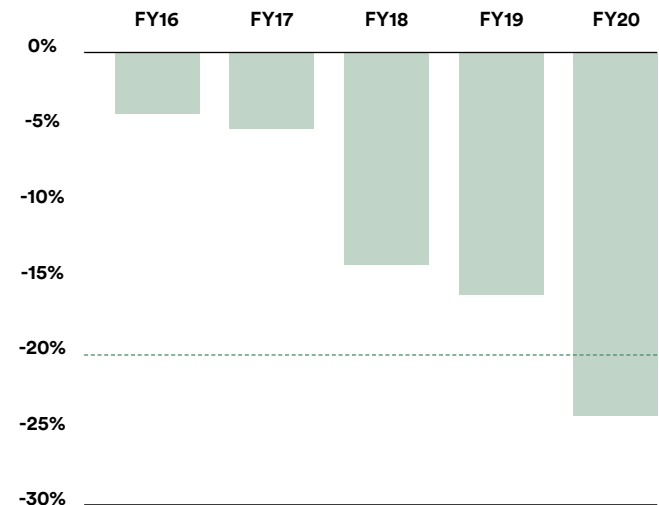
Electricity use* (MWh)	FY20	FY19	FY18	FY17	FY16
Opera House	14,068	15,594	15,944	17,480	17,672
Offsite leases (office and storage)	80	191	189	143	170
Total	14,148	15,786	16,033	17,624	17,842

* Reported electricity use includes all operations on Bennelong Point, including food and beverage tenancies. Offsite leases (office and storage) are included. Closure impact to electricity use is included in the data set.

Opera House Potable Water Consumption (KL)



Opera House Electricity Consumption (% reduction from 5 year baseline)



Effective Waste Management

The recycling target of 75% was exceeded this year by 24% compared to FY19. The increase is the direct result of a new waste management system and improved engagement and performance of onsite food and beverage operators. The introduction of a new waste stream to support collection for the Container Deposit Scheme (CDS) captured 187 tonnes of bottles and cans. Nearly one quarter of the total operational waste

stream is food waste from restaurants, venues and events. In FY20, around 175 tonnes of food waste was successfully diverted from landfill and sent to a facility to be converted into energy and fertiliser.

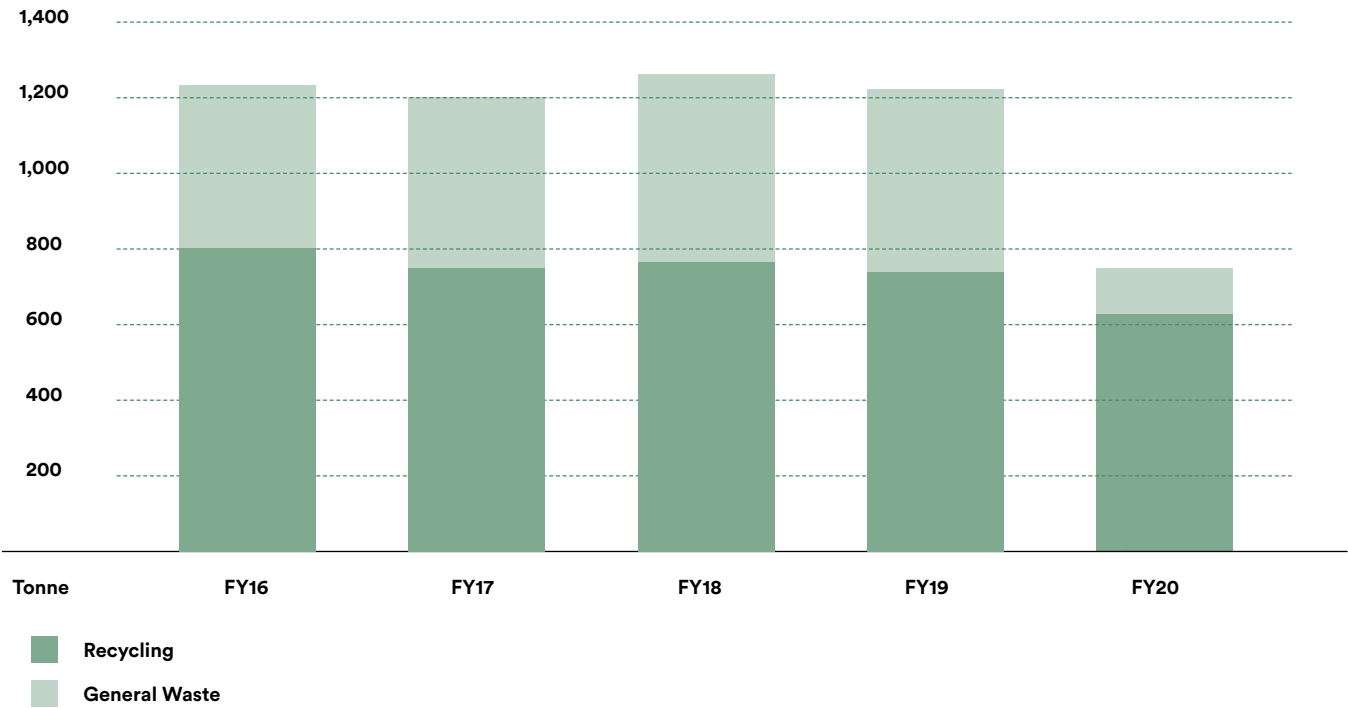
From April to June 2020, monthly waste stream volumes decreased by around 85% primarily due to the closure of food and beverage restaurants, café and bars. The total waste generated onsite over the year reduced by 40% compared to FY19.

Year	FY20		FY19		FY18		FY17		FY16	
Stream	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^
Recycling	627	84%	738	60%	766	57%	750	62%	803	65%
General waste	123	16%	484	40%	496	43%	451	38%	430	35%
Total	750	100%	1,222	100%	1,262	100%	1,201	100%	1,234	100%

**Note this figure does not include disposal of construction waste or large bulky waste. FY20 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight, organics – actual weight. Cardboard, office paper – estimated industry average density (BBP) x bins. E-waste, lights, toners – industry average density (BBP) x bins, no contamination rate applied.*

^Percentage by weight.

Opera House Waste Generation FY20

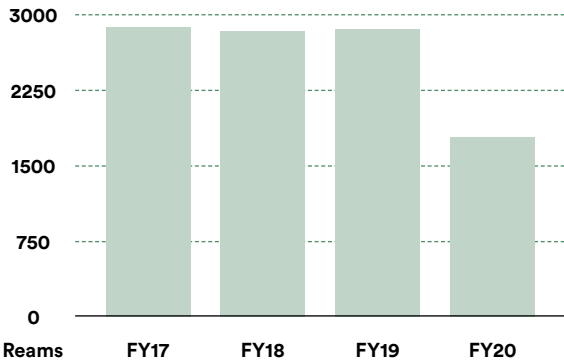


Renewal and construction projects continue to meet the target set out in the Opera House’s latest Environmental Action Plan (EAP) to recycle more than 80% of construction and demolition waste. The use of certified timber and recycled materials has been a focus of construction projects. Approximately 70 square metres of 100% recycled Brushbox timber was salvaged from a wool store in Newcastle and reused as flooring for the Tours Immersive Digital Experience (TIDE) project (see page 56 for more information).

Office Paper Printing and Publications

Office paper use decreased by 40% in FY20 as a result of the COVID-19 closure and the transition to working from home for a large number of Opera House employees. Nearly 100% of office paper used for printing onsite contains recycled content and 86% of external printing and publications contained recycled content or were FSC certified.

Opera House Paper Use FY20



Carbon Footprint

The Opera House produced 15,151 metric tonnes of carbon dioxide equivalent (CO2e) for FY20 achieving a 14% reduction compared with the previous year. All of the Opera House’s carbon emissions were offset using National Certified Offset Standard (NCOS) certified credits.

The Opera House’s Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased.

Source	FY20	FY19	FY18	FY17	FY16
Scope 1 - direct emissions					
Refrigerants	268	268	268	351	481
Transport fuel (post 2004 diesel oil)	3.7	3	4.9	3.8	5
Scope 2 - electricity					
Grid electricity from buildings (Opera House and offsite leases)	11,434.2	13,063.8	13,144.2	13,916.1	14,194.8
Electricity (base building)	96	119	119	-	-
Transport fuel (extraction and production)	0.2	0.2	0.3	0.2	0.3
Business flights	167	250	189	95	123
Employee commute	466	522	497	534	-
Office paper	10	9	9	1	9
Publications paper	20	42	42	8	58
Waste – landfill ³	145	597	607	631	778
Waste – recycling ³	433	147	157	217	-
Taxis ³	9	25	28	38	49
Hire cars ³	12	12	12	-	-
Water ³	34	37	51	18	-
Hotel accommodation ³	16	14	14	34	-
International hotel accommodation ³	5	5	5	6	-
Telecommunications ³	74	44	92	98	-
Stationery ³	20	16	16	22	-
Cleaning services ³	541	489	441	92	-
IT equipment ³	167	160	117	154	-
Food and catering ³	98	33	23	183	-
Advertising ³	129	54	62	180	-
Postage ³	98	110	96	7	-
Total tonnes	15,151	17,471	17,598	18,577	17,448

GOVERNANCE GUIDELINES REPORTING

The Sydney Opera House recognises its corporate governance obligations as set out in the NSW Treasury’s Guidelines for Governing Boards of Government Businesses (TPP 17-10) and adopts government recommendations where it has the authority to do so.

The members of the Opera House’s governing board, the Sydney Opera House Trust, are appointed by the Governor on the recommendation of the Minister for the Arts. As a result, there are limitations to the Opera House’s responsibilities relating to board members.

GOVERNMENT INFORMATION AND PUBLIC ACCESS (GIPA) ACT 2009

Review of Proactive Release Program – Clause 7(a) of the *Government Information (Public Access) Amendment Regulation 2010* (GIPA Regulation) under the GIPA Act.

In accordance with section 7 of the Government Information (Public Access) Act 2009 (the GIPA Act), the Opera House conducted a review of the information it makes publicly available and updated its agency information guide. Details on the Opera House’s disclosure log and government contracts

register were also updated. These improvements provide clearer guidance on how to seek information, informally and formally, and streamline the process for seeking information.

The Opera House’s Access to Information Policy outlines how it complies with the GIPA Act. It is published on the Opera House website.

Additionally, the following policies were updated and published on the Opera House website: *Information Classification Policy, Information Security Management System Policy and Records Management Policy.*

Number of Access Applications Received – Clause 7(b) of the GIPA Regulation

During the reporting period, the Opera House did not receive formal access applications under the GIPA Act.

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.

Table A: Number of Applications by Type of Applicant and Outcome*

	Access Granted in Full	Access Granted in Part	Access Refused in Full	Information Not Held	Information Already Available	Refuse to Deal With Application	Refuse to Confirm / Deny Whether Information is Held	Application Withdrawn
Media	0	0	0	0	0	0	0	0
Members Of Parliament	0	0	0	0	0	0	0	0
Private Sector Business	0	0	0	0	0	0	0	0
Not-For-Profit Organisation Or Community Group	0	0	0	0	0	0	0	0
Members Of The Public (Application By Legal Rep)	0	0	0	0	0	0	0	0
Members Of The Public (Other)	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.

Table B: Number of Applications by Type of 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
Personal Information Applications	0	0	0	0	0	0	0	0
Access Applications (Other Than Personal Information)	0	0	0	0	0	0	0	0
Access Applications that are Partly Personal Information Applications and Partly Other	0	0	0	0	0	0	0	0

*More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.

Table C: Invalid Applications

Reason for Invalidity	No. Of Applications
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 110 of the Act)	0
Total number of invalid applications received	
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	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

Table E: Other Public Interest Considerations Against Disclosure: Matters Listed in Table 14 to the Government Information (Public Access) Act 2009*

	No. of Occasions When Application Not Successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	0
Business interests of agencies and other persons	0
Environment, culture, economy and general matters	0
Secrecy provisions	0
Exempt documents under interstate Freedom of Information legislation	0

**More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.*

Table F: Timeliness

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

Table G: Number of Applications Reviewed Under Part 5 of the Government Information (Public Access) Act 2009 (by Type of Review and Outcome)

	Decision Varied	Decision Upheld	Total
Internal review	0	0	0
Review by Information Commissioner	0	0	0
Internal Review following recommendation under section 93 of the Act	0	0	0
Review by NSW Civil &Administrative Tribunal	0	0	0

Table H: Applications for Review Under Part 5 of the Government Information (Public Access) Act 2009 (by Type of Applicant).

	No. of Applications For Review
Applications by access applicants	0
Applications by persons to whom information the subject of access application relates (section 54 of the Government Information (Public Access) Act 2009)	0

INSURANCE

The Opera House’s insurance for all major assets and significant risks is mainly provided by the NSW Treasury Managed Fund, a NSW Government self insurance scheme.

The Opera House has taken out statutory liability insurance with Dual Australia Pty Ltd. It covers fines and related costs imposed as a result of breach of many of the Acts that apply to Opera House operations. To note, the Treasury Managed Fund does not provide this cover.

Further insurance has been taken out by Opera House for certain performers engaged through SOHP who do not have their own public liability insurance. This insurance is provided by SLE Worldwide Australia Pty Limited. Cover through the Treasury Managed Fund is limited to Trust members, directors, officers and Opera House employees.

Area of Risk	Claims Made FY20	Claims Made FY19
Workers compensation	12	25
General liability	5	2
Property	10	2
Motor vehicle	1	1
Miscellaneous	25	2
Total	53	32

INVESTMENT PERFORMANCE MEASURE

All investments are placed with NSW Treasury Corporation as Tailored Term Deposits.

LAND TITLE HOLDINGS

Summary of Land Holdings

Ownership of the Sydney Opera House and its land is vested in the Minister administering the Sydney Opera House Trust Act 1961 (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Act 1961, is responsible for the operation and maintenance of the Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2020 was valued at \$147.7 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 (2017-20)

The Opera House’s existing Multicultural Plan focuses on the following goals:

- Increasing employee awareness of multiculturalism and celebrating the value it adds to organisational performance.
- Maintaining a working environment that attracts and supports employees from culturally diverse backgrounds.

The plan to achieve these goals has three focus areas:

1. Leadership: Our leaders understand the role they play in supporting a multicultural work environment. They are provided with access to relevant leadership training and multicultural awareness training that builds capabilities.

2. Recruitment: The Opera House has appropriate recruitment processes, policies and guidelines in place to support the ongoing development and nurturing of a multicultural organisation.

3. Employee engagement: Staff engagement with the principles of the multicultural plan is maximised through scheduled events and actions that address identified opportunities, encourage employee participation and yield measurable outcomes.

In FY20, the Opera House committed to the development of a whole-of-organisation Diversity, Inclusion and Belonging (DI&B) Strategy, to be launched in FY21 (see page 71). The strategy will incorporate and refine the commitments and targets in relation to multiculturalism, ensuring they are aligned with a solid policy and governance framework, included in a dedicated Workforce Plan, embedded in the Opera House’s business plans and existing strategies, and captured in a clear reporting framework. This is reflected in the below report against the existing plan.

Planned actions

1. Leadership

Section	Action	Measurable target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with staff and external stakeholders when appropriate to support informed decision making and planning. Plans provide a strategic direction that empowers leaders to engage with the multicultural plan and offers appropriate skills development when required.	I. Complete SWOT analysis and use to inform leadership events and training requirements	I. Commenced	June 2021 (informed by DI&B Strategy)
		II. Develop events calendar in a format that will be sustained over the lifecycle of this plan	II. Completed	Ongoing (updated regularly)
		III. Define the role of Sydney Opera House leaders in sustaining our multicultural principles	III. Commenced	April 2020 (informed by DI&B Strategy)
		IV. Develop the Multicultural Leadership Capabilities Framework (MLCF) to be used as a leadership capability development planning and benchmarking tool	IV. Under review	TBC (pending finalisation of DI&B Strategy)
Events	Events are scheduled each year that provide leaders with an opportunity to recognise and celebrate cultural diversity within their teams.	I. Events calendar to be developed and communicated to senior leaders once planning actions have been completed	I. Completed, though proposed to be developed further through DI&B Strategy	Ongoing (updated regularly)
Policies and procedures	Sydney Opera House policies and procedures support its employees to provide leadership that is respectful and inclusive of employees from diverse cultural backgrounds. Procedures are in place that allow leaders to communicate about new opportunities and challenges in the space of multiculturalism.	I. A schedule of policies and procedures to be developed/updated once planning actions have been completed	I. Commenced, though proposed to be developed further through DI&B Strategy	FY21
		II. Work undertaken to develop/update policies and procedures	II. Commenced e.g. Respectful Workplace Behaviour Policy developed, to be released in FY21	FY21/22
Training	Leadership development is provided that is based on a training needs analysis.	I. New Leadership program launched based on a Learning Needs Analysis	I. LNA completed and program developed, to be implemented from FY21	FY21/22
		II. The training calendar is updated to include leadership programs that build leadership capabilities presented in the Multicultural Leadership Capabilities Framework (MLCF)	II. Under review	TBC (pending finalisation of DI&B Strategy)

1. Recruitment

Section	Action	Measurable target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with HR/Recruitment and internal stakeholders to support informed decision-making and planning. Plans provide a strategic direction that results in effective and measurable improvements in recruitment that supports our multicultural principles.	I. Complete SWOT analysis to inform plan to ensure recruitment processes are aligned to our multicultural principles	Under review as part of DI&B Strategy, in particular development of a Workforce Plan	June 2021
		II. Identify new opportunities to advertise employment opportunities that will attract a culturally diverse response		
		III. Review policy/guidelines for visa sponsorship – remove roadblocks to culturally diverse hiring		
		IV. (Additional actions are expected once planning phase is completed)		
Events	We engage in a range of annual events such as work placements, internships and careers days that increase our connectivity to community groups and people from diverse cultural backgrounds.	I. Continued provision of work placements that support our multicultural objectives	I. Initiatives implemented in FY20 (though some disruption due to COVID-19), though under review as part of DI&B Strategy	FY21/22
Policies and procedures	Current recruitment policies and procedures support the organisation in its mission to value multiculturalism.	I. Following the planning phase, update any relevant policies, guidelines and procedures to reflect the vision of our multicultural plan	I. To be developed and incorporated into DI&B Workforce Plan	FY21/22
Training	Training is provided that is based on a training needs analysis.	I. Unconscious bias training is provided as part of hiring manager and recruitment panel preparation training	I. Commenced through partnership with Diversity Council Australia, to be rolled out in FY21	FY21

1. Employee Engagement

Section	Action	Measurable target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with People & Development and internal stakeholders to support informed decision-making and planning. Plans provide a strategic direction that results is effective and measurable increases in employee engagement with our multicultural principles.	I. Complete SWOT analysis and use to inform plan to increase staff engagement with multicultural principles	I. Will be informed by DI&B Strategy	FY21
Events	Deliver annual events that support an increased awareness of multiculturalism among staff and build a feeling of inclusivity for staff who identify as multicultural.	I. Events ranging from digital acknowledgements to all-staff events are in place for key dates such as NAIDOC week, World Food Day, Chinese New Year and other dates informed by the planning analysis that reflect our employee and visitor cultural diversity	I. Completed, but subject to review through DI&B Strategy	Ongoing
		II. Seek internal communications opportunities to promote the value of multiculturalism and diversity in the workplace through event and staff stories	II. Commenced, to be informed by DI&B Strategy	
Policies and procedures	As a result of planning and analysis, identify policies and procedures that can be updated to assist in raising staff engagement with our multicultural plan.	I. Relevant policies and procedures have been identified and updated to increase staff engagement with our multicultural plan	I. Commenced, though proposed to be developed further through DI&B Strategy	FY21/22
Training	Identified training needs have been identified and are effectively addressed with training solutions that contribute to an increase in staff engagement with our multicultural plan.	I. New starters are made aware of our multicultural plan during on-boarding	I. Completed	FY21/22)
		II. Deliver multicultural customer service training to relevant frontline staff (training to be determined through planning analysis)	II. Commenced, to be delivered as part of broader customer service training in FY21	

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 Sydney Opera House Presents (SOHP), resident and supported companies, and other presenters.

FY20 highlights of SOHP presentations identified under the Multicultural Policies and Services Plan are summarised below.

Michael Pollan (July 2019)

American author, journalist and activist Michael Pollan discussed psychedelic drugs and the nature of consciousness.

Between Tiny Cities (July 2019)

Dancers Erak Mith (Phnom Penh) and Aaron Lim (Darwin) used the rituals, movement styles and language of their shared hip-hop culture to reveal the dramatically different worlds that surround them and to uncover the choreographic links that unite them.

360 ALLSTARS RETURN (July 2019)

360 ALLSTARS featured New Zealand performer Beau Monga and Belgian basketball freestyler Bavo Delbeke.

Maribou State (July 2019)

Maribou State are an English electronic music duo consisting of Chris Davids and Liam Ivory.

Tycho (July 2019)

Scott Hansen, known professionally as Tycho, is an American musician, composer, songwriter and producer based in San Francisco.

Our Corka Bubs (August 2019)

Directed by renowned South Australian Aboriginal choreographer Gina Rings, Our Corka Bubs offered babies and their carers captivating storytelling through movement and music.

Utzon Music – Mohammad Reza Mortazavi (August 2019)

Iranian percussionist Mohammed Reza Mortazavi performed in the Utzon Room.

Pure Dance (August 2019)

Internationally-acclaimed ballerina and principal of The Royal Ballet, Natalia Osipova joined American Ballet Theatre principal David Hallberg, to perform a selection of classical and contemporary works.

Utzon Music – Johannes Moser (August 2019)

Johannes Moser is a German-Canadian cellist.

Antidote, Australian Genocide (September 2019)

Hosted by Rhoda Roberts, this panel explored the urgent need to acknowledge the violent dispossession that is the foundation of white Australia. Panelists included writer Nayuka Gorrie, lawyer and radio host Larissa Behrendt, and artist Julie Gough.

Antidote, The State We’re In (September 2019)

Goorie writer Melissa Lucashenko, Irish Times columnist Fintan O’Toole and Holocaust historian Deborah Lipstadt discussed notions of national identity.

Antidote, The Economics of Disability (September 2019)

A panel discussion about disability and economics featured disability advocate and activist Sam Connor, Director of the University of Melbourne’s Disability Institute Anna Kavanagh, and Damian Griffis, co-founder of the Aboriginal Disability Network of NSW and First People’s Disability Network Australia.

Antidote, Native Tea Making workshop (September 2019)

Founder of Indigiearth, Sharon Winsor, guided participants in a hands-on class about how to make tea using native ingredients.

Utzon Music – LA Philharmonic Wind Quintet (September 2019)

The LA Philharmonic Wind Quintet brought a travel-sized Los Angeles Philharmonic to the Opera House, as its principal wind players made joyous music for five.

Indigenous Literacy Day (September 2019)

The Opera House partnered with the Indigenous Literacy Foundation for the eighth year to celebrate Indigenous Literacy Day and to raise awareness and funds to help improve literacy for Indigenous children living in rural and remote parts of Australia.

One The Bear (September 2019)

Creator and performer Candy Bowers presented One the Bear, a “fairy tale for the hip-hop generation” that explored themes of identity, exploitation, appropriation and friendship.

Amplified: Festival of Creative Learning (September 2019)

The Amplified Festival of Creative Learning is a presentation of works by students from schools in the Opera House’s Creative Leadership In Learning Program: Victoria Avenue Public School, Casula High School, Lansvale Public School, Chipping Norton Public School, Liverpool Boys High School and St Johns Park High School.

The Flaming Lips – Soft Bulletin (October 2019)

The Flaming Lips is an American rock band formed in Oklahoma City, Oklahoma.

Kamasi Washington (October 2019)

Kamasi Washington is an American jazz saxophonist.

John Waters (October 2019)

John Samuel Waters Jr. is an American filmmaker, writer, actor, and artist known for his transgressive cult films.

Natives Go Wild (October 2019)

Natives Go Wild is a new First Nations cabaret by an inspiring collective of First Nations artists from Australia, New Zealand and the Pacific islands.

Katie Noonan & Australian String Quartet (October 2019)

The Glad Tomorrow brings together the poetry of Indigenous poet Oodgeroo Noonuccal, 10 Australian composers, artist Katie Noonan, and the Australian String Quartet to create a captivating song cycle.

Zadie Smith (November 2019)

Zadie Adeline Smith FRSL is an English novelist, essayist, and short-story writer.

Michael Feinstein with Bobby Fox (November 2019)

American-born Michael Feinstein presented a special Concert Hall performance with guest Australian musical theatre star Bobby Fox featuring classic songs re-imagined from The Great American Songbook.

Asia Education Foundation Youth Forum (November 2019)

This Australian-ASEAN Youth Forum linked Australian secondary students via video with their delegate counterparts in Indonesia, Singapore and Thailand to discuss digital trade, digital infrastructure and digital innovation.

The Choir of Man (November 2019)

The Choir of Man was a contemporary cabaret performed in the Studio and set on The Isle of Man with a UK cast.

Dance Rites (November 2019)

Australia’s annual National Aboriginal and Torres Strait Islander Dance competition, Dance Rites, is produced by the Opera House to celebrate and maintain First Nations culture, dance, language and stories. With participants from across Australia, the event also featured Australian artists Dobby, OKA, and The Narli Ensemble alongside Indigenous Enterprise from the USA.

Native Owned: An Evening with Indigenous Enterprise (December 2019)

Indigenous Enterprise are a Native American and Canadian collective who blend traditional customs

and culture in an unforgettable celebration of Native American and Canadian pow wow.

Utzon Music – Wallis Giunta (December 2019)

Wallis Giunta is a Canadian mezzo-soprano opera singer.

Helena Hauff (December 2019)

Helena Hauff is a German DJ and record producer based in Hamburg, Germany.

Nils Frahm (December 2019)

German neo-classical composer Nils Frahm returned to the Opera House for a sold-out show in the Concert Hall.

DJ Koze (December 2019)

German electronic producer and songwriter DJ Koze is the long-running moniker of Hamburg based artist Stefan Kozalla.

Derrick May (December 2019)

Detroit electronic music producer Derrick May is one of the original innovators of techno music.

Lizzo (January 2020)

Lizzo is an American singer and rapper best known for her exploration of feminist themes and body positivity through hip-hop, R&B and disco-inspired instrumentation.

Ella Mai (January 2020)

British singer-songwriter Ella Mai is a Grammy Award-winning and Brit Award-nominated R&B artist.

The Glenturret Burns Night Supper (January 2020)

A collaboration with the Year of Scotland for Burns Night, Opera House Head of First Nations Programming Rhoda Roberts programmed Indigenous artists for the Burns Night event.

Jon Hopkins (January 2020)

Jon Hopkins is a British electronic music producer and film composer.

Ludovico Einaudi (January 2020)

Italian composer and pianist Ludovico Einaudi returned to the Opera House to perform in the Concert Hall.

La Nuit des idées (January 2020)

In conjunction with the French Consul in Australia, the Opera House hosted the first ever Australian iteration of the legendary French festival of ideas, featuring French and Australian writers, thinkers and artists.

Solange (January 2020)

Solange Knowles is an American singer, producer, songwriter, and performance artist. Her music explores African American identity, community and feminism in the USA. This was the final performance in the Concert Hall before major renewal works begin in February.

Hofesh Shechter: Grand Finale (February 2020)

Grand Finale was choreographed by Israeli-born Hofesh Shechter.

Wake in Fright (Feb 2020)

This one-woman adaptation of the novel by Kenneth Cook featured Jamaican-born Australian actor Zahra Newman.

Myra DuBois: Dead Funny (February 2020)

Myra DuBois is a stand-up comedian, originally from South Yorkshire.

All About Women, Blak Matriarchies (March 2020)

This all-indigenous panel explored the power and wisdom that comes from women’s business in Indigenous culture, featuring community activist and artist Amelia Kunoth-Monks, poet Kirli Saunders, writer Celeste Liddle, and artist Bibi Barba, hosted by Rhoda Roberts.

All About Women, Green With Rage (March 2020)

This conversation about climate activism and the prominent role played by women in the modern environmental movement included Seed Mob founder Amelia Telford, alongside school strike organiser Jean Hinchcliffe and actress Yael Stone.

All About Women, The Working Bitches (March 2020)

The Working Bitches is a collective of performers including Fijian artist Stelly G, Thursday Island performer Iya Ya Ya, Perth-born Megana Holiday, and Sydney club scene icon Emma Maye Gibson, aka Betty Grumble.

All About Women, The Forgotten Women of Astronomy (March 2020)

This event featured UK astrophysicist Jo Dunkley MBE and was hosted by NITV reporter Rae Johnston.

All About Women (March 2020)

Cultural consultants Irregular Fit were engaged to develop a community engagement program to encourage more First Nations and culturally-diverse audiences to the festival.

Robert Hood (March 2020)

Robert Hood is an American electronic music producer and DJ.

Joep Beving (March 2020)

Joep Beving is a Dutch composer and pianist whose original, self-recorded and self-released album Solipsism turned him into an online phenomenon.

Laura Marling (March 2020)

Laura Marling is a British folk artist who rose to prominence as a 17-year-old with her debut album, Alas, I Cannot Swim.

Utzon Music – Catrin Finch and Seckou Keita (March 2020)

Multi award-winning duo Welsh harpist Catrin Finch and Senegalese kora player Seckou Keita performed as part of the Utzon Music series.

Aabaakwad (June 2020)

This discussion brought together Aabaakwad founder Wanda Nanibush, an Anishinaabe curator of Indigenous Art at the Art Gallery of Ontario and Wiradjuri artist/scholar Brook Andrew, the artist and artistic director of NIRIN, 22nd Biennale of Sydney 2020.

Digital Stage – Black Lives Matter with Indigenous X (June 2020)

Curated by Luke Pearson, co-founder of the collective Indigenous X, this panel was an Australian response to the worldwide protests and reemergence of the Black Lives Matter movement triggered by the death of George Floyd. In a discussion about systemic racism and aboriginal deaths in custody, Larissa Behrendt was joined by Indigenous lawyer Tony McAvoy and Deng Thiak Adut.

Digital Stage – Dear Australia (June 2020)

A selection of monologues about the world of 2020 performed by an actor in isolation. Writer and actor Nakkiah Lui led a panel discussion about the works during the digital season.

OVERSEAS TRAVEL

Opera House staff undertake overseas travel for business reasons, including sourcing programming and tourism sales, and representing the Opera House at key industry forums. The following travel undertaken in FY20, prior to COVID-19 impacts, was approved by the Minister for the Arts.

Name Of Officer	Position	Destination/s	Purpose Of Visit	From	To
Fiona Winning	Director, Programming	UK	Attend the Manchester International Festival	7/07/2019	18/07/2019
Nic Boling	Chief Technology Officer	USA	Attend the Tessitura Learning and Community Conference (executive stream)	26/07/2019	3/08/2019
Robert Dunn	Senior Database Administrator	USA	Attend the Tessitura Learning and Community Conference	26/07/2019	3/08/2019
Ben Marshall	Head of Contemporary Music	UK Germany	Attend the Edinburgh International Festival and Atonal Festival	20/08/2019	3/09/2019
Olivia Ansell	Head of Contemporary Programming	UK	Attend the Edinburgh International Festival and Edinburgh Fringe Festival	1/08/2019	13/08/2019
Sarah Duthie	Head of Sales, Tours & Experiences	USA Canada	Attend Canada's Goway Travel Corroboree and Tourism Australia's North America 2019 Marketplace	19/08/2019	31/08/2019
Rhoda Roberts	Head of First Nations Programming	USA	Attend and speak at the Western Arts Alliance (WAA) Annual Conference	25/08/2019	31/08/2019
David Crossley	Head of Security	New Zealand	Attend and deliver keynote at the Safe and Secure Facilities and Public Spaces New Zealand Conference	11/08/2019	13/08/2019
Frank Newman	Creative Learning Specialist	China	Attend and deliver keynote and workshop at the Theatre & Innovative Education conference	13/10/2019	18/10/2019
Shirley Zhou	Business Development Manager	South Korea	Attend Destination NSW's South Korea Roadshow 2019	27/10/2019	3/11/2019
Olivia Ansell	Head of Contemporary Performance	UK France	Attend the Dance Umbrella Festival, Nottdance Festival, and October Collection Conference	7/10/2019	17/10/2019
Ian Cashen	Executive Director, Building, Safety and Security	Malaysia Singapore	Attend the Asia-Pacific Heritage 20/20 Forum in Malaysia and accept an award in the New Design in Heritage Contexts category of the UNESCO Asia-Pacific Awards.	12/10/2019	16/10/2019
Rosalind Pixley	Business Development Manager	UK	Attend Tourism Australia's Australia Marketplace UK & Europe 2019 Tradeshow	26/10/2019	2/11/2019
Shirley Zhou	Business Development Manager	China	Attend Tourism Australia's Marketplace China 2019	10/11/2019	23/11/2019
Sarah Duthie	Head of Sales, Tours & Experiences	USA	Attend the Destination NSW (DNSW) USA Roadshow	2/11/2019	13/11/2019
Fiona Winning	Director, Programming	USA Canada	Attend the PuSh International Performing Arts Festival and PuSh Assembly.	4/02/2019	15/02/2019

PERFORMANCE STATEMENT

Louise Herron AM

Chief Executive Officer, PSSE Band 3

Total remuneration package as at 30 June 2020: \$487,050 per annum.

The Deputy Secretary and Minister for the Arts expressed satisfaction with Ms Herron's performance of her responsibilities.

Ms Herron worked to the delivery of the Opera House business plan and budget, endorsed by the Trust on 30 April 2019. Key activities and achievements are outlined in this report.

PRESENTER SATISFACTION MEASUREMENT SURVEYS

The annual Presenter Satisfaction Measurement Surveys were interrupted this year due to impacts of COVID-19.

A meeting was held with The Australian Ballet (TAB) in November. In a new approach with Opera Australia (OA), sessions will now be planned for after the musical season, NYE and Summer season. The meeting with the Musical Theatre team was held in November to debrief on West Side Story. Due to Concert Hall Renewal, a survey will not be held with The Sydney Symphony Orchestra (SSO) until 2023.

The survey seeks feedback on: event delivery processes; technical services; front-of-house operations; building facilities; safety; food and beverage services; marketing services; box-office operations and other services, including Renewal program integration and communications. Presenters rank their satisfaction level from 1 (total dissatisfaction) to 7 (total satisfaction, no room for improvement). KPIs are set based on the results of the survey to support both the company and the Opera House to highlight the areas for improvement. The Opera House team convenes regularly after meetings to monitor progress and ensure service improvement. The process is led by the Opera House's resident companies' account managers with the area managers responsible for following up highlighted issues. KPIs previously set were generally achieved in all areas.

The Opera House received high results from TAB in nearly all areas of operation. Positive feedback was also received from the OA musical theatre team and commercial hirers.

In line with the Opera House's Artistic Strategy, a survey has been developed for commercial hirers, which was rolled out early in 2020 to three long-standing hirers. This survey has now been developed as an online survey like the Voice of The Customer and, in future years, automated reports will be produced. This process will be finalised once performances re-commence.

PRIVACY MANAGEMENT

The Opera House Privacy Management Policy and Plan outlines how the organisation complies with the principles of the Privacy and Personal Information Protection Act 1998 (the PPIP Act) and the Health Records and Information Privacy Act 2002 (the HRIP Act). It includes:

- descriptions of the main kinds of personal and health information held by the Opera House;
- how to access and amend personal and health information held by the Opera House;
- procedures for privacy complaints and internal reviews; and
- customer Privacy Statement.

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

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

Privacy Contact Officer

P Sydney Opera House
GPO Box 4274, SYDNEY NSW 2001

T (02) 9250 7111

E privacy@sydneyoperahouse.com

The Opera House received no application under section 53 of the PPIP Act during 2019-20.

PUBLIC INTEREST DISCLOSURES

No public interest disclosures were received by the Opera House during the year.

The Opera House Public Interest Disclosures Policy is available on the staff intranet and is also provided on the Opera House website for the information of stakeholders and the wider community.

Actions undertaken during the year to ensure that staff were aware of and understood the Public Interest Disclosures Policy and protections under the Public Interest Disclosures Act, 1994 included:

- Public interest disclosures requirements are incorporated into the Code of Conduct for staff.
- Code of Conduct and Public Interest Disclosures Policy are included in documentation and induction processes for new employees.
- Training for the executive team and those with responsibilities under the Public Interest Disclosures Policy was completed in February 2020 by the NSW Ombudsman.

RISK MANAGEMENT

Risk Management Program

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. A structured risk management approach is applied when implementing the Opera House's strategic objectives.

Risk management remains a key organisational priority, with KPIs in place for enterprise risk management, security risk management and WHS risk metrics. The Audit and Risk Committee regularly receive and review the enterprise risk profile, work health and safety reports and cyber security reports. The Opera House is compliant with Internal Audit and Risk Management Policy for the NSW public sector (TPP 15-03) published by the Treasury. The annual attestation certification is provided below.

The Opera House uses ISO AS/NZS 31000:2018 Risk Management – Guidelines to improve decision-making and to minimise the impact of events that may affect the safety and security of employees, patrons, visitors, artists or contractors; its ability to stage performances and offer inspiring visitor experiences; its financial viability; its brand and reputation; or compliance with regulators.

The Opera House's risk management policy mandates the application of the Opera House risk management framework to all business areas, employees and contractors. The framework sets out the whole-of-business approach to managing risk and incorporates a risk appetite statement approved by the Board of Trustees to guide strategic decision-making at an executive level.

During FY20, a comprehensive refresh of the Enterprise Risk Profile as part of the annual strategic planning process provided clearer alignment of strategic, operational and major project risks against the organisation's strategic objectives. The Business Resilience framework was also refined for clearer integration with the enterprise risk framework.

A variety of tools are in place for the assessment and evaluation of risks to ensure they can be effectively managed as part of decision-making processes. The focus on risk management at all levels reflects the importance the Opera House places on a strong risk management culture.

Internal Auditing (also refer to Governance page 90)

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. The FY20 audits were carried out by Deloitte Touche Tohmatsu (Deloitte). Deloitte conducted risk-based audits as directed by the Chief Audit Executive in accordance with a plan endorsed by the Sydney Opera House Trust Audit and Risk Committee and approved by the Board.

The following reviews were completed and reported to the Audit and Risk Committee under the FY20 plan:

- Treasury management
- Ticket sales and Tessitura transactional user
- Delegations of authority

Internal Audit and Risk Management Attestation Statement for the 2019-2020 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:

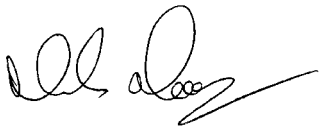
Core Requirements		For each requirement, please specify whether compliant, non-compliant, or in transition
Risk Management Framework		
1.1	The agency head is ultimately responsible and accountable for risk management in the agency	Compliant
1.2	A risk management framework that is appropriate to the agency has been established and maintained, and the framework is consistent with AS/NZS ISO 31000:2018	Compliant
Internal Audit Function		
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
Audit and Risk Committee		
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, 18 April 2016 to 28 February 2018.
- Independent Member Anne Dunn, 1 March 2018 to present.
- Independent Member Chris Knoblanche, 24 July 2017 to 31 December 2019.
- Independent Member Kevin McCann, 5 March 2019 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
29 September 2020

Agency Contact Officer

Kya Blondin,
Director People & Government/Chief Audit Executive
E kblondin@sydneyoperahouse.com
T 02 9250 7789

SENIOR EXECUTIVE STAFF

Band	FY20		FY19	
	Female	Male	Female	Male
4	0	0	0	0
3	1	0	1	0
2	1	2	0	2
1	10	3	10	3
Total	17		16	

Band	Range	Average remuneration	
		FY20 \$	FY19 \$
4	487,050 to 562,680	-	-
3	345,551 to 487,050	487,050	475,150
2	274,701 to 345,550	305,986	313,638
1	192,600 to 274,700	210,478	210,789

In FY20, 6.7% of the Opera House's employee-related expenditure was related to senior executives compared with 5.9% in FY19.

WAGE AND SALARY MOVEMENTS

A 2.5% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2018, effective from the first pay period commencing on and after 1 July 2019.

A 1.8% increase was granted to staff covered by the Opera House Enterprise Agreement 2019-2020, effective from the first pay period commencing on and after 1 July 2019.

A 2.5% wage increase applied to Senior Executive Service staff effective from 1 July 2019 as per the Statutory and Other Offices Remuneration Act 1975.

WORK, HEALTH AND SAFETY

Safety, health and wellbeing at the Opera House, including the safety of everyone onsite is our greatest responsibility.

A new WHS Action Plan 2020-22 has been developed which outlines the Opera House’s safety ambition to: “Safeguard the health, safety and wellbeing of our staff and everyone onsite”.

A WHS Implementation Plan details key deliverables in four key action areas including (i) Leadership (ii) Systems (iii) Risk and (iv) People.

Key FY20 activities included:

- Opera House executive team members participated in 92 individual safety interactions, facilitating communication on WHS issues between leaders and frontline staff.
- 15 safety consultation meetings were held between Opera House Health and Safety Representatives and Management Sponsors.
- Lost Time Injury/Disease Frequency Rate (LTIDFR) increased from 3.3 in FY19 to 5.2 in FY20, however is below the FY19 target and industry benchmark of 7.3. The Opera House aims to reduce this rate.
- Total days of absence associated with workers compensation claims decreased from 220 in FY19 to 149 in FY20.
- 273 hazard reports were logged in FY19, below the target of 607.
- 227 workplace inspections were undertaken, below the target of 263.
- 74 safe work procedures reviews were completed, slightly below the target of 76.

All key performance indicators were on track for being achieved, and were subsequently impacted by COVID-19 due to reduced operational activities onsite.

Safety Software Database (SafER)

SOH has procured a new safety database which will provide automated workflow for hazard, incident, investigation and action management. User testing and training will commence in August 2020. Additional modules have been procured including risk and contractor management, which will be implemented in FY21.

Renewal

Renewal and renovation works are under way with third-party contractors for a number of projects, including upgrades to the Concert Hall, the Security Systems Upgrade Project, the Tours Immersive Digital Experience (TIDE) and the development of a new Creative Learning Centre. For all of these projects, contractors’ WHS management plans have been provided and reviewed and regular weekly inspections and meetings are held in conjunction with principal contractors and their health and safety representatives.

COVID-19

Since the closure of public-facing activities at Opera House due to COVID-19, the majority of non-casual staff of about 430 workers have either been working from home or are not required to attend work due to the significant reduction in public-facing activities.

Workers essential to the ongoing operations of our business of (approximately 125 staff) continue to work onsite in a full- or part-time capacity. Outlined below is a list of programs and activities that have been completed to support the control of COVID-19 at Opera House sites:

- Registration as a “COVID-Safe Business”, which involved preparing a COVID Safety Plan for theatres based on NSW Health guidelines. Third-party contractors, including food and beverage operators, have also prepared COVID Safety Plans for their operations.
- Wellbeing hub on the intranet and a COVID-19 information page which provides access to free counselling, mental health resources, and online fitness and mindfulness programs.
- Monthly pulse survey to check in on staff health and wellbeing.
- Working-from-home risk assessments.
- An online declaration form for all workers (staff and contractors) during the coronavirus pandemic that is required to be completed prior to coming onsite. The form includes questions regarding COVID-19 symptoms and other risk factors.
- Risk assessments process for vulnerable workers.
- Controls for physical distancing and hygiene requirements, including extra signage, hygiene stations, perspex screens, reconfiguration of common spaces, and highlighting restrictions on meeting rooms and lifts.
- Protocols for managing a suspected or confirmed case of COVID-19 onsite.

Safety Audits

In FY20, there were eight risk-based audits completed, covering contractor management, electrical safety and safe work procedure verifications.

Safety Training

The FY20 safety training target of 1,849 hours was exceeded, with 2,443 hours of training delivered.

Training areas included: hazardous materials awareness; working safely at height; mental health first aid; dogging and rigging; health safety representative training, First Aid & Advanced Resuscitation; and WHS Due Diligence for Senior Executives.

A consolidated safety induction for workers and contractors has been developed and will be launched in

FY21. The content has been developed in consultation with key internal stakeholders. All workers and contractors will be required to complete the new induction and repeat annually.

Incident Reports (Staff-Related) FY16 – FY20

Year	Number of Staff Incidents
FY20	93
FY19	162
FY18	175
FY17	174
FY16	147

The number of FY20 staff-related incident reports was 42% lower than FY19.

New Workers Compensation Cases FY16 – FY20

Year	Number of New Workers Compensation Cases
FY20	12
FY19	30
FY18	36
FY17	31
FY16	20

The number of FY20 workers compensation claims was 60% lower than FY19.

Lost Time Injury Disease (LTID) Incident and Frequency Rates FY16 – FY20

Year	LTID^ Incident Rate	LTID# Frequency Rate
FY20	13.4	5.2
FY19	6.7	3.3
FY18	14.9	6.9
FY17	23.6	11.4
FY16	19.6	8.9

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

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

The FY20 LTID rate of 5.2 is higher than FY19, and below the target of 7.3 for this year.

Workers Compensation premium

The Opera House recorded 12 workers compensation claims in FY20, down from 30 in FY19. All FY20 claims have been closed. The Opera House has been advised that the workers compensation component of its overall insurance premium will increase by 11% (\$77k) in FY21.

Health promotion and wellbeing

- A Health Management Committee meets regularly (every six weeks).
- 251 staff members and their families joined the Fitness Passport program.
- 179 workers used the free physiotherapy program for non-work related and work related concerns.
- Fortnightly onsite counselling was implemented and moved to a telehealth format because of COVID-19 impacts from March 2020.
- 15 supervisors attended Mental Health First Aid Training.
- 358 workers including staff and contractors participated in the flu vaccination program.

Statutory/Government reporting

Details of injuries and prosecutions under Occupational Health and Safety Act 2011

There were no SafeWork NSW investigations, prosecutions or notices issued.

There was one potentially dangerous incident that occurred and was notified to SafeWork NSW in FY20. This related to a fall from heights incident. No permanent injuries were sustained in the incident and the worker has been able to return to work, resuming their normal duties.

WORKFORCE DIVERSITY

The Opera House is committed to a workplace culture that displays fair practice and behaviour, and ensures all people are valued, respected and have opportunities to develop their potential.

Workforce diversity highlights in FY20 are outlined below.

Career pathway initiatives

- Four students completed the ticketing internship program (90 hours of paid work), including training in customer service, ticketing software systems and administration. An intern from last year’s program was recruited into the ticketing team in FY20.
- 8 First Nations students participated in two work experience programs (August and October 2019). Unfortunately, planned work experience sessions and the First Nations Career Day in the first half of 2020 were cancelled as a result of the COVID-19 pandemic.
- 40 high school students from refugee backgrounds took part in the one day Ready Arrive Work (RAW) program. RAW is a partnership with the Department of Education, JobQuest and the Community Migrant Resource Centre – its purpose is to enable students to explore vocational pathways, gain a better understanding of workplaces, career planning and how to lead a successful career after school.

First Nations initiatives

- 42 staff volunteers worked as part of SOH’s Dance Rites program. Dance Rites is Australia’s annual First Nations dance competition and is held on the forecourt over two days. Over the weekend, volunteers acted as hosts to the more than 300 performers who were taking part in the competition, ensuring their experience onsite was welcoming and streamlined.
- Three of our First Nations staff traveled to the Garma Festival in Arnhem Land with a number of SOH representatives. This annual event is Australia’s leading Indigenous cultural exchange event bringing together Indigenous and non-Indigenous Australians through youth forums, art, music, film, song, dance and expo.

Opera House Pride

- The Opera House’s Pride group organised a float for this year’s Sydney Gay and Lesbian Mardi Gras thanks to the generous support of Major Partner EnergyAustralia. Staff worked overtime on the witty costumes and the House of Love float won the Ron Austin Award for Most Fabulous Parade entry (see page 77).
- The Opera House celebrated Wear it Purple day in support of LBTQI+ youth with a staff morning tea, implemented an all gender bathroom and change-room facility for staff, and revised public foyer and back of house announcements with more inclusive language for people of all gender identities.

Training

- The Opera House's Accessibility Action Plan was launched in early 2020 with a focus on building disability confidence. Staff are encouraged to participate in internal accessibility training, which is held onsite on a monthly basis.
- All new employees undertook mandatory e-learning modules as part of their induction, including a First Nations cultural awareness module.
- First Nations cultural competency training through BlackCard was launched to build cultural competency and to create an inclusive workplace by working effectively with First Nations people and each other.

Other initiatives

- In March 2020, for International Women’s Day, the Opera House’s Head of Digital Programming facilitated a panel with SOH directors Jade McKellar, Ian Cashen and Fiona Winning. This year’s theme #Eachforequal focused on inspiring women, with members of the panel sharing their personal stories and perspectives about equality at home and in the workplace. Staff were also profiled throughout the week on SOH’s staff intranet and internal social media platform, Workplace, and all employees were encouraged to submit their own stories.
- In October 2019, SOH celebrated World Food Day to raise awareness about the struggle against hunger, malnutrition and poverty and to recognise the cultural diversity of staff, performers and visitors.

Table A. Trends in the representation of Workforce Diversity Groups

Workforce diversity group	Benchmark or Target	FY20
Women	50%	51.5%
Aboriginal and/or Torres Strait Islander People (Opera House annual RAP Target is 2.2%)	3.3%	2.2%
People whose first language spoken as a child was not English	23.2%	18.99%
People with a disability	5.6%	1.83%
People with a disability requiring work-related adjustment	N/A	N/A

Table B. Trends in the Distribution Index for Workforce Diversity Groups

Workforce diversity group	Benchmark or Target	FY20
Women	100	105
Aboriginal and/or Torres Strait Islander people	100	N/A
People whose first language spoken as a child was not English	100	84
People with a disability	100	N/A
People with a disability requiring work-related adjustment	100	N/A

Note: A Distribution Index score of 100 indicates that the distribution of members of the Workforce Diversity group across salary bands is equivalent to that of the rest of the workforce. A score less than 100 means that members of the Workforce Diversity group tend to be more concentrated at lower salary bands than is the case for other staff. The more pronounced this tendency is, the lower the score will be. In some cases, the index may be more than 100, indicating that members of the Workforce Diversity group tend to be more concentrated at higher salary bands than is the case for other staff.

The Distribution Index is not calculated when the number of employees in the Workforce Diversity group is less than 20 or when the number of other employees is less than 20.

Acknow- ledgements & Contacts



The Australian Ballet dancer Amanda McGuigan photographed for the Opera House 'At Rest' series. Photo by Daniel Boud.

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Daniel Bishton	Carylanne Brookes	Barbara Campbell	Adelina Chan	Christine Clippert	Staci Crutchfield	Amado DeHoyos	Cathy Drew	James Ennett	Kathryn Fletcher
Sally Biskupic	Raelean Brookes	Barbara Campbell	Irene Chan	Theresa Clode	Sandie Cullen	Janette Dempsey	Eleonore Droux	Lydia Ensor	Jennifer Flock
Amanda Bisson	Meredith Brooks	Douglas Campbell	Laura Chan	Joanne Clothier	Martin Culwick	Liz Dempster	Eduardo Drucker	Darko Erak	Elizabeth Florek
Jackie Black	Suzie Broome	Gary Campbell	May Shiu Chan	Anna Cloumassis	Debbie Cummings	Eleanor Dennis	Kim D'souza	Darko Erak	Elizabeth Florek
Simon Black	Michelle Brothers	Judy Campbell	Mun kay Chan	Bec Cluff	Paul Cummings	Lucy Dennison	Hong Du	Johannes Erasmus	Bernadette Flynn-Whitehall
Alexis Blackburn	Jamie Brough	Leanne Cannan	Nash Chance	Harriet Clutterbuck	Pip Cummings	Evelyne Deplazes	Johan du Toit	Yulia Erastova	Roberto Folch-Ramirez
Lincoln Blackledge	Karen Brough	Sheri Cannon	Kim Chandler	Peter Cobb	Denise Cunliffe	Hugues Deraps	Alison Duddell	Anders Eriksen	Susan Foley
Renae Blackwell	Lloyd Broughton	Julia Cano	Lee Chandler	Ben Coble	Kathleen Cunningham	Leigh Derwin	Jan Dudley	Deborah Eschenbacher	Kamilla Escombe
Amy Blanch	Robert Broussard	Margaret Cantrell	Lillian Chanei	Edwina Cobon	Laura Cunningham	Adesh Desai	Bridget Duewell	Kamilla Escombe	Francis Fons
Helen Blanche	Barbara Brown	Liliana Capacchione	Gina Chaney	John Cockburn	Nelly Cunningham	Paul Desmet	Stephanie Duff	Ana-Maria Estevez	Irving Foon
Zac Blank	Dawn Brown	Bruce Capagli	Diana Chang	David Coe	Margaret Curley	Teresa Desmond	Andrej Duffala	Aimee Estrin	Tim Ford
David Blanton	Kristen Brown	Sam Capangpangan	Mark Channon	Rita Coenen	Cameron Currie	Sarah Deves	Wendy Duff-Tytler	Amelie Eulenburg	Michal Forfa
Julie Blazely	Pam Brown	Vince Carbone	Gillian Chapman	Carole Cogdon	Douglas Currie	Sarah Deveson	Erin Duffy	Andrea Eurich	Michael Forrest
Thomas Bleak	Slabbert Brummer	Eduardo Cardoso e Queiroz	Matt Chapman	Keith Cohen	Dan Silviu Curticapean	Lisa Devine	Matthew Duffy	Debbie Evans	Tiffany Forristal
Coleen Blomkamp	Jean-Paul Bruneteau	Edna Carew Hoffmann	Teagan Chapman	Richard Cohen	Robert Devine	Robert Devine	Tracey Dumbrell	Kate Evans	Diane Foster
Catherine Bloor	Nathan Bryan	Christine Carey	Julie Chapple	Steve Cohn	Debra Cushion	Manpreet Dhatt	Kellie Dunbar	Katy Evans	Elizabeth Foster
Jack Bloustein	Tracy Bryan	Natalie Carey	Nasonie Charles	Andrew Cole	William Da mota	Marco Di Federico	Fay Duncan	Lindy Evans	Steven Fouracre
Jacqualine Boland	Elaine Bryant	Megan Caristo	Glenda Charles-Ginn	Jan Cole	Lidia Dabrowski	Sofia Di Gaetano	Lucy Dunn	Peter Evans	Linda Fox
Bernadette Bolger	Ross Bryant	Susan Carlile	Tamsin Charman	Theresa Collignon	Tracey Dalcobabbo	Rhea Diacopoulos	Ruth Dunn	Rhiannon Evans	Robert Fox
Simon Bolton	Carley Bryce		Leticia Charrington		Cynthia Dalimonte	Connie Diakos	Michelle Dunne	Robert Evans	Simon Fox
								Elizabeth Evatt	Caleb Frager

James Francis	Belinda Gibson	Mary Gregory	Janelle Hanna	Kristina Hermanson	Cate Howard	The Cary James & Anne	Eunkyung Kauh	Kyoko Kobe	Jules Lander
Ellie Francis-McCusker	Brett Gibson	Rod Gregson	Marissa Hanna	Carey Herndon	Rowena Howe	Witheford Foundation	Tadashi Kawano	Olive Kobusingye	Hank Lane
Edgar Frank	Denise Gibson	Zena Grevler	Josie Hanney	Jill Herrmann	Jennifer Howell	Suzanne Jamieson	Luba Kaye	Marie Koederitz	Jarvis Lane
Shaun Franklin	Victoria Gibson	Narelle Grieve	Bernard Hanrahan	Christiane Hervouet	Sylvia Howes	James Janetzki	Frances Kean	Julia Koffels	Marc Lane
Carol Franz	Martin Giddings	Julie Griffin	Benny Buch Hansen	Laura Heslin	Carolyn Hoy	Min Jang	Yuko Kearns	Yukiko Koga	Micheline Lane
Amanda Fraser	Brandon Gien	Rose Griffith	Christian Hansen	Glenys Hess	Phoebe Hoy	Joanne Jankelowitz	Kirsty Keating	Rick Kolega	Tanya Lane
Dimity Fraser	Olivia Gilbert	Niki Grigg	Janet Hansen	Linda Hess	Gareth Hoyle	August Jansen	Milica Kecmanovic	Maria Kolivra	Ariane Lang
Joan Fraser	Jodie Giles	Olga Grigorchuk	Thomas Hanson	Samantha Hessey	Resselle Hrelja	Alison Jansz	Andrew Keen	Matoyla Kollaras	Uwe Lange
Michael Fraser	Lee Giles	Andrejs Grigulis	Bonita Hanwright	Kiri Hetariki	Sylvia Hrovatin	Reid Jantz	Diane Keenan	Sophia Kondilis	Guido Langer
Jason Frear	Andrew Gilman	Christine Grima	Jenny Haoui	Maria Heves	Katie Hryce	Lisa Jarvis	Mary Keith	Masato Kondo	Caroline Larcombe
Sandra Frecker	Mike Gittus	Janice Grimison	Robert Harden	Ian Hewitt	Chiahao Hsu	Andrzej Jawurek	Michelle Keller	Michio Kondo	John Larcombe
Eric Frederic	Melanie Giuffre	Daniel Grippi	Robert Hardie	Marcia Heyseman	Ye Huang	Bentley Jenkins	Mary Kelliher	Takayuki Kondo	Robert Larosa
Sally Freeman	Mark Glasby	Bernie Groombridge	Jan Harland	Erika Hien	Ma Huanran	Nikita Jenkins	Arlene Kelly	Anastasia Konstantelos	Seth Laster
Amber French	Nicholas Gledhill	Rick Groos	William Harlow	Angela Higgins	Deborah Hudson	Ria Jenkins	Pam Kelly	Evelyn Konstantinidis	Houng Lau
Bettina Frenken	Tania Glivar	Katrina Groshinski	Lynette Harper	Alexandra Hill	Deveri Hudson	Barry Jenner	Rochelle Kelly	Nikola Korecki	Luciane Lauffer
Lars Frich	Georgina Glover	Eugene Gross	Conor Harrington	Charmaine Hill	Kevin Hudson	Youngmin Jeong	Susan Kelly	Hiroomi Kosho	Kathryn Laurich
Peter Friend	Mark Glover	Stephanie Grote	Zinta Harrington	James Hill	David Hughes	Cherie Jessop	Carolyn Kelshaw	Michael Kosmowski	Mark Lawrence
Volf Frishling	Debbie Godenzi	Emma Grundy	Andrew Harris	Jicki Hill	Helen Hughes	Hao Jiang	Kate Kelso	Fynn Kosnick	Robert Laws
Michael Frohlinger	Julianne Godfrey	Lauren Guajardo	Karen Harris	Raelee Hill	Paul Hugh-jones	Yuchen Jing	Paul Kemp	Milovan Kostadinovikj	Wayne Lawson
Michael Frommer	Maggie Goldie	Laura Guccione	Ursula Harrison	Corey Hinderstein	Malcolm Hulatt	Zou Jing	Liz Kempton	Arthur Koumoukelis	Bhavik Laxman
Helen Frost	Margaret Goldie	Gudrun Hrefna	Andrew Harrison	Werner Hinz	Louisa Hull	Koo Jiyeon	Jonnie Kennedy	Andrzej Kowalik	Jennifer Le
Jordan Frost	Emily Goldstiver	Gudmundsdottir	Freya Hart	Evelyn Hipsley	Kailey Hulsbosch	Seog Hun Jo	Julie Kennedy	Christine Kowalski	Melissa Lea
Sandra Fuda	Sharon Golledge	Wendy Guest	Paul Hartcher	Patrick Hisshion	Tom Hume	Kerri Jobson	Margaret Kennedy	Helen Kowalski	Greg Leach
Ana Fuentes Amador	Jeffrey Gonlin	Annette Guignard	Abigail Hartley	Judy Hitchen	Sally Humphrey	Einar Johansen	Roslyn Kennedy	Colin Kratzing	Andrew Leahy
Katharina Fuhr-Evitt	Alejandro Gonzalez	Aurelie Anne Guillaume	Antony Harvey	Hope Hoang	Christine Humphries	Beverley Johnson	Karina Kerling	Tania Kraus	Elizabeth Leahy
Motoe Fujimori	Katherine Gonzalez	Fatma Gulen	Ruth Harvey	Karen Hobbs	Graham Humphries	Brett Johnson	David Kermeen	Frances Kreamer	Jennifer R Lean-Fore
Takao Fujitani	Mosquera	Catherine Gunning	Shannon Harvey	Patrick Hobbs	Brian Hunter	Craig Johnson	Amanda Kerr	Rebecca Kreiling	Julienne Leathart
David Fuller	Elizabeth Goodall	Paul Gunning	Yvonne Harvey	Joan Hocken	Cathy Hunter	Grace Johnson	Diana Kerr	Sabine Krieter	Eileen Leather
Sally Fuller	Nicola Goodenough	Osher Gunsberg	Elliot Harvie	Ailsa Hocking	Samantha Hunter	Greg Johnson	Steven Kesselman	Shree Krishna	Patricia Leckie
Louise Furlong	Heather Goodge	Meghan Gunst	Caroline Haski	Michael Hodder	Warwick Hunter	Karyn Johnson	Julie Khalid	Ariane Kristof	Jennifer Lecky
Dale Gabinete	Virginia Goodman	Michelle Gunton	James Hassell	Melissa Hodges	Michael Hupalo	Katie Johnson	Anam Khan	Grethe Kristoffersen	Louise Lecuna
Leo Gabriel	Ciana Goodwin	Eileen Guthrie	Catherine Hastings	Bernadette Hodgson	Nicola Hurley	Melanie Johnson	Loriza Khan	Sonja Kritzler	Susanne Ledger
Gretchen Gagel	Heather Goovan	Alyce Guy	Elizabeth Hathorn	Samantha Hogan	Dermot Hurly	Felicity Johnston	Saeed Khan	Kristine Kroehnert	Dora Lee
Jason Gagliardi	Elizabeth Gorazdowski	Vitor Guzella	Etsuko Hattori	Kitty Hoh	Helen Huszar-Welton	Murray Johnstone	Leonard Khaw	Andrew Kroenert	Elaine Lee
Agustina Gago	Mark Gordon	Alan Gyertson	Masaya Hattori	Scott Hohne	Betty Hutton	Dana Jojic	Mi Mi Khine	Taube Krost	Georgia Lee
Eric Gale	Angela Gorta	Vasil Gyoshev	Robert Haughey	Kaitlyn Holien	Regina Iacomino	David Jonas & Desman	Sakineh Khoshkish	Marlies Krups	Helen Lee
Nick Gale	Jacqueline Gothe	Nizar Habbal	Eva Havas	Judy Holland	Constance Iannelli	DuPlessis	Cengiz Kici	Denise Kruse	Julie Lee
Jemma Gallehawk	Akio Goto	Carol Habib	Kristen Hawes	Marie Holland	Catherine Ible	Brenda Jones	Rachel Kilgallon	Kirsten linnea Kruse	Michael Lee
Michela Gallimore	Alan Goulburn	Shabab Habib	Anne Hawley	Raymond Holland	Magdy Ibrahim	Cheryl Jones	Andrew Killin	Sam Kucey	Ms Fona Lee
Scott Gallop	Harry Gould	Richard Hack	Naomi Hayes	Sarah Hollandsworth	Gabriel Iglesia	Debbie Jones	Emily Kim	Won Sik Kuk	Penelope Lee
Pauline Galvin	Genevieve Goulding	John Hackett	Orlando Hayes	Mike Holliday	Beate Ihle	Diane Jones	Eunyoung Grace Kim	Suzanne Kuper	Richard Lee
Claudia Galvis	Paul Govind	Josephine Hadlock-King	Tom Hayes	Jill Hollis	Jill Jones	Jill Jones	Gooyun Kim	Irene Kureshi	David Lees
Lian Gan	Caroline Gracie	Cindy Hadusek	Louise Hayman	Andrew Hollo	Kanako Ikenoya	Marjorie Jones	Injung Kim	Tatiana Kuriachaia	Trystan Leftwich
Jaime Garcia	Douglas Gracie	Marie Hagen	Bill Haynes	Andrew Holmes	Madina Ikramova	Rick Jones	Jaewon Kim	Benjamin Kurmann	Lilibeth Legaspi
Jill Gardner	Jerry Grady	Pippa Hague	Gay Haynie	Holly Holmes	Seo Ilae	Simone Jones	Siho Kim	Adhi Winata Kurniah	George Leggett
Mark Gardner	Pierre Graftieaux	Liam Haahes	Anna Hayward	Kerry Holmes	Helen Ilic	Steven Jones-Evans	Woo jung Kim	Jihyun Kwak	Deborah Leigh
Beverley Garlick	Meredith Graham	Deirdre Hahn	Willem Hazelaar	Michael Homsey	Maria Imperial	Marijke Jonkman	Yoojoo Kim	Jiwon Kwak	Ulrich Leissner
Jane Garrad	Ngaio Graham	John Hackett	Helen Hazelwood	Gong Hongyan	Sun-Joon In	Helen Jordan	Wenona Kimber	Raymond Kwan	David K Leitch
Maria Jose Gatica	Trina Graham	Josephine Hadlock-King	Tracey He	Jean Hoolahan	Ignacio Inchausti	Leone Joy	Jennifer Jennie King	Alice Kwon	Roger Lemus
Scott Gault	Karl Grahame	Cindy Hadusek	Richard Head	Lesley Hooper	Vivienne Ingram	Rashmi K	Madeleine King	Stephen Kwong	David Lenard
Anastasiia Gavrylenko	Jethro Grainger-marsh	Marie Hagen	Wendy Headrick	Roslyn Hooper	Noshir Irani	Frederick Kaad	Prue King	Lee Kyunghui	Roslyn Lenehan
Maorong Ge	Stefan Grampp	Pippa Hague	Patricia Healy	Susan Hoopmann	Elizabeth Irvine	Piotr Kabala	Ross King	Julie-Anne Laanemaa	Sean Lennon
Xiang Ge	Clare Grant	Liam Haahes	Anita Heath	Fabian Hope	Nancy Irvine	Rhonda Kaczmarek	Zoe Kinley	Lynette Ladhams	Themi Lentzos
Daizy Gedeon	Darren Grant	Deirdre Hahn	Stephen Hedger	Dianna Hopp	Stella Isaac	Arta Kains	Sharon Kinnison	Chunghong Lai	Lisa Leonard
William Gee	Bridget Grant Pirrie	Michelle Halim	Fay Hee	Ellen Hopper	Meita Ishak	John Kalazich	Poppy Kintis	Jennifer Laidlaw	Tanya Leonardi
Alessa Geiger	Maria Graterol	Christopher Hall	Laurence Hegan	Noel Hopper	Carolyn Issitt	Yoriko Kameyama	William Kirke	Heather Lake	Robert Lepore
Joan Gentin	Debra Gray	Richard Hall	Michael Heimlich	Julie Hoppett	Susan Isted	Inga Kaminic	Les Kirkpatrick	Patricia Lake	Gregor Lesar
Simon Geoghegan	Karen Gray	Erica Hamence	Eero Heinonen	Michael Horan	Robertia Ivers	Shinichiro Kamiya	Jacqui Kirkwood	Mulavana Lakshmy	Merryn Leslie
Christopher George	Les Gray	John Hamilton	Martin Heinzlmair	Nicole Horan	Kellie Jack	Jarrah Kammoora	Jon Kisch	Thomas Lally	Raymond Lett
Vicki Georgopoulos	Dawn Grayce	Katherine Hammerton	Erwin Heisz	Ros Horin	Phillip Jack	Diane Kane	Andrew Kitchener	Lindsay Lamb	Philomena Leung
Maxine Gerrett	Jennifer Greatrex	Michael Hammerton	Antje Helbing	Gladys Horna	Allan Jackson	Anton Kapel	Chris Kitching	Peter Lamb	Andrew Leverett
Penny Gerstle	Alex Grebel	Moonsoo Han	Udo Hemmerling	Maureen Horne	Jamie Jackson	Tomas Karlik	Adele Kitsanelis	Janaki Lambbotharan	Ian Levi
Finn Ghent	Jennifer Green	Xin Han	Kelly Hemmings	Dinah Hornung	Russell Jackson	Kartikasari Kartikasari	Alan Kittle	Brett Lamond	Leigh Levin
Bill Giannakopoulos	Johnny Green	Chloe Hance	Caroline Henderson	Fergus Horrobin	David Jacobs	Yuriko Kashiwai	Rhys Kitto	Belinda Lamrock	Milton Levine
Theodora Gianniotis	Peter Green	Nicholas Hancock	Veronica Henniker	Jane Horton	Larry Jacobson	Klaus Kasper	Heather Kjoller	Terence Lan	Stuart Levings
Emily Gianvecchio	Simon Greenacre	Matthew Hand	Valerie Henry	Sho Hosokawa	Elisabeth Jaffe	Matthew Kassay	Matthew Klimenko	James Lancaster	Dmitry Levshenkov
Bet Gibbins	Gregory Greenaway	Simon Handfield	Barbara Herbert	David Houghton	William Jahnke	Naveen Rao Kattela	Peter Klineberg	Louise Lancaster	Mark Lewandowski
Carolyn Gibbs	Sally Greenberg	David Hankes	Jenny Herbert-Smith	Kate Housden	Kjersti Jahnsen	Lucy Katz	Jane Klosowski	Martin Lancaster	Donna Lewis
David Gibbs	Karen Greenlow	Holly Hankin	Nicholas Herlihy	Suzanne Houweling	Cheryl James	Rachel Kaufman	Angelica Lancheros	John Lewis	John Lewis

Jonathan Lewis	Victor Lucas	Tom Marinic	Ky McGrillen	Saam Mirghorbani	Danielle Muller	Jennifer Noonan	Donna Oxford	Esther Pershouse	Keith Price
Mical Lewis	Yen Lucas	Louise Marinozzi	Eammon McGuigan	Julie Mitchell	Denise Mulligan	Linda Noordewier	Christina Paap	Jouni Pesola	Pride Foundation
Caroline Leyden	Elizabeth Luchjenbroers	Lucy Marix-Evans	Alison McIntyre	Keith Mitchell	Marina Mullins	Lauren Norman	Anna-Marie Paavonen	Helen Petersen	Isabelle Prinzessin zu Wied
Jia Li	Anne Maree Ludeke	Veronica Marques	Christina McKay	Marion Mitchell Read	Shifa Munas	Louisa Norrie	Jim Pack	Margaret Petros	Mark Pritchard
Rebecca Li	Alison Ludewig	Jeffery Marsh	Julie McKay	Lee Mitsumori	Tylah Mundine	Alan Norris	Maria Pagano	Peter Pezzolesi	Sheilana Prosper
Sik kuen Li	Adrian Ludwig	Joanne Marsh	Gillian McKenzie	Akiko Miwa	Clare Munnelly	Richard Norris	Sharon Page	Hanna Pfannenstiel	Francis Provencher
Siqi Li	Harriet Lugsdin	Barney Martin	Kathryn McKenzie	Midori Miwa	Margaret Munnings	Sandra North	Julijan Pajk	Scott Pfeiffer	Margaux Puculek
Ying ho Li	Vanessa Lui	Colleen Martin	Judith McKernan	Naho Miyamoto	Sally Munnoch	Graeme Northcote	A Wilmers & R Pal	Binh Pham	Miguel Pulido
Gerald Lichtenberger	Micael Luis Kobeh	Danae Martin	Gay McKinley	Dennis Moebus	Hela Munro	Elizabeth Northey	Ian Palmer	Claire Phan	Mary Purnell
Pip Liebelt	Beate Lukas	John Martin	Marc McKinnies	Lise Mogensen	Marnie Munro	Susan Nott	Simon Panagaris	Amanda Phillips	Sarah Pussell
Lisa Lieberman	Priscilla Lunn	Judith Martin	Maurice McKinnon	Diego Mogollon	Katsunori Murashige	Jania Nouri	Niny Panaust	Jonathan Phillips	Sally Pyke
Helen Lierz	Pinfei Luo	Claudia Martinez	Nick McLane	Rebecca Mohan	Hedley Murdoch	Liora Novick	Maria Papadopoulos	Jordan Phipps	Hannah Qu
Prudence Liger	Christine Luschwitz	Julia Martinez	Jennifer McLaren	Geri Mol	Tina Murdoch	Radka Novotna	Lilianna Papoulas	Narelle Phipps	Yun Qu
Alison Lim	Lyndall Luscombe	Robyn Martin-Weber	Melanie McLaren	Mary Moloney	Bridget Murphy	Ami Nozue	Alicia Paradelas	Quan gia Pho	Minqi Quan
Andy Lim	Katherine Lustig	Doris Marxer	Robyn McLean	Barbara Molyneux	Colin Murphy	Diego Nunez	Evelyn Paradelas	Dianne Picello	Kristina Queddeng Salac
Edward Lim	Solveig Lutchen-lehn	Kovaltchuk Maryna	Sean McLoughlin	Jo Nunn	Jo Murphy	Mary Nunn	Christina Parasyne	Karen Pichon	Katya Quigley
Kwangsim Lim	Sharon Luxford	David Maslen	Helen McMaster	Lizzie Moncrieff	Lynn Murphy	Robyn Nutley	Susan Pardel	Lisa Pieper	Kristian Quinan
Stephane Lim	Yvonne Luxford	Rebecca Massey	Pamela McMillan	Geoff Montgomery	Patricia Murphy	Vivian-lee Nyitray	Tanja Pardovski	Ryan Pierce	Ian Quinlan
Julia Limb	Brian Lynch	Fiona Massie	Sally McMurray	Frances Monypenny	Allan Murray	Valerie Oakley	Sandie Pare	Sally Pierce	Timothy Quinlan
Michael Limbrey	Margaret Lynch	Rachel Mastin	Joanne McNeill	Margot Mooney	Jarrah Murray	Jennifer O'Brien	David Parfitt	Leslie Pigott	Catriona Quinn
Jianghua Lin	Elizabeth Lyon	Graham Mathason	Lesley McNeill	Benjamin Moore	Jayne Murray	Jon O'Brien	Wonse Park	Virginia Piliem	Rachel Quinn
Kuo yun Lin	Maureen Lyster	Cassandra Mathews	Wendy McNeilly	Cusan Moore	Susan Murray	John O'Connor	Yuchan Park	Justas Pipinis	Rikki Quinn
Karl Lindeson	Amber Ma	Takami Matsunaga	Elizabeth McQueen	Jen Moore	Allison Myatt	Kehokule'alani O'Daniell	Alicia Parker	Jade Pisani	Ryan Quinn
Karline Lindsell	Norman Ma	Victoria Matthees	Tiffany McRae	Kellie Moore	Beverley Myers	Caroline Odell	Kirsten Parker	Anthony Pistolese	Samuel Quint
Justin Lipa	Wendy Ma	Lisa Matthews	Damian McShane	Pamela Moore	Petra Mysell	Coleen Odermatt	Laura Parker	Gabrielle Pither	Lisa Quirk
Julie Little	Lucia Maccagni	Paul Matuschka	Gareth McShane	Peta Moore	Doru Cristian Nacu	Chanine Odes	Sharron Parmeter	Philippa Pitt	Stephanie Quirk
Lisa Littlewood	Andy Macdonald	Christina Mavroidis	Jane McTaggart	Stephen Moore	Petra Naglitsch	James O'Donnell	Francis Parrett	Adela Pizarro	Josef Rabanser
Bertha Litvack	Christine Macdonald	Yusa Mawatari	Kerrie McVicker	Karen Moore-Evans	Dr George Nagy	Paul O'Donnell	Bernadette Parrott	James Platt	Bettina Rabe
Jodi Litzenberger	Lesley Macdonald	Marjorie Maydwell	Andrew Meager	Andrew Moores	Haruo Nakamura	Julie-Anne O'Donohue	Wendy Parsons	Errol Plowman	Kelley Rabjohn
Hubert Liu	Vera MacDonald	Sed Mayne	Lyn Meagher	Fathima Moosa	James Nakos	Gerry O'Dowd	Fred Paschkas	Penny Plumbe	Amy Raboy
Ka Ion Liu	Julie Macey	Helga Maynier	Helen Medhurst	Kristina Morales	John Nally	Hyesu Oh	Rene Patat	Wayne Plummer	Alex Radojevic
Keming Liu	John MacFarlane	Carol McGaughey	Michelle Medway	Catherine Moran	Bora Nam	Susan O'Halloran	Chris Patchett	Janine Polhill	Stephanie Raizenberg
Yibo Liu	Judit Macfarlane	John McAlpine	Rafail Meerovitsch	Sacha Moran	Colette Nancarrow	Toshihiro Ohashi	Kerrin Paterson	Maria Pollet	Shilpa Rajkumar
Andrew Livermore	Nathan Machan	Jim McArthur	B Meese	Carolyn Morgan	Louise Nash	Yoshihiro Okada	Leanne Paterson	Dee Pollett	Emily Rampling
James Livingstone	John Mack	Evonne McCabe	Ling Mei	Claire Morgan	Bill Nasser	Kerry O'Kane	Teruko Patman	John Poole	Renato Ramsay
Amparo Llanos	Ann Mackinolty	Rebecca McCahon	Suzanne Meli	Gerard Morgan	Elias Nasser	Wakako Okuyama	Petr Patocka	Carole Pooley	Linden Ramsey
George Lloyd	Oliver Macklin	Alison McCall	Lars Martin Mellingsaeter	James Morgan	Mary Naughton	Christine Olinger	Debbie Paton	Jonathan Poon	Jennifer Randall
Joshua Lloyd	Torquil Macneal	Winston McCall	Judith Melville	Lesley Morgan	Giovannino Navarra	Stephanie Oliveira	Sucharita Patra	Vesna Popovic	Kirsten Randall
Maria Lo	Judy Macourt	Jane McCammon	Nicole Mendes	Phillip Morgan	Claire Nayda	Raul Oliveira Junior	Justine Patterson	Paul Porta	Louise Randall-Smith
Wun ting Lo	John Macphail	Stephen McCann	Eleanor Menniti	Christina Morgan-Meldrum	Tamara Neal	David Oliver	Jeshri Pattni	Tina Portelli	Melanie Rankine
Olivia Loadwick	Adam Macri	Tim McCarron	Michael Mercado	Meldrum	Ian Neil	Emily Oliver	Diane Patton	Frances Portokalli	Mary Ratcliff
Grethel Lockhart	David Madden	Sarah McCleary	Benjamin Mercer	Nikki Moriarty	Victoria Neill	Raiza Oliver	Liza Paulino-Knowles	Phillip Posey	Damien Rath
Susan Lockhart	Peter Madden	Lin McClintock	Gerd Merkel	Yoshie Moritaka	Heather Nelson	Annabelle Olsson	Janusz Pawlicki	Margaret Potts	Bertha Ratner
Felix Lockman	Chrisanthi Maddison	Kara McCloy	Nilla Merrigan	Gabrielle Morri	John Nelson	Tomas G Olsson	Heather Payne	Rosalind Potts	Werner Raupach
Hugh Loftus	Chris Madon	Jean McConaghy	Rosie Merrigan	Diane Morris	Lynette Nelson	Ishtiaque Omar	Janet Payne	Alice Poulos	John Ravic
Tobias Lohmann	Sriram Mahadev	Susan McConaghy	Jane Messer	Howard Morris	James Neupert	Kate O'Neill	Jamie-lee Peace	Thomas Poulsen	Veronika Ravic
Mo Lok	Nigel Maher	Charles McConnell	David Metcalfe	William Morris	Anthony Newman	Ruth O'Neill	Angela Pearce	Patricia Pous	Lisa Rawlinson
Lisa Lokki	Peter Maher	Suzanne McCord	Stacy Methvin	Elizabeth Morrison	Rose Newsom	Elliot O'Neill	Leonie Pearce	Suzanne Powe	Sheila Rebeiro
David Lomasney	Margaret Mahoney	Carl McCormick	Rita Metlege	Ellen Morrison	Grace Ng	Tiffany O'Neill	Linda Pearsall	Luke Powell	Jens Rebsdorf-Gregersen
Sally Lomax	Karan Main	Gordon McCrone	Christine Michaels	Kirsty Morrison	Kenneth Ng	Bradley Onsager	Angela Pearson	Marie-France Powell	Amy Recio
Linda Lombardo	Sanjit Maitra	Mali McCutcheon	Melanie Michalopoulos	Sara Morrison	Ann Nguyen	Diane Openshaw	Carol Pearson	Sally Powell	Jacqueline Redaelli
Airdrie Long	Stephen Malesev	Jane McDonald	Sherri Michaud	Chris Mortimer	Charlatan Nguyen	Marguerite O'Rourke	Victor Peddemors	Emma Power	Colin J Reddrop
Sally Long	Carmen Malins	Kathryn McDonald	Michael Mifsud	Roger Mortlock	April Nicholls	Miriam Orski	Soren Pedersen	Lucas Powers	Yvain Redlich
Dennis Looijenga	Nicole Maloney	Margaret McDonald	Andreas Mihm	Danny Morton	Julie Nichols	Ingrid Orth	Jennifer Peles	Jan Powilleit	Rhonda Redmon
Lindy Lopes Hill	Ann Malpass	Penelope McDonald	Michael Milazzo	Marco Moser	Andrew Nicholson	Erika Ortu	Julia Pelusi	Tracy Poynter	Rosemary Reeman
Anna Lorenzi	Joanne Mancuso	Alison McDonell	Lynne Miles	Ulrich Moshhammer-Mischkof	Lior Nickig	Akiko Osaki	Leona Pemberton	Ana Pozo-jones	Antonia Rehl
Kim Lorraine	Kay Manettas	Will McDougall	Antoinette Milis	Jo Moss	Patrick Niemiec	James Osborne	Jack Pembroke	Rosh Prakash	Eileen Reid
Jerry Losness	Arlyn Mangabat	Natarsha Mcelwain-Brown	Giselle Millar	Lara Moss	Sandy Nightingale	Justine Osborne	Bernadine Penny	David Pratt	John Reid
Anthony Loughran	Janice Mangubat	Marla McGeorge	Eleanor Miller	Tony Moss	Mutsumi Nikaido	Lorna O'Shane	Tennille Pepper	Keri Pratt	Stuart Reid
Edith Love	Patricia Manion	Anne McGeough	Marlene Miller	Leah Mottram	Noriko Nimura	Joan Ostergaard	Glennis Percival	Rosalie Pratt AM	Michael Reidy
Melissa Low	Kerrie Mann	Elizabeth McGettigan	Nancy Miller	Paul Mrljak	Junko Nishimura	Fiona O'Sullivan	Caroline Perkins	Stephanie Pratt	Douglas Reinehr
Carol Lowe	Lynelle Mann	Barry McGhie	Peter Miller	Lai Tran and Mrs Ngoc Dang	Seiji Nishioka	Michael Otte	Karin Perkins	Katie Prendergast	Richard Reinhardt
Susan Lowes	Danielle Manns	Grace McGhie	Rachel Miller	Peter Mudry	Frank Nissen	Hilary Outten	Mark Perrone	David Prescott	Peta-Lyne Relton
Kathryn Lowry	Preetha Manoharan	Rebecca McGhie	Russ Miller	Natasha Muhandiram	Sophia Niven	Paula Ouwens	Christophe Perrot-Minot	Janelle Prescott	Nicholas Renwick
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Honglin Lu	Merrin Maple-Brown	Andrew McGilvery	Margaret Millikin	Belinda Mulholland	Susan J Nocom	Michelle Overall	Donnelle Perry	Danielle Preston	Alexandra Reynolds Walsh
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Fran Lubotzky	Isabel Marcoff-Ball	Catherine McGrath	Jeanette Minifie		Raymond Nolan	Melanie Owens	Brigitte Pers	Michael Pribula	Heather Rich

Karl Rich	Joe Rose	Heather Sano	Jun Shen	Jiho Son	Joan Stone	Chad Taylor	Hubert Truong	Karen Volich	Marn Weng
Erin Richards	Rodney Rose	Katherine Santer	Zhuoli Shen	You ri Son	Rob Stones	Janet Taylor	Malcolm Truscott	Alana Von Finster	Denis Wenger
Joanne Richards	David Rosenfeld	Maximo Sanz Hernandez	Karen Shepherd	Zhiping Song	Bastian Storch	Joseph Taylor	Yati Tsai	Brilliana Von katterfeld	Rob Wenger
Leigh Richards	Karin Rosenius Gahm	Frederico Saraiva	Yuan Shi	Georgia Sonter	Rosna Storey	Linda Taylor	Wing yu Tsang	Caspar Von Winterfeldt	Vivienne Wenig
Philip Richards	Irvine Ross	Terrance Sargant	Leanne Shields	Carol Soper	Rainer Strassberger	Mark Taylor	Jenny Tsiamoulis	Christian Vonreventlow	Jens Wentrup
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Jonathan Ripsom	Thomas Rubin	Kimberley Schepers	Joshua Silver	Lyndall Spooner	Hasmukh Sundarjee	Karen Thomas	Sarah Ulrich	Sara Walker	Alex Whittaker
Anthony Risicato	Tali Rubinstein	Daniel Schlagwein	Rebecca Silvestri	Maria Spyraakis	Peter Thomas	Peter Thomas	Shigenori Umezono	Rozeta Walkerden	Glenn Whitten
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Jann Robinson	Denis Ryan	Lysa Scott	Ranjana Slothouber	Russell Steel	Kathleen Szabo	Sonia Tipteriu	Kate Vanderfield	Carrol Ware	Joan Williams
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George Rosborough	Maria Sanchez-Carlo	Anthony Sheedy	Elif Somay	Kate Stokes	Aidin Tavakoli	Aloma Trompp	Ronald Vleugel	Peter Wells	Heidi Winney
Bronwyn Rose	Ned Sando	Rena Shein	Klaus Sommer	Lewis Stoll	Anne-Maree Tavenor	Dan Trott	Tessa Vlok	Cui Wen	Ian Winstanley
Deirdre Rose	Chutarat Sangsong	Loretta Shelton	Natalie Sommer	Jeremy Stone	Abby Taylor	Margaret Troutman	Charles Vogel	Jocelyn Weng	Claudia Winters

Angali Wirasinha	Lingyun Xian	Philip Young
Anke Wittkamp	Yi Xiao	Thomas Young
Marty Woelfle	Meng Xie	Qing Yu
Michael Wojciechowski	Akisna Xiong	Yang Yu
Anna Wojnowska	Grace Xu	Weining Yuan
Carol Wollington	Li Xuyang	Esther Yustia
Margaret Wong	Mirna Yacoub	Bijan Yusufzai
Percy Wong	Hideaki Yagasaki	Vladimir Zaher
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Dominique Wright	Shannon Ykmour	Abraham Zulaikha
Jo Wright	Richard Yong	Anonymous (63)
Lawrence Wright	Akiko Yoshimura	
Ms Carolyn Wright	Yukio Yoshino	
Simon Wright	Felicity Youl	
Chenyi Wu	Glenn Young	
Ellen Wu	Lily Young	
Tammy Wu	Paul Young	



Creative Play activation called Stringdom in the Western Foyers. Photo by Anna Kucera.

Contact Information

Information about our normal hours of operation and services is included below. There may be some changes to these arrangements as a result of COVID-19 so customers are advised to check the website for the latest, up-to-date information.

Hours of operation

The Opera House is open daily except for Christmas Day and Good Friday.

Box Office

The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Normal opening hours are Monday to Saturday 9am to 8.30pm, and Sunday 9am to 5pm. Operating hours can vary and extend outside these times in accordance with performance schedules. For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

T 612 9250 7777

E bookings@sydneyoperahouse.com

**P Box Office
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia**

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

Contact centre

Open for telephone bookings and enquiries 9am to 5pm, Monday to Sunday.

T 612 9250 7777

W sydneyoperahouse.com

E bookings@sydneyoperahouse.com

**P Contact Centre
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia**

Car parking

Wilson Parking operates a car park at the Opera House open 24 hours, seven days a week. Entry via the Opera House end of Macquarie Street, Sydney.

T 1800 PARKING (1800 727 5464)

E info@wilsonparking.com.au

Welcome Centre

The Welcome Centre is located on the Lower Concourse level of the precinct and, during normal operations, facilitates ticket sales and group check-in services for guided tours. The Welcome Centre also houses a popular retail store, offering guests a range of souvenir keepsakes to commemorate their visit to the Sydney Opera House. The Welcome Centre operates daily from 8.45am to 5pm, excluding Christmas Day and Good Friday. Trading hours may extend further during peak periods.

Guided tours

The official one-hour guided Sydney Opera House Tour takes visitors inside the UNESCO World Heritage landmark to discover the stories behind Danish architect Jørn Utzon's remarkable achievement. The tour runs daily from 9am to 5pm, and is also available in French, German, Spanish and Mandarin. French tours are offered once a day on Monday, Wednesday and Friday; German tours once a day, Monday to Friday; Spanish tours once a day on Tuesday, Thursday and Friday; and Mandarin tours run once a day, daily.

The Opera House also offers 30-minute tours in Japanese, Korean and Mandarin, some of the Opera House's performance venues and providing rare photography opportunities. The Asian-language tours run daily between 9.15am and 4.15pm.

The Backstage Tour reveals the inner workings of one of the world's busiest arts centres. Small groups take a two-hour journey into the backstage world and finish their VIP experience with 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 a Sydney Opera House Tour. The Tour & Tasting Plate runs daily. A minimum of two people is required.

The Tour & Dine experience gives visitors the opportunity to have a beautiful meal at Opera Bar either before or after their Sydney Opera House Tour. The Tour & Dine runs daily with no minimum numbers required.

There have been a number of changes to tours and precinct experiences as a result of the coronavirus pandemic. For the latest information and updates about our tourism offerings, please visit sydneyoperahouse.com.

When in operation, 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 612 9250 7777

W sydneyoperahouse.com/tours

E 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

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

9250 7777 to book a performance

9250 7250 to book an access tour

Internet relay users connect to the NRS (www.relayservice.com.au) and then ask for:

9250 7777 to book a performance

9250 7250 to book an access tour

Administration and general enquiries

General enquiries can be made 9am to 5pm, weekdays.

T 612 9250 7111

E infodesk@sydneyoperahouse.com

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Annual report project team

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Word marks

Bennelong

Bennelong Bar

Bennelong Cafe

Bennelong Lounge

Bennelong Walk

Bistro Bennelong

House:Ed

Message Sticks

Own Our House

Portside

Sydney Opera House

Utzon Foundation

40
The Opera House:



PORTSIDE
SYDNEY OPERA
HOUSE

Protecting the image of the Sydney Opera House from any angle.



Front Cover:

A single ghost light in the Joan Sutherland Theatre during closure (see page 52). Photo by Daniel Boud.

1957: Jørn Utzon's competition submission drawing number 11956 | Jørn Utzon | Hellebæk, Denmark | Sydney Opera House.

1999: Jørn Utzon

2006: Mandarin Language tour.
Photo by Cybele Malinowski.

2008: Luminous Lighting of the Sails
for Vivid Live 2008,
curated by Brian Eno.

2020: Lighting of the sails in support of bushfire relief.
Photo by Ken Leanfore.



Junior Adventure Tour takes place in the Concert Hall pre-closure. Photo by Anna Zhu.

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