



2023-24

Annual Report
Sydney Opera House



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.



The Hon John Graham 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 2024 for presentation to Parliament. This report has been prepared in accordance with the provisions of the Government Sector Finance Act 2018.



Michael McDaniel AO
Chair, Sydney Opera House Trust



Kya Blondin
Acting Chief Executive Officer

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Overview

The Sydney Opera House is a living work of art. A place of possibility and wonder – on and off the stage. We bring people together to be uplifted, empowered and entertained.



Who we are

It's impossible to imagine Sydney, or Australia, without the Opera House. It's impossible to overlook the scale of achievement it represents. And it's impossible to forget the vision and courage required to bring this masterpiece into existence. In 1954, the then NSW Premier, Joseph Cahill, spoke of a structure that would be a credit to the state for hundreds of years. Then from a small coastal town in northern Denmark came a proposal that would test the limits of engineering, construction and design, forever changing the face of Sydney.

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

The Opera House stands on Bennelong Point, known to the traditional custodians, the Gadigal, as Tubowgule. We honour and celebrate that heritage while supporting access, equity and inclusion, and environmental sustainability for a better world. We recognise we have a responsibility to lead and inspire positive change.

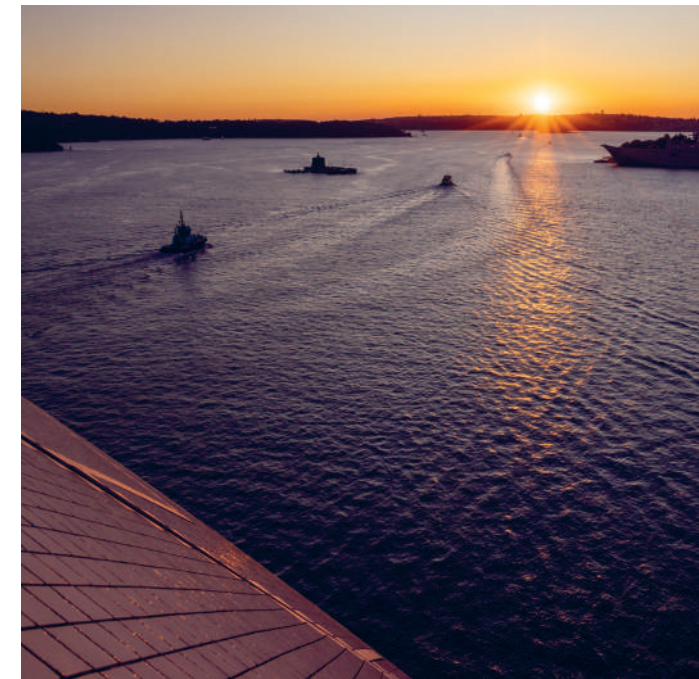
The Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. As a public non-financial corporation, it usually generates 85% to 90% of its operating revenue through its commercial activities. But this year, as in recent financial years, the slow recovery of international tourism after COVID-19 reduced that revenue. The percentage of self-generated revenue was 82%, up from 71% in FY23. The shortfall in tourism-related revenue continued to be offset by additional financial support from the NSW Government.

Through its activities and experiences, the Opera House is uniquely positioned to support the priorities identified in *Creative Communities*, the NSW Government's arts, culture and creative industries policy, a 10-year vision to sustainably expand the state's vibrant arts and cultural ecosystem.

We used the Opera House's 50th anniversary to reflect on the story we wanted to tell in the years ahead. Our new strategy set the tone.

During the Opera House's 50th anniversary year, we celebrated how far we've come since our doors first opened in 1973. After thousands of performances, millions of visitors, countless photographs and more than a few marriage proposals, the Opera House has never felt more relevant to the Australian experience. In 2023, this sentiment was captured by Deloitte Access Economics, which found that the Opera House had become the most prominent human-made symbol of Australian identity.

We also used the anniversary to reflect on the story we wanted to tell in the years ahead. Our new strategy set the tone: the next chapter of the Opera House will draw inspiration from the past, engaging with new and diverse artists and audiences to create a place where everyone feels welcome. The simple idea that the Opera House was built to serve the community is at the heart of our ambition to be Everyone's House.



Looking east from the Opera House. Photo by Daniel Boud.



Our ambition is to be

Everyone's House

To make this real, we are
focused on four themes

**We better understand
and connect with
the community**

**Everyone feels
welcome here**

We are future ready

**We lead and inspire
positive change**

Our values



Creativity

We are curious and ask questions.
We set out to inspire and be inspired.



Courage

We dare to think differently and
are ready to embrace change.



Inclusivity

We respect and welcome everyone.
People feel a sense of belonging here.



Collaboration

We value teamwork. We listen, learn
and share. Together, we celebrate
success.



Integrity

We are honest, open and fair.



Care

We look after each other, this place
and the world around us. Safety is our
greatest responsibility.



Our history

2024

February 2024

Cinema returns to the Playhouse, starting with the Australian premieres of *NT Live: Vanya* and *Ryuichi Sakamoto | Opus*



January 2024

Launch of Everyone's House, the new Sydney Opera House Strategy 2024-26



2023

December 2023

Badu Gili: Celestial, a collaboration with Biennale of Sydney and the Fondation Cartier pour l'art contemporain



November 2023

Unveiling of the Creators Project, a permanent tribute to Jørn Utzon, Ove Arup and Peter Hall, plus the collective creativity of those who brought the Opera House to life



20 October 2023

The Opera House turns 50



September 2023

Launch of *Whispers*, a public artwork by Quandamooka artist Megan Cope



July 2023

Opening of Midden by Mark Olive restaurant



May 2023

The Opera House's commitment to sustainability recognised with a 6 Star Green Star performance rating by the Green Building Council of Australia



February 2023

Sixty staff join an Opera House float in the 45th Mardi Gras parade



2020s

October 2022

Year-long 50th anniversary celebrations begin

July 2022

Concert Hall reopens



May 2022

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

January 2022

Centre for Creativity opens



2010s

October 2021

Food and beverage venues reopen, followed by the return of live performances after COVID-19



September 2021

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

June 2021

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

April 2021

Launch of Stream, a new digital subscription service

October 2020

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

September 2020

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

April 2020

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

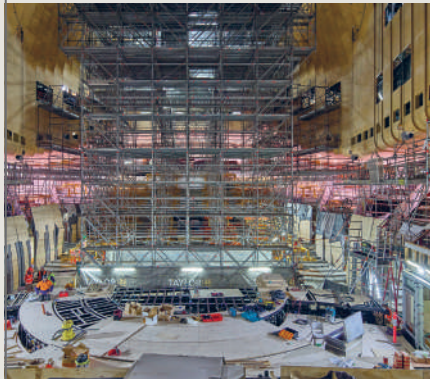


March 2020

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

February 2020

Concert Hall closes for the start of renewal



November 2019

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



2019

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



2018

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

2017

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



2016

Vehicle Access and Pedestrian Safety project completed

2000s

2015

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



2013

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



2012

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



2011

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

2010

First Environmental Sustainability Plan launched

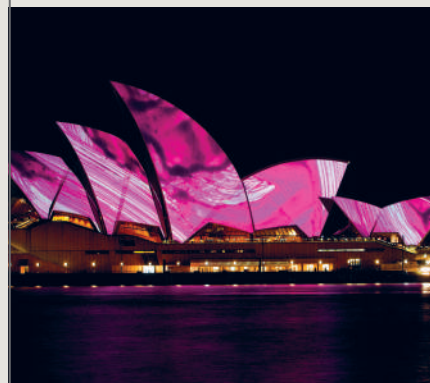
More information on the history of the Opera House can be found at www.sydneyoperahouse.com/our-story

2009

Western Foyers refurbished

2008

First Vivid LIVE festival



2007

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

2007

First Access Strategic Plan launched



2006

Asian-language tours begin in Mandarin, Japanese and Korean



2005

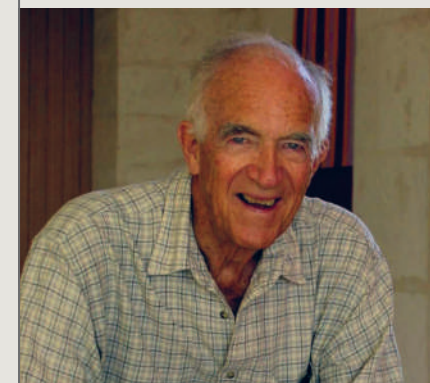
National Heritage listing

2002

Utzon Design Principles published

1999

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



1973

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

1966

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



1966

Utzon resigns

1950s

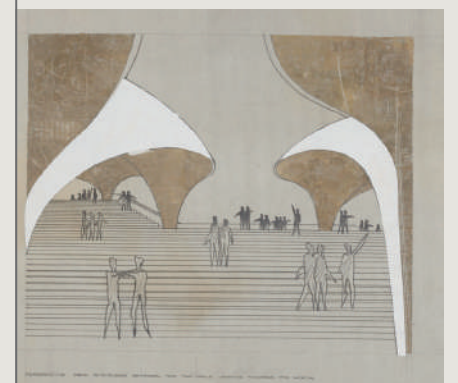
1959

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



1957

Jørn Utzon wins Opera House design competition



1954

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

Strategy

David Adrian Freeland Jr and Mario Gonzalez in LA Dance Project's *Romeo and Juliet Suite*. Photo by Daniel Boud.



Chair's message



It was a great honour to be appointed chair of this prestigious organisation in January. While I have long admired the Opera House, a masterpiece that has entranced generations of Australians and the latest turn in a storytelling tradition that dates back thousands of years, it was the new strategy, Everyone's House, that truly brought into focus a mission we all share.

As a Wiradjuri man, I draw my core values from the philosophy of Yindyamarra, which means honour or respect. Our elders teach us about kindness, graciousness, courage and self-reflection. By living according to these qualities, we bring others with us, deepening our connection with the community. We move together, as one – and I am delighted to find a similar sentiment at the heart of the strategy that the Opera House will follow for the next three years.

The year-long 50th anniversary program was a wonderful success, and we are grateful for the support of the NSW Government, as well as our family of donors and partners. As a case study for the future, the program offered a glimpse of the creative possibilities to come.

I thank the Trustees for their warm welcome, expert advice and commitment during the year. Sara Mansour and I were appointed for a three-year term from 1 January 2024 and, in June 2024, Melanie Silva and Zareh Nalbandian were appointed from 1 July 2024 to 31 December 2026. We joined continuing Trustees David Campbell OAM, Michael Ebeid AM, Susan Lloyd-Hurwitz, Kylie Rampa, Allan Vidor AM and Sara Watts.

Chair Lucy Turnbull AO and Trustees Kathryn Greiner AO, Deborah Mailman AM and Kevin McCann AO completed their terms on 31 December 2023. On behalf of the Trust, I thank them for their dedicated service.

The Opera House has come a long way in 50 years, but the best is yet to come. As a community meeting place, performing arts centre, national symbol and architectural masterpiece, there's quite simply nothing like it. I look forward to working with CEO Louise Herron and her team as we transform the Opera House, inside and out, into Everyone's House.

A handwritten signature in black ink, appearing to read 'Michael McDaniel'.

Michael McDaniel AO
Chair, Sydney Opera House Trust

CEO's message



As we counted down the days to 20 October 2023, and the 50th anniversary of the Opera House, I was struck, time and again, by the profound community affection for this living work of art.

At one level, this was to be expected. There has always been a special connection between the Opera House and the people around it. As part of our anniversary program, two million people attended free events and more than 240,000 attended ticketed events while the ebullient spirit of the Play It Safe short film reached 1.8 billion people worldwide and won multiple awards, including the prestigious Grand Prix at the Cannes Lions International Festival of Creativity. But these celebrations, together with the findings of a new valuation report from Deloitte, also demonstrated the depth of the bond between the Opera House and the community it was built to serve.

This bond was especially evident during the Open House Weekend, the culmination of our anniversary year. I loved chatting to visitors from across Sydney and around the world, and lost count of the number of people who had experienced a life-changing Opera House moment, from watching a show to simply gazing in wonder at the building.

Damien Cave, Australian bureau chief of the *New York Times*, hit the mark when he described it as a “welcoming, unpretentious icon”. He said the architecture was part of the reason the Opera House stood apart. “Mostly, though, I think it’s the programming and the clear commitment to making the house as accessible as possible to as many people as possible.”

While the anniversary was a wonderful opportunity to reflect on how far we have come since 1973, it was also a chance to think deeply about where the Opera House was going next. As we delivered the 50th program, we also put the final touches on a new organisational strategy for the years ahead. This strategy sets out our ambition to be Everyone’s House. It builds on the momentum of the 50th year as we prepare the Opera House for the challenges of a changing world and create a place where the whole community feels welcome.

During this anniversary year, the pride among staff has been palpable, and I thank them for their hard work, passion and commitment. In the years ahead, when we look back at this moment, I think we’ll recognise this as the start of an exciting new chapter for the Opera House and for culture in Australia itself.

A handwritten signature in dark ink, appearing to read 'Louise', with a long, elegant flourish extending to the right.

Louise Herron AM
Chief Executive Officer

Awards

Concert Hall renewal

NSW Architecture Awards

NSW Architecture Medallion, the Greenway Award for Heritage and John Verge Award for Interior Architecture

National Architecture Awards

The Lachlan Macquarie Award for Heritage and the Emil Sodersten Award for Interior Architecture

Fernando Sanchez, Opera Bar

Australian Hotels Association National Awards for Excellence

Chef of the Year, general division

Midden by Mark Olive

FBI’s Sydney Music, Arts & Culture awards

Best eats

Play it Safe

AWARD Awards

Gold (direction; original composition; film up to five minutes, individual; music videos; cinema commercials over 60 seconds)

Silver (best use of content; best use of paid talent and influencers; cinematography; editing; production design;

Bronze (social videos, individual; use of talent and influencers)

Cairns Crocodile Awards

Gold for film and film craft, Bronze for audio craft

Cannes Lions International Festival of Creativity

Film Grand Prix; two Silver Lions for film craft and entertainment

CICLOPE Asia

Grand Prix

Clio Awards

Gold for film craft; silver for branded content; bronze for branded content and partnerships

D&AD Awards

Graphite Pencil, sound design and use of music

Shortlist, film and art direction

London International Awards

Grand LIA (music and sound: original music with lyrics)

Spikes Asia Awards

Gold for film craft and travel/leisure/retail; silver for entertainment and music; bronze for film craft

The Andy Awards

Best-in-show, craft

The One Show

Gold Pencil for music videos and writing; silver for long form video, original music; bronze for artist/brand collaboration and direction

Webby Awards

Winner, music, branded entertainment (video)

Sydney Opera House website

Australian Web Awards

User Experience Award

DrupalSouth Splash Awards

Winner: Government, state/local

Acquia Engage Awards

Leader of the Pack (Entertainment)

Regional Excellence (Asia Pacific and Japan)

The People’s House: Sydney Opera House at 50

National Trust (NSW) Heritage Awards

Winner: events, exhibitions and tours

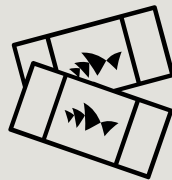
Year at
a glance

\$11.4b

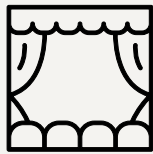
Social value of the Opera House (Deloitte Access Economics)

1,363,000

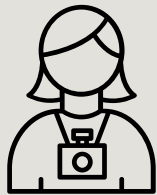
Total audience attendance for performing arts events for the year



410,000
Attendance at Sydney Opera House Presents performances



708,000
Attendance at resident company performances



383,000
Attendance at Opera House tours

1,628

Total number of performances



61,000
Attendance at performances for children, families and creative learning



95
Accessible performances and programs offered

68,500

Attendance at Badu Gili Lighting of the Sails



2.1m
Food and beverage transactions

277

Number of Screen program works

21m

Global video views, including 2.7m of Screen program work



7.63m
Unique website visitors



2.72m
Social media followers



72%
Staff engagement score (PMES)



85%
Operational waste recycled from restaurants, venues and events

84,100

Number of maintenance works orders completed

Year in review

There was laughter and music and selfies and dancing and a curious ibis that leaned into the crowd. It was 20 October 2023, and something special was in the air on Bennelong Point.



Fred Again performs in the Concert Hall. Photo by Daniel Boud.

Spring sun glistened on the sails as thousands gathered on the Forecourt and thousands more – young and old, families from across Australia, visitors from around the world – stepped across the threshold of a building that some had glimpsed only from afar. The sense of occasion was all around. It was 50 years to the day since Queen Elizabeth II had stood on this site and declared the Opera House open. A letter arrived from Buckingham Palace in which King Charles conveyed his “heartfelt congratulations” for the anniversary celebrations under way. “Since its opening in 1973 by my beloved mother,” he wrote, “the Sydney Opera House has stood as a continuing legacy for Australians, profoundly influencing contemporary arts and culture, both locally and internationally, and having global recognition as a symbol of modern Australia.”

For 50 years, the Opera House has evolved with the city around it. While much remains the same – not least the grandeur of Jørn Utzon’s design – much has changed as well. In 1973, the formal business of opening had largely been an exclusive, invitation-only affair. By 2023, all notes of pageantry had disappeared as crowds arrived for a celebration to be shared by all. About 27,000 people arrived for the free Open House Weekend, taking advantage of a rare opportunity to explore the building while

enjoying a series of performances from our resident companies. These two days were the high point of an anniversary year that contained more than 340 events, almost half of which were free or low-cost.

While the occasion of the 50th brought with it an element of nostalgia, celebrating how far we’d come together, it also offered a glimpse of what to expect in the years ahead. With the Decade of Renewal behind us, this was the opportunity to showcase how the Opera House has grown with the community it was built to serve.

A new report by Deloitte Access Economics found that the social value Australians place on the Opera House had increased over the past decade by 38% in real terms to \$11.4 billion. As well as contributing \$1.2 billion to the NSW economy in FY23, the Opera House was identified as the most recognisable human-made symbol of Australia, as emblematic as the koala and kangaroo. Deloitte also found that 72% of people agreed that visiting the Opera House improved their wellbeing, while 71% felt more connected with companions and the community as a result of their visit.

As we demonstrated the benefits of the renewal, both on stage and across the building itself, we tuned our antenna to the years ahead and the community around us. This was a year of celebrations but also a year of challenges. The month of October alone – the 7 October terrorist attacks in Israel and subsequent invasion of Gaza, then the Voice to Parliament referendum on 14 October – was a sensitive time for visitors, artists and staff. These events affected us all in different ways. They also reinforced the formative value of arts and culture to help us interrogate the complexities of our time. This was especially the case at the Opera House, a global symbol for creativity and individual expression. As we responded to a rapidly changing world, we continued to encourage everyone to act respectfully, mindful of their effect on others.

The first four months of FY24 were dominated by anniversary activities that gathered pace to the birthday in October and beyond. In November, we unveiled the Creators Project on the Box Office Podium, a tribute to the individuals who made the Opera House a reality. Crowds later returned to the Forecourt for DanceRites, the first time the competition has been held on site in four years and its largest on-site iteration since it began in 2015. The Harbour pop-up fish and chip restaurant returned to the Yallamundi Rooms, and visitors packed the Opera Bar and House Canteen over the warmer months. When *Gatsby at the Green Light* opened in December, it quickly became our third highest-selling show to date, after *Amadeus* and *Phantom of the Opera*.



Open House Weekend entertainment. Photo by Daniel Boud.

Long is the line of artists who have felt in awe of their Opera House surroundings. In March, when Chicago indie veterans Wilco played the Concert Hall, lead singer and songwriter Jeff Tweedy paused between songs to take in the moment: “It’s like playing inside someone’s sculpture.” The sentiment later came to life in Benjamin Millepied’s *Romeo & Juliet Suite*, with the LA Dance Project, when the dancers used the physical form of the building to glorious effect.

In February, the Opera House’s commitment to the United Nations Sustainable Development Goals, also known as the Global Goals, was reflected in being ranked No 1 in a global sustainability study of more than 200 cultural organisations. This followed being awarded a 6 Star Green Star performance rating by the Green Building Council of Australia.

Meanwhile visitors returned in high numbers to food and beverage outlets, including Opera Bar and Mark Olive’s new restaurant Midden. And while some residual effects remain from COVID-19 – Chinese tourism in particular remains below FY19 levels – the steady return of international visitors led to an increase of 111% people taking tours compared to FY23.

While inflation and cost-of-living pressures remain a concern across the community, self-generated revenue continued to grow, with annual increases in private funding (by 89%), precinct activities (35%) and performance activities (10%).

As we welcomed a new chair, Michael McDaniel AO, we launched a fresh organisation-wide strategy to set the stage for the next three years. The strategy, **Everyone’s House**, aims to ensure the Opera House – its people, operations and the building itself – meets the challenges of a changing world. That includes embedding social and environmental sustainability in everything we do and amplifying First Nations voices and culture.



Jeff Tweedy and Wilco in the Concert Hall. Photo by Mikki Gomez.



Bindi Bosses on the Monumental Steps for Open House Weekend. Photo: Daniel Boud.



Celebrating 50 years

To mark 50 years of the Opera House, we presented a diverse range of activities and experiences, online and on site, in the 12 months to October 2023. The program, supported by the NSW Government through the Create NSW Blockbuster Funding initiative, included outdoor activities, heritage events, international spectacles, community gatherings, contemporary art, storytelling innovations, plus new merchandise and dining experiences, as well as an emphasis on free and low-cost productions. From *Inside/Out* at the House to *What Is the City But the People?*, from community choirs on the Monumental Steps to Megan Cope's public artwork *Whispers*, the diversity and breadth of the 50th anniversary program reflected the Opera House's ambition to be Everyone's House.

More than 1000 artists took part in more than 340 public events and performances, almost half of which were free or low-cost. About two million people attended large-scale free outdoor events, more than 240,000 people attended ticketed events (including a quarter of them at free events) and more than 27,000 people attended Open House Weekend, a unifying event that articulated the ambitions of Everyone's House in real time. We connected with our community in person and online. The digital audience for the Screen program reached 1.3 million people, while there were 38 million online engagements and 10.5 million unique website visits. One in five customers at ticketed events were aged under 35, and 100,000 tickets were bought by more than 38,000 new Opera House customers. More than 136,000 people took part in anniversary tours.

What Is the City but the People? took over the Forecourt as the opening event of the Birthday Festival. Photo by Ken Leanfore.

In concert with the artistic program, a range of projects, experiences and channels tapped into the deep bond between the community and the Opera House. In 2022, we participated in a three-part documentary for the ABC, *Inside the Sydney Opera House*, about the inner workings of the Opera House during a dramatic year of activity that culminated with the reopening of the Concert Hall. We followed up in September 2023 with *Transcendence: 50 Years of Unforgettable Moments at the Sydney Opera House*, which contained essays from the likes of Sylvie Guillem, Barrie Kosky, Carlotta, Nick Cave, Briggs, Sarah Blasko, Jimmy Barnes, Robyn Nevin, Paul Kelly and the late John Olsen – plus a new illustration from Tim Sharp, also known as Laser Beak Man. Other commemorative projects included: *The People's House: Sydney Opera House at 50*, an anniversary exhibition at the Museum of Sydney; a series of stamps and coins created in collaboration with the Royal Australian Mint and Australia Post; new 50th designs on items such as apparel, tote bags, water bottles and notebooks; and the auction of nine “doughnuts”, the Concert Hall's former acoustic reflectors, which raised \$106,000.

The anniversary also prompted a renewed focus on the Opera House miracle: the hurdles overcome, the solutions discovered, the compromises proposed and the persuasion required to create a living work of art. More than 117,000 people visited *The People's House: Sydney Opera House at 50*, a free exhibition by Museums of History NSW in collaboration with the Opera House. On the eve of the birthday itself, we launched *Play It Safe*, a short film that brought together resident companies and other artists with a song commissioned by the Opera House's marketing team and composed by Tim Minchin. A love letter to creative courage, it was viewed more than six million times around the world.

The deep community connection to the Opera House was evident throughout the response to the overall 50th program. Ninety eight per cent of survey respondents enjoyed the events they attended and 95% agreed with the statement that the Opera House was for “someone like me”. As one happy visitor put it: “I first attended the Opera House when it was opened 50 years ago. I have made a point of introducing my children, and then my grandchildren to the Opera House and what it has to offer. It was important to me that they saw the Opera House as somewhere they belong.”

For more on the 50th program, visit www.sydneyoperahouse.com/anniversaryreport

Operations and Performance



Programming and Experiences



Performing Arts

After five decades of storytelling and a decade of renewal, this year was an opportunity to demonstrate how sweetly this building can sing.

The 50th anniversary came at a time of renewal for the city itself after the disruption of COVID-19. NSW Government support through Create NSW Blockbusters Funding initiative helped us rise to the challenge with a broad, diverse artistic program as the community fully engaged once again with public gatherings and shared experiences.

The year-long anniversary season culminated with the Birthday Festival in October, beginning with *Whispers*, a major installation by Quandamooka artist Megan Cope, and *What Is the City but the People?* on the Forecourt, a portrait of Sydney attended by 1,100 people on site and more than 20,000 online. With its origins in a Jeremy Deller event at the Manchester International Festival, *What Is the City but the People?* reinforced the image of the Opera House as a vibrant, civic space. The event, which featured a diverse cross-section of the community on stage, was attended by audiences often underrepresented at the House, with more than half identifying with a country other than Australia.

The festival continued with music, dance, theatre, art and free events, including a sold-out performance by the Soweto Gospel Choir; the critically praised return of the Academy of St Martin in the Fields, led by violinist/conductor Joshua Bell; *Dimanche*, a theatrical meditation on climate change; *Chi Udaka*, a fusion of sound and vision with Japanese drumming and Sri Lankan dance; Sydney Theatre Company/Moogahlin's *The Visitors*; and *Paper Planet*, a popular part of the school holiday program.

On 18 October came *Play it Safe*, a musical tribute to 50 years of bravery, creativity and wonder. Written and composed by Australian singer Tim Minchin, and filmed in and around the building itself, it tapped into the bold thinking that gave rise to the Opera House all those years ago – and reached 1.8 billion people in the process. On 21 and 22 October, we threw open the doors to the community for a free weekend of exploration and discovery. We've hosted open days in the past, but never on this scale. About 27,000 people descended on the Opera House for the weekend, with visitors treated to performances from resident companies, including the Sydney Symphony Orchestra, Bell Shakespeare, Bangarra and Opera Australia.



Gatsby at The Green Light. Photo by Daniel Boud.

With 1,628 performances spread throughout the year, total attendance reached 1.36 million, up 85,000 from FY23. Of that total, more than 410,000 people attended shows by Sydney Opera House Presents and another 708,000 for resident company performances. This year, more than a third of the tickets to our year-round SOHP program were sold to first-time Opera House attendees from Sydney.

Notable events after the 50th included: the world premiere of *Gatsby at the Green Light*, which broke attendance records in the Studio; the return of our First Nations dance competition DanceRites; a new cinema program in the Playhouse; a new chapter of Badu Gili, *Celestial*, projecting the work of two female First Nations artists from Australia and New Zealand; the 12th year of All About Women sold the highest number of tickets to date; and *Watershed: The Death of Dr Duncan*, a collaboration with Opera Australia enabled by Opera House donors. Vivid LIVE, meanwhile, was a remarkable success, with more than 40,000 tickets sold to 73 acts. The number of local headline acts at Vivid LIVE continues to increase, from three in 2016 to 18 this year.

We welcomed schools back to the Opera House with 78 workshops for children and families in the Centre for Creativity. We entertained younger audiences at shows like *I Wish*, *Ratburger* and *Game Theory*, and during Sunday Morning Artist Adventures, part of the Creative Play program. And we brought new communities into the building for events such as Spring for Seniors dance classes, Pacific Islands cultural workshops and spoken word workshops from the Bankstown Poetry Slam.



A scene from *Silence*. Photo by Joseph Mayers.

Artist and Sector Development

In May, as part of our UnWrapped series dedicated to promoting the best independent creators, the Opera House presented *Silence*, a new Australian work by Thomas ES Kelly and collaborators. Created by groundbreaking First Nations dance company Karul Projects, *Silence* took place over four performances in the Studio. A powerful multi-disciplinary work, it interrogated ongoing conversations around sovereignty and inaction in a production that had its premiere at the Brisbane Festival in 2020. This series of UnWrapped was co-curated by the Opera House's then Director, Programming Fiona Winning and Head of First Nations Programming Michael Hutchings. A second show, *Class Act*, created by Mish Grigor, was rescheduled to August 2024.

In the quieter winter months, support from Create NSW's Culture Up Late initiative enabled a program of free and subsidised night-time activities. These brought new crowds to Bennelong Point – more than 11,300 people attended activities across 214 nights from March to September – supporting the city's cultural sector and delivering benefits, directly and indirectly, to the Sydney CBD. Works presented with the Museum of Contemporary Art included Mia Salsjö's *The Bridge*, Lauren Brincat's *Tutti Presto fff*, Latai Taumoepeau's *Ocean Island Mine* and the street dance competition Destructive Steps.

As part of New Work Now – a donor-funded program to commission, develop and present work from local artists – the Opera House presented the oratorio *Watershed: The Death of Dr Duncan* in the Joan Sutherland Theatre in June, in partnership with Opera Australia. Composed by Joseph Twist, directed by Neil Armfield and conducted by Christie Anderson, this moving production, first seen at the Adelaide Festival in 2022, marked five decades since the drowning of Dr George Ian Ogilvie Duncan, a crime that triggered national outrage and led to the decriminalisation of homosexuality in South Australia, the first Australian state to do so.

Children & Families

Highlights included the premiere of the London International Animation Festival in January; *I Wish*, an Australian acrobatic adventure with Patch Theatre and Gravity & Other Myths; a theatrical adaptation by Maryam Master of the David Walliams book *Ratburger*; and the creation of a gigantic cardboard city in Polyglot Theatre's *Paper Planet*, as part of the 50th anniversary program. *Paper Planet* struck a chord with audiences, with almost 5000 tickets sold across 51 sessions, and children and carers dressed in paper costumes they designed. As one parent said: "We do activities like this a lot during school holidays, but this one was the best. I just want to cry."

Shows by international artists included *Game Theory* by Joshua Monten Dance Company (Switzerland) and *Polar Bear & Penguin* by Paul Curley and John Currivan (Ireland). More than 7500 tickets, including 33% new to the Opera House, were sold for the summer season of *Dog Man: The Musical*, adapted from the book series by Dav Pilkey.

We encouraged the creativity of children with more than 9100 participants engaging with accessible and free or low-cost Creative Play programs, including more than 1100 children in January. The program embraced a variety of themes and artists, ranging from Bianca Caldwell's *Wilay Giilang* ("possum story" in Wiradjuri), a community sharing exhibition of traditional woven toys and animals made by primary school students, and *Drip, Drop, Play*, for which the Centre for Creativity was transformed into an immersive sensory experience with hanging icicles and giant water drums.



A scene from *I Wish*. Photo by Daniel Boud.

Classical Music

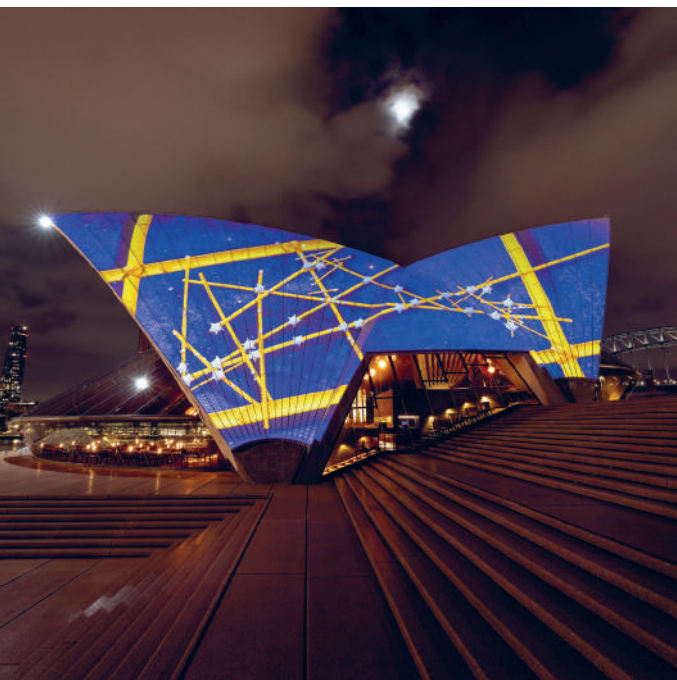
One of the most anticipated parts of the 50th anniversary program was the Academy of St Martin in the Fields, which performed three concerts in the newly transformed Concert Hall in October. With virtuoso violinist Joshua Bell as music director, the chamber orchestra demonstrated its brilliance across three programs from the heart of the classical tradition, including violin concertos by Mendelssohn, Beethoven and Bach. Writing in *Limelight*, Phillip Scott was full of praise for the warmth, precision and polish on display: "It was a thrill to hear the Academy perform in the improved acoustic of the Opera House Concert Hall, and as for Joshua Bell, the sooner he returns to Australia the better."

In February, Italian composer and pianist Ludovico Einaudi returned for the first time in four years, performing four evening concerts and one matinee. Hailed as a composer who transcends genres and generations, Einaudi followed the 2022 release of *Underwater*, his first solo piano recording in two decades.

Utzon Music, in its 17th year, starred some of the world's leading chamber musicians and soloists from Western and Eastern classical traditions. All events took place in the Utzon Room, apart from one: the Grammy-nominated British vocal ensemble VOCES8 performed in the Concert Hall with guest violinist Jack Liebeck and the MAXed OUT youth choir from Moorambilla Voices. Other series highlights included Brooklyn Rider, one of America's most exciting string quartets; a recital from visionary New York pianist Lisa Moore about the music of birds and bugs from the Romantic period to the present day; the Award-winning French ensemble Trio Karénine; and New York string quartet JACK Quartet, with a program that included pieces written for the group by American Amy Williams and Australian Liza Lim.



Joshua Bell leads the Academy of St Martin in the Fields. Photo by Jay Patel.



Badu Gili: *Celestial*. Photo by Daniel Boud.

Contemporary Art

In May, for this year’s Vivid Lighting of the Sails projection, Sydney artist Julia Gutman collaborated with animation technologists Pleasant Company on *Echo*. Gutman, winner of the 2023 Archibald prize, reached deep into the history of art and literature with a story that reworked Ovid’s myth of Echo and Narcissus for the contemporary moment. This was Gutman’s first animation, built from a body of work composed from worn clothing, sheets and blankets donated by the public. Gutman also joined Opera House contemporary art curator Micheal Do for a conversation in the Concert Hall Northern Foyer about the work and her broader practice.

In November, we unveiled *Badu Gili: Celestial*, a new edition of the Opera House’s free nightly First Nations artistic projection on the eastern Bennelong sails, celebrating the work and stories of two female artists from Australia and New Zealand, Meriam artist Gail Mabo and Aotearoa artist Nikau Hindin. This edition was created in collaboration with the Biennale of Sydney and Fondation Cartier pour l’art contemporain. Since 2017, Badu Gili has been a daily reminder of the centrality of First Nations voices, self-determination and stories to the Opera House.

And in Performances on the Quay, the Opera House presented a series of outdoor performances co-curated and developed with the Museum of Contemporary Art. The program featured: *Ocean Island Mine*, a live work by Latai Taumoepeau; a reprisal of Lauren Brincat’s *Tutti Presto fff*, commissioned by the Opera House in 2022; and Mia Salsjö’s *The Bridge*.



Case study: *Whispers*

Quandamooka artist Megan Cope’s monumental artwork, *Whispers*, was an important part of the Opera House’s 50th anniversary program. Using more than 85,000 kinyingarra shells (or oysters, in Jandai language), the sculptural work featured three components (on the Northern Broadwalk, beneath the Monumental Steps and on the Upper Podium) from September to November. The production was a triumph of collaboration across portfolios and the community itself, with more than 3,000 volunteers attending workshops in Marrickville, on the Forecourt and in Brisbane. Eight public “scrub club” workshops on the Forecourt accelerated preparation of the materials, resulting in the cleaning of more than 14,000 shells by several hundred volunteers. The artwork met with universal acclaim from audiences and stakeholders,

while Cope’s profile received significant public and curatorial interest and high-profile global commissions. *Whispers* was also included in an international curatorial roundup in *Artsy* as one of the best public artworks of 2023. Wrote Natasha Smith: “I nominated this work for its striking gravitas, its ability to stand its ground against the backdrop of the great Opera House architecture, its acknowledgment of First Nations history on this site, its ability to connect community and its potential to educate visitors about our country and how we engage with it.”

Megan Cope’s *Whispers*. Photo by Daniel Boud.

Contemporary Music

A diverse, popular and critically acclaimed range of local and international artists attracted a total audience of 103,000 in FY24, including 98,000 paid attendees. The 50th anniversary program continued with a stellar line-up of contemporary music, including ARIA-nominated Gumbaynggirr and Yamatji singer-songwriter Emma Donovan and an epic farewell performance by Australian indie-rock trio Camp Cope, the local champions of equality signing off with a farewell show in the Concert Hall. Also in the Concert Hall was Sparks – the art pop Californian brothers' first Opera House performance since they started out more than 50 years ago.

The year-round program had 98% attendance and featured a range of young international talents such as Steve Lacy, Arlo Parks and Yussef Dayes, as well as heavyweights such as British star Paul Weller, and Beninese icon and five-time Grammy winner Angelique Kidjo – and emerging youngsters such as Melbourne's Suprise Chef, who appeared alongside American soul singer Lee Fields for a double bill in the Studio. Other highlights included American singer, songwriter and producer Caroline Polachek in her Opera House debut; the triple-bill of visionary Afro-futurist sound from prophet Lonnie Holley, poet Moor Mother and free jazz collective Irreversible Entanglements; a two-night residency from Australian improvised music innovators The Necks; the Australian debut of UK indie-rock outfit Black Country, New Road; and the return of Grammy Award-winning alt-rockers Wilco.

The 2024 edition of Vivid LIVE was the best received program in five years, selling more than 40,000 tickets with 91% attendance, up from 36,853 in the previous year. The program featured Australian debuts and exclusive performances from cutting edge international stars such as young trans artist Arca, queer groundbreakers Fever Ray, and legends AIR and Underworld. Demand was strong for Snoh Aalegra, desert blues masters Tinariwen, Sky Ferreira and the two events dedicated to the 25-year finales of Australian indie labels Spunk Records and Elefant Traks. Almost 50% of the program featured diverse local work, which included First Nations artists, including Thelma Plum and BARKAA, as well as emerging Western Sydney artists Vv Pete and Cult Shotta.

Our contemporary music program also featured a surprise appearance in February from UK megastar Fred Again, the first artist to announce and perform in the Concert Hall on the same day. For more, see p67.

**A pure, endogenous
ecstasy flows from
the thrill of seeing the
counterculture heroes
feted in Sydney's
grandest venue.**

– Shamim Razavi on Underworld in the
Sydney Morning Herald *****





Miranda Menzies in *Gatsby at the Greenlight* in the Studio.
Photo by Prudence Upton.

Contemporary Performance

The contemporary performance program attracted more than 126,000 paid attendees across FY24 to a range of artforms, including circus, cabaret and variety, contemporary dance, comedy, musical theatre and theatre.

Victorian Opera's production of Steven Sondheim's *Sweeney Todd* was presented in the Drama Theatre for 43 performances from July to August. The production, which starred musical theatre and opera talents Ben Mingay and Antoinette Halloran as part of a cast of 20 Australian performers, sold more than 20,000 tickets, resulting in 92% attendance. It was, as Maxim Boom wrote in *Time Out*, "a bold, brazen and breathtakingly entertaining experience, any way you slice it."

In August, the Opera House presented *Exposed* by Restless Dance Theatre, Australia's leading creator of dance theatre by dancers with and without disability. *Exposed* highlighted choreographer Michelle Ryan's reflections on her own vulnerability during the pandemic.

During the Birthday Festival in October, notable productions included *Message in a Bottle*, from acclaimed UK dance company Sadler's Wells, choreographed by triple Olivier Award nominee Kate Prince and set to the iconic music of Sting; the world premiere of Taylor Mac and Matt Ray's *Bark of Millions*; and *Sibyl*, two multilayered works by William Kentridge.

The world premiere of *Gatsby at the Greenlight* opened in December and sold 48,805 tickets across 110 performances in the Studio. The show – described in *The AU Review* as a "decadent and vivid night of entertainment and awe" – attracted a high number of new ticket buyers (60%, of which half were from Sydney).



Ben Mingay and Antoinette Halloran in *Sweeney Todd: The Demon Barber of Fleet Street* in the Drama Theatre. Photo by Daniel Boud.

In June, the Australian premiere season of Benjamin Millepied's *Romeo & Juliet Suite*, in the Joan Sutherland Theatre, used cutting-edge technology and a unique projection system in a bold reimagining of Shakespeare's masterpiece. The production used the Opera House itself as a set: the narrative unfolded on and off stage, from within the auditorium to backstage and Front of House areas. At one point, in a stunning coup de theatre, the two dancers playing Romeo and Juliet left the stage and auditorium and continued dancing outside against the sails, their movements broadcast by a cameraman back to the audience inside.

As the lovers roll around on the chilly slabs of the Forecourt, a Sydney harbour seagull performs an unplanned cameo and gets one of the night's biggest rounds of applause.

– Elissa Blake, *The Guardian*, on *Romeo & Juliet Suite*

Creative Learning

The Centre for Creative Learning team delivered 78 workshops for children and families in FY24, with 2317 participants, resulting in 95% attendance. We also delivered 75 lifelong learning workshops, with 2569 participants, or 94% attendance. One in three attendees were new to the Opera House, illustrating the Centre for Creativity's success in engaging new audiences. Nine in 10 people said the experience improved their mood and a similar proportion said it made them more creative. Indeed, the response to the CFC has been overwhelmingly positive, with 95% of audiences saying they enjoyed their experiences and visitors valuing the CFC for its immersive experiences, ability to interact with artists and emphasis on creative freedom and fun.

Highlights included programs for all ages from babies to seniors. *Obang*, an interactive performance designed for babies aged six to 16 months, invited families to experience a Korean family routine, including cooking, singing, washing and storytelling. Utzon's design methodology and practice were unpacked in the Architecture Club, while Spring for Seniors explored the history of dance theatre in a monthly dance class.

Sunday Morning Artist Adventures, designed by Laotian artist Anney Bounpraseuth, explored a variety of creative ideas, from designing dragons for Chinese New Year and drawing Benny the Seal to designing wigs in the style of Marie Antoinette.

More than 4000 school students attended performances, with an additional 1500 taking part in workshops, tours and specialist programs on site and in schools. This included 33 Creative Learning workshops for 1102 students ranging from kindergarten to year 12, with an average of 34 students per workshop. Highlights included Stories from the Reef (K-2), Dance and Architecture (Years 3-9), Dissecting Geometry (Years 5-10),

Ngumpie Weaving (Years 5-10) and Wilay Giilang (Years K-6). Seven schools attended 14 sessions of A Day Out at the House, with 554 students joining tours and workshops. Meanwhile, the Arts Assist initiative, which offers subsidised tickets to students from low socioeconomic areas, continued to engage new audiences, enabling more than 2,100 students to attend the Opera House.

Specialist programs included the third year of BUILD – supported by the Ove Arup Foundation, our creative learning program for secondary and tertiary students draws on science, technology, engineering and maths, as well as the built environment – featured the Secondary School Student Design Challenge, the Tertiary Built Environment Creative Lab and a public program of conversation nights in the CfC. As at June 2024, BUILD had engaged 397 secondary and tertiary students since March 2022 from schools in low socioeconomic and CALD (culturally and linguistically diverse) areas and Western Sydney University, as well as more than 4000 people through online streaming of the BUILD Conversation Series.

In August 2023, we marked 10 years of the Multidisciplinary Australian Danish Exchange (MADE), the international exchange program offered to Australian and Danish students of architecture, engineering and design. The culmination of the decade-long program coincided with our 50th anniversary, and we celebrated its impact across three days with alumni, stakeholders and partners.

Four schools participated in the Creative Leadership in Learning Program: Berrima Public School, Chipping Norton Public School, Campsie Public School and Kogarah High School, all of which have high percentages of students with language backgrounds other than English. Ten artists delivered workshops to 133 students across Kindergarten to Year 9 and professional learning workshops to 26 teachers.



Obang in the Centre for Creativity. Photo by Katje Ford



Dancers from AFL Cape York Aboriginal Cultural Dance on the Forecourt for DanceRites 2023. Photo by Wayne Quilliam.

First Nations

The Opera House's First Nations program is focused on the power of storytelling, truth-telling and the strength of culture from across the generations.

One of the highlights of our 50th anniversary was *Whispers*, the installation by Quandamooka artist Megan Cope, which transformed the Opera House from September to November. Supported by the Create NSW Blockbusters Funding initiative and created in collaboration with a range of community partners, the work made a significant cultural impact and illustrated the importance of the Opera House as a site for storytelling and cultural production. In the *Koori Mail*, Sarah Roberts-Field wrote: "*Whispers* connects to many generations that had to be quiet; told to speak quietly about our history ... The result is an artwork that comes to life, evoking a return, restoration and reconnection to Country and culture." For more, see page 47.

In November, audiences welcomed the return of our First Nations dance competition DanceRites on the Forecourt. On 24 November participants were given an official welcome at Cockatoo Island/Wareamah. Then on 25 and 26 November, dance groups representing more than 30 nations and clans shared storytelling and language in a celebration of First Nations music, dance and culture. Also in First Nations dance, as part of Unwrapped, we presented Thomas ES Kelly's *Silence*, a powerful performance of dance, music and live drumming.

A new First Nations series, Generations and Dynasties, unfolded across three nights in April and May. It featured three renowned First Nations musical families – the Jarrett family, Briscoe sisters and Troy and Jem Cassar-Daley – sharing stories, song and culture passed down from parents to children and among siblings. National Indigenous Television consolidated its partnership with the Opera House by broadcasting the series live to air and through SBS On Demand, as it had done with DanceRites. As noted above, Vivid LIVE included eight contemporary First Nations music acts, including sold-out performances by Thelma Plum and Barkaa.

Screen

As well as continuing an annual program of commissions, events recording and online schools engagement, this year the Opera House resurrected its cinema program in the Playhouse after an absence of 40 years. The program – reflecting the needs of Sydney audiences and filmmakers – was an immediate success, with many sold-out screenings across four seasons, including presentations of recorded theatre films from NT Live, music concert films and classic and contemporary features. The inaugural Vivid LIVE cinema program featured the Australian premiere of the groundbreaking generative documentary *Eno*, mixed live on stage by visiting director Gary Hustwit.

In 2023, to mark the Opera House's first half-century, we dug deep into the archive for 50 rare and often unseen performances released over 50 days, and special livestreamed events from the Birthday Festival. This program, called 50/50, ran from 3 September to 22 October free and exclusive to the Opera House's Stream platform, and generated 309,369 views. Also part of the 50th program was *Music of the Sails*, a digital artwork created through a symbiosis of machine learning and human creativity, with sounds and the data from the building recomposed for this anniversary digital artwork. Audiences accessed the work online, via Stream in October, and in person in the Tours Digital Immersive Experience (TIDE) in the building's Western Foyer.

The Last Post (Winds of Change) was an original film featuring a new arrangement performed by Mark Atkins on didgeridoo and James Morrison on bugle, with production by Ricky Bloomfield. Developed over two years by First Nations arts company Garrijimanha, the film was recorded at dawn on the Opera House sails and showed how art can be used to reflect, celebrate and interrogate our past.

Also in 2023, we presented the free online season Outlines, which contained boundary-pushing contemporary artists, technologists and visionaries with eight commissioned works, alongside live-streamed performances and talks, and resulted in 81,962 views across 18 pieces of content.

Our Digital Creative Learning program went from strength to strength with a line-up that included talks by Anh Do and YouTubers Jackbuzza and Phos. The livestream of a Indigenous Literacy Day event was another highlight, reaching more than 350,000 students in more than 4,550 schools.

In January, the Opera House relaunched its concert films and performance recordings as Live at Sydney Opera House on Stream. The program included filmed performances of Arlo Parks, Jamie Oliver, Caroline Polachek, Camp Cope, Taylor Mac's *Bark of Millions* and Ray Chen with the Sydney Symphony Orchestra. Total FY24 engagement with the program was 2.7 million, up 35% on the previous year, with 277 films/streams/podcasts and 223 hours of original screen programming.



Australian premiere of documentary *Eno* in the Playhouse for Vivid LIVE 2024. Photo by Ravyna Jassani.

Talks & Ideas

In FY24, the Talks & Ideas audience increased by 48% compared with FY23, demonstrating full recovery from the pandemic and delivering the highest box office result in 10 years. Programming goals, ticket targets and financial targets for the genre were surpassed as well.

With total attendance of 25,789, the program included a range of perspectives and tones, from celebrated writers, public figures and pop culture icons to penetrating conversations about issues of great significance for our culture and society. The program was enhanced financially and artistically by collaborations with UNSW Sydney, Sydney Writers Festival, Big Questions Institute, Wheeler Centre, State Library of Victoria, and Adelaide Writers Week.

All events met their attendance target and all but three in the annual program of 39 events sold out. Among the latter were seven Concert Hall events, which included: American satirist and professional curmudgeon Fran Lebowitz; psychologist and bestselling author of *The Body Keeps Score* Bessel van der Kolk; global food icon and champion of healthy food for children Jamie Oliver; bestselling American author of *Yellowface* RF Kuang; Nobel Prize-winning biochemist Jennifer Doudna; and in her first visit to Australia, renowned classicist Mary Beard.

All About Women 2024 received widespread acclaim throughout a program that attracted an attendance of almost 12,000 people. It achieved the highest number of tickets sold – and the highest direct result – in the festival’s 13-year history.



Fran Lebowitz with Benjamin Law in the Concert Hall.
Photo by Prudence Upton.



African Bazaar in the Concert Hall Northern Foyer. Photo by Teniola Komolafe.

Community engagement

The Opera House deepened its partnerships and engagement across the community in FY24, working with organisations such as Settlement Service International, Blue Peony Foundation, Lebanese Muslim Association, Asylum Seeker Centre and Freedom Hub, while engaging in several languages, including Farsi, Dari, Ukrainian, Swahili, Arabic and Korean.

In March, as part of All About Women, we presented the Community Champions initiative for the second year. A select group of women and gender diverse people, the Community Champions help to broaden our audiences and highlight the variety of programming at the Opera House. Nineteen people participated in this year’s festival, with that number expected to double in 2025 through philanthropic support.

Also in March, ahead of a Concert Hall performance by Angelique Kidjo, the Northern Foyer was turned into a community-focused African bazaar. This provided a space where audiences who were new to the Opera House would feel welcome. More than 300 ticket-holders attended. The event included a live percussion workshop with the talented Lucky Lartey, stalls from Ki-Simba and The Social Outfit, plus an African-themed selfie wall and drinks to set the tone.

The following month, in a collaboration with Western Sydney organisation Matavai Pacific Cultural Arts, the Opera House presented two days of Pacific Islands cultural dance workshops were held in the Centre for Creativity. This marked the beginning of a relationship with Matavai that will continue alongside future programming, including *The River That Ran Uphill* and *Maui* in July and August 2024 respectively.

With Bankstown Poetry Slam, the largest regular poetry slam in Australia, we presented four spoken-word workshops between September and April, opening the Centre for Creativity to a diverse range of participants, many of whom were new to the Opera House. Then in June, as part of Refugee Week, the Homelands Regional Arts Tour program featured *The Path Within*, an arts exhibition with multimedia, photography, painting and digital art from Ali Rezvani (Iran), Khishkok Abdo (Kurdistan), Emmanuel Asante (Ghana), and Shiva Dadvar (Iran). The exhibition, a partnership with Settlement Services International and CuriousWorks, raised awareness of refugee experiences through arts, music and storytelling to increase social cohesion in regional and metropolitan parts of NSW and Queensland. As well as the exhibition on the Western Broadwalk, we held a staff engagement workshop and artist talk for donors, stakeholders and invited guests from the community.

Resident companies

Australian Chamber Orchestra

The Australian Chamber Orchestra (ACO) gave eight performances in the Concert Hall this year, to a combined audience of more than 16,000. Highlights included *River*, which opened the 2024 season to a sold-out audience in February. Profound and hypnotic, *River* was created by the team behind the ACO's record-breaking production *Mountain*: director Jennifer Peedom, writer Robert Macfarlane, narrator Willem Dafoe and the ACO's Richard Tognetti, who curated and composed much of the score. The event featured a screening of the film alongside a live performance from the ACO, directed onstage by Tognetti and featuring didgeridoo virtuoso and regular ACO collaborator William Barton.



Stuart Skelton and Catherine Carby performing Mahler.
Photo by Nic Walker.

The ACO collaborated with several international guest artists throughout the season, including a November concert with pianist Polina Leschenko in Chopin & the Mendelssohns in which Tognetti, Leschenko and the ACO performed two romantic concertos in one concert (Chopin's Piano Concerto No.2 and Mendelssohn's Concerto for Violin and Piano).

In March, the ACO was joined by pianist Kristian Bezuidenhout, who directed a celebratory concert from the fortepiano with Beethoven's *Emperor Concerto* at its heart. In June, German-French cello virtuoso Nicolas Altstaedt joined the ACO as guest director and soloist in a program that included Haydn's beloved Cello Concerto in C major and Tchaikovsky's *Rococo Variations*.

In April, the ACO presented *For the Love of Music*, with Tognetti and the orchestra joined on stage by two of Australia's most beloved media personalities, Leigh Sales and Annabel Crabb. Engrossing performances of music from Tchaikovsky's *Andante Cantabile* to Piazzolla's fiery *Libertango* and *Run Rabbit Run* by American singer/songwriter Sufjan Stevens were interspersed with lively discussion as Sales and Crabb quizzed Tognetti and his ACO colleagues with their signature warmth and humour.

In May, Tognetti and the ACO were joined by Australian vocalists Catherine Carby and Stuart Skelton for a performance of Mahler's *Das Lied von der Erde* in an intimate chamber arrangement by Arnold Schoenberg and Rainer Riehn. "From the outset," wrote Murray Black in *The Australian*, "it was clear director Richard Tognetti and the ACO's account of this stripped-back score would be one of blazing intensity, strong contrasts and high drama."



A scene from *Horizon*. Photo by Daniel Boud.

Bangarra

The world premiere of *Horizon*, Bangarra Dance Theatre's first cross-cultural collaboration, opened in the Drama Theatre in June 2024. The double bill, featuring *Kulka* and *The Light Inside*, was commissioned by artistic director Frances Rings. *The Sydney Morning Herald's* Chantal Nguyen wrote: "It's one of the best things on Australian dance stages this year."

The production opened with an expanded iteration of *Kulka* by Saibailayg (Saibai Islander) Sani Townson, which debuted as part of Dance Clan in 2023, and featured collaborations with emerging Indigenous creatives including composer Amy Flannery, costume designer Clair Parker and associate set designer Shana O'Brien. Māori choreographer Moss Te Ururangi Patterson then joined Bangarra alumna Deborah Brown for *The Light Inside*, a contemporary work that honoured their mother countries and the spirit that guides them home.

Horizon was attended by 15,463 people across 33 performances. On Community Night, the first performance, 513 Aboriginal and Torres Strait Islander people and those who work alongside them attended, while 482 students and teachers attended Bangarra's dedicated Wilay performance for Aboriginal and Torres Strait Islander young people, which included a Q&A with Rings and three dancers.

In October 2023, Bangarra luminary Elma Kris starred in a segment of the Opera House 50th anniversary short film *Play It Safe*, choreographed by the company's former artistic director Stephen Page.



Rose Riley and Jacob Warner in Bell Shakespeare's *Romeo and Juliet*. Photo by Brett Boardman.

Bell Shakespeare

Bell Shakespeare presented *Twelfth Night* at the Opera House from 24 October to 19 November 2023, as part of a national tour to 21 venues around the country. Directed by Heather Fairbairn and featuring original music by Sarah Blasko, the “highly entertaining” (*Arts Hub*) and “clever and imaginative” (*The Age*) production played to 9,508 people during its Sydney season.

The company’s second Opera House production in FY24 was *A Midsummer Night’s Dream*. It was met with critical acclaim, the production described as “a barrage of laughs” (*Sydney Morning Herald*) and “side-splittingly funny” (*The Conversation*).

Directed by Peter Evans and with an ensemble cast of eight covering all the roles, the production played to 11,572 people throughout its Sydney season. The Sydney season was the first stop on a tour to 23 venues across Australia.

The company also continued its extensive national education program, engaging with more than 70,000 primary and secondary school students and teachers throughout the year.



Opera Australia's *Orpheus & Eurydice*. Photo by Keith Saunders.

Opera Australia

About 185,000 people attended Opera Australia (OA) productions at the Opera House in FY24.

In July 2023, OA presented the world premiere of director Damiano Michieletto’s take on *The Tales of Hoffmann*, a co-production with the Royal Opera House Covent Garden, Opera National de Lyon and Fondazione Teatro La Fenice Di Venezia. In a first for the company, OA built the sets, made the costumes and props and premiered the production, which went on to play in Venice ahead of a scheduled season at Covent Garden in late 2024. *The Tales of Hoffmann* starred Australian soprano Jessica Pratt, who followed in the footsteps of Dame Joan Sutherland by performing all four of the lead character roles, a feat rarely undertaken anywhere in the world.

In August, the world’s most in-demand tenor Jonas Kaufmann made his role debut in *La Gioconda* in the Concert Hall as part of the Opera House’s 50th anniversary celebrations. Conducted by Pinchas Steinberg, the performance featured Saioa Hernandez as La Gioconda, Agnieszka Rehlis as Enzo’s lover Laura, Vitalij Kowaljow as her husband Alvis Badoera and Ludovic Tézier as the spy Barnaba. Also in August, a new production by Cameron Mackintosh of the musical *Miss*

Saigon premiered in the Joan Sutherland Theatre with an extraordinary Australian cast.

Over summer, OA presented a season of premieres and first-time creative partnerships, including new productions of *The Magic Flute*, *La Traviata* (with Opera Queensland), *Idomeneo* (with Victorian Opera), *Orpheus and Eurydice* (with Circa) and a semi-staged performance of *Theodora* (partnering for the first time with Pinchgut Opera). In June 2024, OA in partnership with the Opera House presented *Watershed: The Death of Dr Duncan*, directed by Neil Armfield and featuring a libretto by Alana Valentine and Christos Tsiolkas, after a 2022 season at the Adelaide Festival. Also in June, OA presented an acclaimed production of *Tosca* from Opera North in Leeds. About 185,000 people attended OA productions at the Opera House in FY24.

***Watershed*, though not strictly an opera, is everything contemporary opera should be and so rarely is: pointed, pertinent, thought provoking, and beautiful. I hope it has a longer life in various company repertoires, or even on the concert platform.**

– Phil Scott, *Limelight*



Chorus Oz. Photo by Keith Saunders.

Sydney Philharmonia Choirs

Sydney Philharmonia Choirs (SPC) presented a full season of concerts in and beyond the Concert Hall in FY24, as well as performing with other resident companies. On 9 September, Brett Weymark conducted *Carmina Burana* to a sold-out Concert Hall. This program also included the premiere of *Murr gumurr gu* by First Nations composer James Henry, who led the choir singing in Yuwaalaraay language, and *Human Waves*, a major choral work by Elena Kats-Chernin. Both pieces had been commissioned by SPC in 2020 but their premieres were delayed by the pandemic. Kats-Chernin, travelling in Berlin, watched live from a laptop on stage while librettist Tamara-Anna Cislowska performed the piano part.

In August, SPC joined the Sydney Symphony Orchestra (SSO) for *All Rise*, a kaleidoscopic jazz symphony by Wynton Marsalis, featuring the composer and the Jazz at Lincoln Center Orchestra. SPC also performed with the SSO as part of *Harry Potter & The Deathly Hallows Pt 2* in October, and with The Australian Ballet for 19 performances of *The Dream* in November. SPC rounded out the year with a performance of Bach's *Christmas Oratorio* and three sold-out performances of Carols at the House, with the final show broadcast live by ABC Classic.

The 2024 season opened with two performances with the SSO of Schoenberg's *Gurrelieder*, conducted by Simone Young. This was followed in April with five performances of *Harry Potter & The Prisoner of Azkaban*, also with the SSO, and a sold-out Concert Hall performance of Mendelssohn's oratorio *Elijah*.

In May, the company announced Matthew Beale as its Executive Director. With his background as a professional singer, Beale took part in ABC Classic's live broadcast from the Northern Foyer to launch the Classic 100.

In June, Weymark led 974 community singers from all Australian states and territories, Japan and New Zealand in Chorus Oz: The Armed Man: A Mass for Peace. For the final work, SPC was joined by AVÉ (Australian Vocal Ensemble) for the premiere of *An Instrument of Peace*, a commissioned work by Katie Noonan and Andrew O'Connor. This ChorusOz performance was the biggest in its 17-year history.

Sydney Symphony Orchestra

From mainstage classical concerts to popular live film offerings to collaborations with guest artists, FY24 was a busy year for the Sydney Symphony Orchestra (SSO). The orchestra's first full season back in the Concert Hall following the Decade of Renewal was also Simone Young's second season as Chief Conductor.

Highlights included Young leading an all-star cast of Australian and international singers in Wagner's *Das Rheingold*. This was the first instalment of a four-year Ring Cycle, with a single opera to be performed in concert each year.

The 2024 season opened in February with Mahler's Fifth Symphony, also conducted by Young, continuing a tradition of beginning our seasons with one of Mahler's symphonies.

In March, the Sydney premiere of Schoenberg's *Gurrelieder* featured more than 400 musicians from the SSO, Australian National Academy of Music, Sydney Philharmonia Choirs and Melbourne and Tasmanian Symphony Orchestra Choruses. Steve Moffatt gave the performance five stars in *Limelight*: "Young called on all her experience as one of the world's most respected Wagnerians to direct traffic for the one hour and 50 minutes of Schoenberg's lavish farewell to tonality."

The orchestra presented a series of inspiring performances with principal guest conductor Sir Donald Runnicles, including symphonies by Beethoven, Mozart and Haydn, the rich colours of Debussy and Ravel, and the moving Australian premiere of John Tavener's *The Protecting Veil*. In July 2023, a collaboration with Australian violinist Ray Chen featured three emerging violinists selected from almost 1000 entries from more than 56 countries to perform alongside Chen and the SSO.

The SSO's engagement with First Nations artists continued with the development of a Rhythmic Welcome to Country with

First Nations percussionist Adam Manning, who performed alongside William Barton at the annual Symphony Under the Stars concert, and *Ngapa William Cooper* by Nigel Westlake, Lior, Dr Lou Bennett and Sarah Gory.

In late 2023, the SSO collaborated with American jazz superstar Wynton Marsalis and the Jazz at Lincoln Center Orchestra to present *All Rise*, Marsalis's jazz symphony. The orchestra also celebrated the 80th birthday of Australian composer Ross Edwards in August with the world premiere of *Bennelong Caprices* and performances of his oboe concerto, *Bird Spirit Dreaming*, with principal oboe Diana Doherty as soloist.

Other highlights included: performances with violinists Anne-Sophie Mutter and Nicola Benedetti, Berlin Philharmonic principal horn Stefan Dohr and the Australian debut of pianist Víkingur Ólafsson; world premieres of works by Alice Chance, Mary Finsterer and Peggy Polias, commissioned as part of the 50 Fanfares initiative; and collaborations with Ngaiire and Birds of Tokyo. In November and December, the company collaborated with renowned physicist Brian Cox in Symphonic Horizons.



Víkingur Ólafsson performing in the Concert Hall. Photo by Craig Abercrombie.

Sydney Theatre Company

In September 2023, the Sydney Theatre Company presented a new production of Jane Harrison's *The Visitors*, directed by Wesley Enoch, in the Drama Theatre. A co-production with Moogahlin Performing Arts, part of the Opera House's 50th anniversary program, the show was seen by almost 10,000 people across 29 performances, and was named best mainstage production and best ensemble in the Sydney Theatre Awards.

Opening in October, the world premiere of *The Dictionary of Lost Words* was seen by 28,495 people. The best-selling book by Pip Williams was adapted for the stage by Verity Laughton and directed by Jessica Arthur.

Suzie Miller's tribute to late US Supreme Court justice Ruth Bader Ginsburg, *RBG: Of Many, One*, directed by Priscilla Jackman, ran for 56 performances from February to March with a paid attendance of 28,667. *The Sydney Morning Herald's* John Shand hailed Heather Mitchell, as Ginsberg, for "a performance to live among the greats".

Dario Fo's No Pay? No Way!, adapted by Marieke Hardy and directed by Sarah Giles, opened in April and ran for 39 performances attended by 15,638 people.



Heather Mitchell in *RBG: Of Many, One*. Photo by Prudence Upton.

The Australian Ballet

In November 2023, The Australian Ballet presented a special double bill of Sir Frederick Ashton's *The Dream and Marguerite and Armand*, with 24,066 people attending the exclusive Sydney season of 19 performances.

The centrepiece of the company's 60th anniversary celebrations was the timeless classic *Swan Lake* in December. Reimagined by Artistic Director David Hallberg for his first major commission for the company, and inspired by the 1977 production by Anne Woolliams, the 22 Sydney performances were attended by 31,484 people. Later that month, TAB presented Storytime Ballet, with young audiences taken on an adventure with one of the world's most beloved fairytales, *Cinderella*.

In April 2024, Sydney audiences were transported to the heat of southern Spain in a contemporary interpretation of *Carmen*, choreographed by the internationally acclaimed choreographer Johan Inger. This modern adaption showcased a powerful blend of classic and contemporary storytelling to 24,173 audience members across 20 performances. Then in May, the groundbreaking double bill of Harald Lander's classic *Études* and the world premiere of *Circle Electric* by resident choreographer Stephanie Lake attracted 19,744 attendees to 18 performances.



The Dream. Photo by Daniel Boud.

Bodily gesture, emotion and staging find incredible synergy in this production by Inger, and are conveyed by The Australian Ballet soloists and corps, who are able to work with his choreography to bring depth to this narrative in our times. It is hard to find fault.

– Gina Fairley, *ArtsHub*

Commercial and community hirers

The Opera House’s commercial and community hirers play a valuable role in broadening our programming and attracting a diverse range of artists and audiences, in line with the ambition to be Everyone’s House.

The Sydney International Piano Competition returned to the Concert Hall in July 2023 after an eight-year hiatus. Other performances by Australian companies included: Sydney Youth Orchestra’s 50th birthday celebration; Australian World Orchestra performing Mahler’s Symphony No 9; Australian Girls Choir and Gondwana Choirs. The Concert Hall also hosted more than 30 school performances and speech days throughout the year, with total of more than 60,000 attendees. In December, political leaders joined cultural luminaries in the Concert Hall for a state memorial service for Sir Barry Humphries, with the Opera House sails illuminated that night with Dame Edna’s signature glasses.

High-profile spoken-word events included American neuroscientist Andrew Huberman, British podcaster, author and journalist Elizabeth Day, actor Miriam Margolyes and Australian podcast The Imperfects.

Just for Laughs returned for its 11th year and featured appearances by Sooshi Mango, Kevin Bridges and Nina Conti. The Sydney Comedy Festival also returned for the 10th time to a sold-out Concert Hall. Other comedy performances included Nurse Blake, Indian comic Vir Das and Zakir Khan, who performed his set in Hindi.

Commercial hirers presented many homegrown musical talents in the Concert Hall in FY24: Russell Morris performed in July and returned later in the year due to unprecedented demand; Nashville-based singer-songwriter Morgan Evans has two sold-out shows; and other artists such as Delta Goodrem, Kate Ceberano, indie singer-

songwriter Angie McMahon and Angus Stone (performing as Dope Lemon).

Other musical highlights included: the Embassy of Mongolia presented the Morin Khuur Ensemble of Mongolia; renowned Chinese classical pianist Yundi Li; the China National Symphony Orchestra; South Korean pianist and composer Yiruma; sitar player Anoushka Shankar; Iranian vocalist Alireza Ghorbani; Croatian pianist Maksim Mrvica; Iranian pianist and composer Homayoun Shajarian and Anoushirvan Rohani; singer-songwriter and poet Dr. Satinder Sartaaj; Hungarian pianist and composer Havasi; Bollywood composer and singer Sonu Nigam; Brazilian-Japanese bossa nova singer Lisa Ono; and South Korean rock band YB. Other notable concerts included Simple Minds, Daniel O’Donnell, Graham Nash, Tony and Grammy Award-winning Broadway performer Audra McDonald, Engelbert Humperdinck and Tim Finn.

Commercial music promoter Live Nation returned to the Forecourt in November and December with 10 shows by The War on Drugs, Dermot Kennedy, Guy Sebastian, Icehouse and others. In August, a FIFA Unity Match, a five-a-side soccer tournament to celebrate the FIFA Women’s World Cup in Australia, took place on the Forecourt, one of several special events spread throughout the year. Others included the Sydney Running Festival and Greek National Day.



Case study: Fred Again

Word went out just after 10am. Fred Again, the English producer and DJ, was playing a surprise show in the Concert Hall – and it was happening that night. Within five minutes of the announcement on Tuesday, 27 February, 24,500 people were already online. Crowds swelled around the Box Office and 125,000 people joined the virtual queue, hoping to get their hands on one of the 2,000 tickets available. (The number would have kept rising had the queue not been switched off.) Those lucky enough to secure a ticket – 79% of whom were new to the Opera House – witnessed a delirious EDM party in the Concert Hall a few hours later, described by *The Guardian* as a “record-breaking, turbocharged night”.

This was the first time the Opera House had ever presented a same-day sale – the top-secret show was known internally as Project HIVE – and the organisation rose to the challenge. Four months later, we hosted another massive, though very different cultural phenomenon on the Forecourt. MrBeast, the world’s most popular YouTube creator with 300 million followers, came to Australia for a campaign that attracted more than 4000 kids and young adults.

Production & Events

This was the first year of “business as usual” for the renewed Concert Hall after a slow ramp-up of activity in FY23. Artists and productions enjoyed the new state-of-the-art equipment, which has made the venue more adaptable to a range of genres and performances.

To harness the power of screen-based programming, the Recording & Broadcast Studio upgraded its record systems, cameras and lenses to industry-leading, future facing technology. The Opera House is the first performing arts venue in the world to offer the Sony’s flagship Venice 2 cinema camera together with FujiFilm’s Duvo lenses, a combination that delivers exceptionally high-level image quality. A broader asset replacement project in FY25 will include vision switching and vision routing system upgrades.

In lighting, the Opera House was also the first venue in the world to take ownership of the Viper XIP, a moving light that is expected to become the new industry standard. Incandescent and discharge lighting will now be completely phased out throughout the venue. In line with a goal to move to LED lighting across the Opera House, we have started phasing out incandescent lighting in the Studio, which will be converted to LED-only in FY25.

Elsewhere, in line with an ongoing commitment to unparalleled audio quality and seamless technical experiences for our clients, the Opera House invested in nine Solid State Logic (SSL) Live consoles. This upgrade encompasses a variety of state-of-the-art models tailored to the requirements of our venues, plus three floating desks to supplement installed stock, offering versatile support for events in the Utzon Room, Forecourt and other spaces. The integration of SSL Live consoles is a significant milestone. These consoles will play a crucial role in delivering every performance with the excellence and professionalism our clients expect.



Visitor Experience and Engagement

The Opera House occupies a unique place in the national imagination. As Australia's most prestigious cultural institution and most popular tourism destination, there's nothing like it.

No other place combines art, entertainment, tourism, hospitality, architecture, design and engineering in the same way.

After the 50th anniversary, the Opera House launched a new three-year strategy with the ambition to be Everyone's House, engaging with new and diverse audiences while broadening the programming and experiences it presents. This meant responding to changing world around us and preparing the Opera House's people, operations and the building itself to be more resilient, ready for what comes next.

These ambitions were not created in a vacuum. In December 2023, the NSW Government released Creative Communities, a 10-year integrated policy for the creative industries in NSW. The policy recognises that culture and the experience economy drive social and economic prosperity – and the Opera House is poised to play a key role.

Our anniversary was an opportunity to reflect and build on the enduring value of the Opera House to NSW, Australia and the world. While domestic tourists have returned in full, international tourism is still recovering and not expected to return to pre-pandemic levels until the end of 2025. However, as activity picks up across Bennelong Point, the Opera House is working with arts, tourism and government organisations to accelerate the city's culture-led revival, attracting local, interstate and international artists and visitors and promoting Sydney as a sustainable destination.

Tours

Tourism Australia reported 7.97 million international visitor arrivals in FY24, a 36% increase on FY23 but still only 84% of the 2019 calendar year. For the Opera House, European and North American markets have rebounded more quickly from the pandemic than Asian markets, including China, Japan, and South Korea. Attendance on Opera House paid tours totalled more than 380,000 in FY24, an increase of 111% on FY23. This was driven by growth in international arrivals. The result shows the continuing COVID-19 recovery, with tour patronage reaching 68% of FY19 and revenue 81% of FY19.

International tourists accounted for 80% of tour patrons, with one in 12 international visitors to NSW electing to take an Opera House tour. The slow recovery of Chinese markets – a consequence of higher travel costs, visa challenges, delayed border openings and smaller numbers of approved travel groups – continues to dampen tour numbers. In FY24, 79,599 visitors took either a one-hour or a 30-minute Mandarin tour – 40% of FY19 levels. Despite these challenges, the one-hour Mandarin tour welcomed 32,992 visitors, an increase of 16% on FY19. While this growth highlights the appeal to independent Chinese travellers, revenue from the 30-minute tour was 32% of FY19, indicating that Chinese group travel is taking longer to recover.

Until October, as part of the anniversary program, we ran a monthly, intimate tour called Hidden House, exploring never-before-seen areas of the building, including the Concert Hall organ and the Joan Sutherland Theatre's backstage lift. Then on the Opera House's birthday, 20 October 2023, award-winning journalist Helen Pitt, author of *The House*, led two limited-edition tours that revealed what it was like when the Opera House opened to the public 50 years earlier.

As she details in her book, Pitt shared memories of being on site that day as a child while recounting stories gathered in the years since. Both tours sold out and were well received by all who attended. That same weekend, for Open House Weekend, we provided guided tours for hundreds of people with access needs.

In May-June 2024, we presented a series of sold-out Sunset Tours as part of Vivid LIVE. Visitors experienced the building as shows were about to go live, while also learning the stories and facts about what it takes to put on a show and the history of the building. The tours culminated with a Vivid cocktail in Bar Subterranean, overlooking the harbour from the Concert Hall Northern Foyer.



Crowds at Open House Weekend. Photo by Daniel Boud.

In line with the Opera House's new Everyone's House strategy, we engaged with new communities through complimentary tours offered to selected community organisations each month. This initiative is supported by the Skrzynski Foundation and Helen Lynch AM and Helen Bauer. The community organisations included Settlement Services International, Blue Peony Foundation and Lebanese Muslim Association and Freedom Hub. About 450 visitors have taken part in these tours, 80% of whom had never before visited the Opera House. This initiative has encouraged a better understanding of new communities, with positive feedback from both staff and community members.

Backstage tours returned to a seven-day schedule in June, in line with growing demand. The behind-the-scenes early morning tour is popular with visitors, giving them the chance to venture deep inside the Opera House and visit areas such as the orchestra pit and dressing rooms.



A busy bar experience for Fred Again. Photo by Daniel Boud.

Tourism sales

In response to the return of international visitors, the Opera House's tourism sales team engaged with 15 international markets, aligning with efforts by Tourism Australia and Destination NSW. Strategic initiatives covered leisure, cruise, student and corporate travel sectors, including participation in global trade events, hosting travel trade and media site visits, and collaborations with sales representatives in China and the UK.

The Opera House continued its prominent role in Tourism Australia's \$30 million global Come and Say G'day campaign, launched in October 2022. The sales team ensured tours and experiences were featured in international travel brochures, optimised on online travel agents' booking platforms, and maintained visibility through trade events and travel media. Throughout the year, strategic sales initiatives, relationship management and comprehensive product training promoted Opera House products through established and new sales channels.

A strategic approach to pre-season contracting, combined with comprehensive product training and targeted initiatives within the cruise sector, secured 9,000 pre-season bookings across the five-month cruise season. A partnership with two key online travel agents resulted in a 127% increase in revenue, driven by enhanced technology integrations that provided live availability and a seamless booking experience.

In FY24, more than 140,000 visitors from China, Japan, and Korea took part in guided tours, about 50% of FY19 levels. The UK and European markets showed resilience, recovering to 90% of FY19 revenue, while the US market achieved 80% of FY19 revenue. A strong recovery in the Indian market, meanwhile, reached pre-pandemic levels. In partnership with Destination NSW, the Opera House hosted a Focus on India gala event in the Yallamundi Rooms in March. The sales team worked with Indian agents to promote and sell tours, reinforcing our commitment to this important and emerging market.

The 2024 Lunar New Year celebrations were a highlight, with 12,454 visitors taking a Mandarin tour. The festivities featured bespoke food and beverage activations, commemorative merchandise and vibrant lion dance performances, further enriching the visitor experience.

The Opera House participated in major international trade events in the US, China, UK, Germany and India, as well as significant domestic events such as the Australian Cruise Conference and the Australian Tourism Exchange, where we connected with more than 260 travel agents. We also engaged with more than 2,000 local and international students during the University of NSW orientation week, showcasing Opera House tours and experiences, performances, food and beverage offerings, and tour guide career opportunities.



Food and beverage

The broad range of bars, restaurants and function spaces at the Opera House demonstrates the importance of food and beverage to the visitor experience.

One of the most celebrated dining spots, Bennelong restaurant, was again awarded two chef's hats at this year's *Sydney Morning Herald* Good Food Guide awards. The restaurant has received this prestigious accolade in each of the nine years it has been operated by Fink Group. A highlight of FY24 was Bennelong's Aurorae activation as part of the Vivid Sydney program, with a snack by executive chef Peter Gilmore.

On the Lower Concourse, Opera Bar experienced record visitation levels throughout FY24 as befits one of the city's busiest venues. We refreshed and refurbished its neighbour, House Canteen, with new tables, chairs and finishes. House Canteen was particularly popular during the school holidays, when activities for children were combined with family-friendly, seasonal and relaxed menu options. The executive chef overseeing both Lower Concourse venues, Fernando Sanchez, won the award for chef of the year, general division, at the Australian Hotels Association National Awards for Excellence in November.

The Opera House's theatre bars hosted activations aligned with our programming. Highlights included: the return of Bar Subterranean during Vivid LIVE; a menu curated by leading chef Luke Nguyen for the season of *Miss Saigon*; and a VIP food and beverage option for *Gatsby at the Green Light* in the Studio.

For Vivid LIVE, we introduced reusable drinkware across the theatre bars, a key step towards eliminating single-use plastics from the precinct. More than 5850 single-use plastic cups were saved from landfill and recovery rates exceeded expectations. This initiative will help inform our future plans.

In FY24, 179 events were hosted in the Yallamundi Rooms and associated spaces, including a successful International Women's Day event led by ambassador chef Danielle Alvarez and leading female winemakers. Community functions included events related to National Reconciliation Week and National Sorry Day, while The Harbour pop-up, a reimagination of the 80s and 90s fish and chip restaurant by the same name, returned in January.

Midden by Mark Olive, an innovative dining experience that draws on the chef's Indigenous heritage, completed its first full year of operation in the Western Foyers. In November, the restaurant was named "best eats" at FBi radio's Sydney Music, Arts & Culture awards.



A special range of 50th items were available in the retail store. Photo: Ken Leanfore.

Retail and licensing

Two 50th anniversary merchandise collections, Spherical and Celebration, were augmented with an additional children's range launched for Open House Weekend in October. The ranges sold more than 17,000 items in total. We also collaborated with Australia Post on a licensed collection of circulatory and non-circulatory commemorative stamps, postcards and medallions, launching the range in October to coincide with the 50th anniversary.

Uncovered, the Opera House's retail program designed to support small Australian businesses, returned for a fourth iteration in August, with makers, creators and artists invited to submit work for consideration. The successful applicants were SpudNic, Leaf Candle Co and The Wonderful Little Suitcase Company.

The retail team also worked with Studio A, a supported artist studio based in Sydney. Studio A artists Meagan Pelham and Emily Crockford were invited to create an artwork that celebrated their view of the Opera House. Their vibrant works were subsequently made into exclusive merchandise collections, for launch in the Opera House shop in July 2024. A portion of sales will support Studio A and its work in removing barriers that artists with intellectual disabilities face in accessing conventional education and professional development pathways.

Ticketing services

Ticketing operations expanded this year to service major community events on the Forecourt and other 50th anniversary projects. We also supported resident companies and other cultural organisations with specialist ticketing services for offsite events, including Sydney Town Hall, churches, open air venues and the Walsh Bay precinct. Four high school students completed a paid First Nations ticketing

internship program and two new graduates joined the team. In addition, a former First Nations intern who had worked in both ticketing and marketing secured a contract role in the marketing department. The ticketing team also participated in the Workplace Readiness Project, funded by philanthropic support and delivered with project partner Jigsaw Australia, to create employment opportunities for people with intellectual disabilities (see page 105 for more information).



Joshua Magee at the box office. Photo by Ken Leanfore.



The Opera House from below. Photo by Daniel Boud.

Digital engagement

Engagement with Opera House content increased 17% year-on-year across all digital, social and advertising networks. Our social following grew 1.6% to 2.72 million and the marketing database by 6.7% to more than 650,000 subscribers.

The Opera House completed its digital transformation project in FY24 with a fit-for-purpose marketing technology stack, re-platforming of the website and email service provider, developing a middleware that bridges the gap between multiple systems and onboarding a marketing digital asset management system.

The digital transformation has significantly improved website conversion rates and email engagement.



Case study: *Play it Safe*

This was no ordinary year, and this was no ordinary campaign. As the 50th anniversary approached, the Opera House, in partnership with Sydney agency The Monkeys, met the moment with a tribute to a building and to artistic bravery itself. *Play it Safe*, written by songwriter Tim Minchin and directed by Kim Gehrig, was a playful, moving reminder about taking risks, defying conventions and thinking big. Filmed in, around and above the building over three days, it brought together 200 Australian artists to celebrate a cultural touchstone, including the Sydney Symphony Orchestra, Sydney Philharmonia Choirs, Australian Ballet, Jimmy Barnes, William Barton, Ziggy Ramo and Courtney Act.

Play it Safe tapped into a sentiment that has been part of the Opera House story from the start. The film was released on October 18 and sent out into the world with a campaign supported by Tourism Australia, reaching 1.8 billion people worldwide, with six million views on Opera House and artist channels, plus multiple awards (see page 28).

Tim Minchin and Ziggy Ramo in a scene from *Play it Safe*. Photo by Damian Bennett.

People and Capability



The Opera House family responded to the opportunity of the 50th anniversary by trying out new ideas, working collaboratively with other organisations and celebrating the significance of this historic moment.

Development and delivery of the 50th anniversary program on top of business-as-usual placed significant demands on the workforce over a sustained period, exacerbated by post-COVID-19 recruitment challenges. However, staff rose to the challenge, going above and beyond to deliver an incredible year-long celebration. In the view of CEO Louise Herron, 50th planning and collaboration were the best in her 12 years leading the Opera House.

On October 20, the 50th birthday, staff came together for a celebratory lunch in the loading dock of the Joan Sutherland Theatre. They were treated to a performance by the staff band and gifted a limited edition sails photo by tour guide Nicolas Testoni chosen through an organisation-wide competition. Then, over the next two days, more than 700 staff and contractors worked on the Open House Weekend, the largest whole-of-house collaboration for an event to date.

As anniversary activities wrapped up across the precinct, we also put the finishing touches on a new strategy that sets out our refreshed organisational values, as well as the themes and goals that will guide us over the next three years. More than 250 staff participated in values workshops to discuss the culture we wanted to create, with further feedback provided via staff interviews, focus groups and surveys. Their responses also informed our ambition to be Everyone's House, which applies equally to how we engage with the community around us and to the organisation itself.

Staff engagement and collaboration

In 2023, we launched our new organisational values: Care, Courage, Inclusivity, Integrity, Creativity and Collaboration. These values serve as guiding principles for how we work, and engage with each other and the community. By embedding them into daily operations, we aim to inspire staff, drive change and contribute to a positive team culture, in which every team member feels safe, valued and empowered to contribute to our collective success.

The annual People Matter Employee Survey asks employees about their experience and perceptions on a range of workplace issues and practices, including management and leadership, service delivery, employee engagement and equity and inclusion. In 2023, 88% of the Opera House workforce participated in the survey, one of the highest rates in the NSW public sector. The overall engagement score was 72%, down one percentage point from 2022.

Our highest scores of 86% and above related to ethics and values, managing risk, pride, organisational values and customer service, including that staff:

- Feel proud to tell others they work at the Opera House.
- Support the organisation’s values.
- Are comfortable notifying their manager of they become aware of risks at work.
- Understand what ethical behaviour means at work.



Opera House staff working together at their Pitt Street office.
Photo by Ken Leanfore.

Enhancing the employee experience

In FY24, the Opera House implemented a new HR information system (Encore), streamlining employee processes and improving data accuracy, automation and accessibility. After comprehensive testing with internal teams, an organisation-wide training program with face-to-face sessions and online modules was rolled out ahead of the system’s launch in March 2024.

The system supports an enhanced experience for staff and managers throughout the employee life cycle, including recruitment and onboarding, learning and development, offboarding and all the processes in between. Ninety-six per cent of new employees who applied for roles through the new system were either satisfied or highly satisfied with the application process and their onboarding experience, while 93% said their first day with the Opera House was a smooth experience.

Learning and development

In FY24, the Opera House invested in helping individuals and teams perform their roles safely and effectively while enhancing capabilities for career growth and future readiness. Focus areas included leadership and management, compliance and policy, safety, security and risk management, technical and production, equity and inclusion, health and wellbeing, customer service, and business and digital capability.

Other highlights included:

- A new learning management system within Encore supports our staff’s career development, providing greater access to learning and development opportunities, personalised training dashboards and visibility of their training history and records.
- To support implementation of the Opera House’s Child Safety Framework, a new child safety training program was launched for staff engaged in child-related work. The program raises awareness of NSW Child Safe Standards, the Opera House’s child safety policy and code of conduct, and how they apply to each of their roles.

In addition to training, learning and development programs for employees, the Opera House facilitated several career pathways programs, particularly for entry-level roles, including work experience programs, traineeships and First Nations internships. See page 77.



Case study: Production trainees

In 2020, COVID-19 tightened its grip on our community, cutting circulation to the arts sector as the nation went into a series of lockdowns. During this time, one in five workers left the sector for more stable employment, causing a skills shortage for lighting, sound and multimedia technicians. In early 2023, the Opera House joined forces with other major arts centres to rebuild the technical workforce with a live production traineeship program that responded to industry feedback and provided consistency in the delivery of skills across Australia. We established a traineeship with a difference – one that focused as much on passion as diversity of skills. The idea was to support long-term career opportunities for emerging live production professionals, particularly

those from underrepresented groups and diverse backgrounds and cultures. We wanted to give trainees a foot in the door, even if they lacked theatre or technical production experience, by offering holistic training models, knowledge-sharing and cross-sector collaboration. We recruited three production trainees during FY24: Camille Good in lighting; and Sophia Yang and Alex Baumann, both in staging. Their traineeship involved a hybrid approach to skills development, combining formal online learning with on-the-job training and secondment opportunities. The Opera House collaborated with Arts Centre Melbourne to develop training material relevant to the respective organisations, improving understanding of production needs while exposing technicians to different working environments and advanced technologies. All three trainees have completed their studies and gained employment at the Opera House.

Trainees Sophia Yang, Camille Good and Alex Baumann.
Photo by Daniel Boud.

Workforce management

The Opera House’s headcount increased by 55 (5.6%) to 1042 in FY24, compared with 987 in FY23, largely due to: vacant positions being filled once the post-COVID-19 labour market became less constrained; the rebuilding of resourcing after the Concert Hall reopening; and the need to meet increased demands during the 50th anniversary year.

Headcount consists of 559 ongoing staff, 123 temporary and 370 casuals with 65 vacancies remaining. The number of ongoing employees has increased steadily since 2019, the result of a greater focus on job security, particularly for temporary and casual employees.

Total turnover (including casuals) was 12.3% in FY24. This was 2.7% lower than FY23 and lower than in the previous five years, with the exception of FY21, which was 10.9% (due to pandemic lockdowns and minimal staff movement).

In FY24, we filled half of job vacancies with internal applicants, with 128 staff moving into roles with higher responsibility and pay or across portfolios.

Employee numbers

Five-year comparison of staff as at 30 June 2023	FY24	FY23	FY22	FY21	FY20	FY19
Total permanent staff*	559	503	437	315	294	285
Equivalent full-time permanent staff	499.94	454.52	398.67	282.22	263.04	250.76
Total non-permanent staff (includes casuals)	480	452	443	503	555	650
Equivalent full-time non-permanent staff (includes casuals)	167.99	178.77	156.56	217.55	200.81	335
Total full-time equivalent (includes casuals)	667.64	633.29	555.23	499.77	463.85	586.76

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

Policies

In FY24, the Opera House developed or updated the following policies, aligned with its strategic goals and values.

Data Breach Policy

Development of this new policy was completed in May 2024 to align with the NSW Mandatory Notifiable Data Breach Scheme. It sets out the responsibilities and actions to be followed in the event of a data breach, when there has been unauthorised access to, disclosure of, or loss of personal information held by or on behalf of the Opera House.

Camera and Access Surveillance Policy

Issued in February 2024, this policy ensures the Opera House provides a safe and secure environment for everyone on site. This policy gives notice to all staff of workplace surveillance as required by the Workplace Surveillance Act 2005 (NSW).

Staff Property Policy

This policy, reviewed in February 2024, outlines the conditions under which staff may pursue claims for the loss of or damage to their property while working at Opera House premises.

Customer Feedback Policy

In line with the Opera House’s strategy to better understand and connect with the community, this policy, reviewed in December, sets out the Opera House’s approach to effectively managing customer feedback. We are committed to listening to our customers to help provide an experience that is consistently excellent and extraordinary.

Treasury Risk Management Policy

Reviewed in September 2023 in line with the NSW Government Financial Risk Management Policy, this policy ensures the Opera House effectively manages financial risk.

Child Safety Framework (Child Safety Policy, Child Safety Procedure and Child Safety Complaint Handling Procedure)

Finalised in September, the Child Safety Framework (including the Child Safety Policy, procedures and supporting resources) outlines the Opera House’s commitment to the safety and wellbeing of children. The framework aligns with the NSW Government’s commitment to the protection of children and ensures the Opera House fulfills its obligations under child safety legislation. As part of this project, the Opera House developed supporting resources including a child-friendly code of conduct and an online child safety incident report form.

Records Management Policy

As part of the ongoing improvement of the information management framework, this policy was reviewed in September 2023 to ensure the Opera House continues to create, use, maintain and dispose of its records in line with the legislation and relevant standards.

Updates to address the use of artificial intelligence (AI) tools and platforms

In line with the Cyber Security NSW generative AI guidelines issued in August 2023, the Opera House completed a policy impact assessment that identified the following policy updates as required to mitigate risks associated with the increased use of AI tools and platforms in the workplace.

- Code of Conduct
- Acceptable Information and Technology Use and Surveillance Policy
- Information Classification Policy
- Privacy Management Policy and Plan

Minor policy reviews

As part of the Opera House’s commitment to maintaining a strong policy governance environment, minor reviews of the following policies were completed to ensure they meet compliance requirements, provide a workplace and environment that is safe and healthy for everyone, and that staff are supported and empowered to make decisions.

- Staff Travel Policy
- Asset Management Policy
- Procurement Policy
- Customer Feedback Policy
- Injury Management and Return to Work Policy

Future policy priorities

Work was undertaken in FY24 on the development and review of several policies that are due to be issued in FY25: Code of Conduct; Alcohol and Other Drugs Policy; Shells Projection Policy; Gender Affirmation Policy; Sponsorship Policy; and Public Interest Disclosures Policy.



Lighting team members. Photo by Ken Leanfore.

Technology

The technology team delivered several major initiatives this year, led by the successful implementation and launch of a new HR information system (Encore). This established an enterprise-grade suite of cloud applications to manage recruitment, learning management and day-to-day operational management of HR matters. We also continued to drive innovation and creativity with standardised meeting room technology, more reliable audio visual infrastructure for tours and the expansion of in-built analytics in the ticketing and customer relationship management systems.

Other FY24 highlights included:

- Collaborating with the marketing team to deliver a new marketing technology stack, including the website and associated platforms. That helped us to respond quickly to FY24 challenges while delivering high impact changes and solutions to improve visitor and business customer experiences, as we saw with the smooth sale of tickets to Fred Again on the morning of the show.
- Improving cybersecurity across the Opera House, introducing 24/7 remote human monitoring of threat detection and response. We launched a mobile device management feature to ensure compliance, security and privacy for all Opera House-owned mobile devices. And we continued to migrate services to the cloud, including venue and event management systems.
- Commencing an end-to-end refresh of the Opera House's entire network infrastructure, which includes the backbone of corporate activities and theatrical performances. This foundational project will span multiple years, and will have substantial, long-lasting impacts on operational reliability and performance as well as cybersecurity.
- Developing a technology roadmap to ensure priorities align with the Opera House's organisation-wide strategy, as well as with other projects to be delivered over the next few years.

When the Sydney Opera House initiates a conversation about sustainability and demonstrates how it can be done, it resonates at a local, national and international level.

– Davina Rooney, CEO of Green Building Council of Australia.
Deloitte Access Economics, Valuing 50 years of Australia's Icon, 2023

Building



After the success of the Decade of Renewal, FY24 was an opportunity to demonstrate the significant benefits of those upgrades for artists, audiences and visitors.

Building overview

While demonstrating the benefits of renewal, we started the next phase of strategic planning to ensure our venues, technology and systems are continually adapting to meet future demands. This included scoping work on major projects such as renewal of the Opera House's Western Foyer venues (Drama Theatre, Playhouse and Studio). This project involves replacing and upgrading end-of-life venue infrastructure while improving the overall experience for artists and audiences. The Opera House has engaged a consultant to develop the concept design, which will take into account the findings of a separate venue benchmarking study.

In October 2023, the Opera House received approval from Heritage NSW to start work on a new escalator leading up to the box office. The work had been paused after the discovery of remnants from Fort Macquarie, which stood on Bennelong Point before the construction of the Opera House. A viewing of the remnants for industry professionals took place in December before the project resumed in February 2024. Detailed excavation and archaeology removal works have been completed in accordance with Section 60 approval guidelines and under the guidance of consultants GML Heritage. The project is scheduled to be completed by the end of FY25.

Building operations and maintenance

The Opera House's building operations team manages the ongoing maintenance of the structure and assets related to the building fabric. In FY24, it completed 84,100 maintenance work orders, up from 67,671 in the previous year and 33,825 in FY22. This included 56,300 planned preventive maintenance tasks.

Notable projects included:

- Inspected critical elements such as Broadwalk concrete structures, seawall panels, glazing, vertical precast panels and hoods, as well as borescope inspections beneath shell tile lids.
- Completed brush box floor refurbishment works in the Joan Sutherland Theatre.
- Upgraded external bronze light posts designed by Peter Hall from halogen to LED, resulting in significant energy savings and an extended lifespan.
- Added new furniture in dressing rooms 72 and 76, including Florence Knoll marble top tables and Saarinen chairs.
- Replaced handrail lights, improving lighting levels and environmental sustainability.
- Achieved an impressive 85% waste diversion rate.

Asset management

The Opera House's asset management capabilities improved, with an overall effectiveness score of 4.4 out of 5 in the most recent NSW Government review, up from 3.9 in FY23. This level of maturity results in better alignment of asset renewal and maintenance investment with corporate goals while minimising asset lifecycle costs. In April 2023, a review of NSW Cultural Institutions by three independent consultants engaged by Infrastructure NSW ranked the Opera House as having the highest asset management effectiveness.

The Opera House also commenced work on a space management and accommodation strategy to ensure the efficient long-term use of available space, on and off site. The strategy is scheduled to be completed in 2025.

Art collections and management

Building operations helped to preserve significant artworks by placing John Coburn's *Curtain of the Sun* and *Curtain of the Moon* tapestries on new rollers and into new strengthened housing crates. These efforts will help maintain the beauty and integrity of these pieces for years to come.

Curtain of the Sun was displayed in the Joan Sutherland Theatre in October as part of the Opera House's 50th birthday celebrations. This allowed visitors to admire the intricate details and vibrant colours of an artwork that had been commissioned in 1969, four years before the opening. Throughout the display period, conservationists carefully extracted samples of cotton warp from the tapestries for analysis and tensile testing. This provide important insights into the materials and structural integrity of the artworks.



Edwina Throsby, Jan Utzon, Lin Utzon and Richard Johnson AO in the Joan Sutherland Theatre. Photo by Katje Ford.

Celebrating Our Heritage

During the 50th anniversary year, storytelling projects on site, offsite and online celebrated the Opera House's history and cultural significance.

Up the road at the Museum of Sydney, a new exhibition called *The People's House: Sydney Opera House at 50* celebrated five decades of performances and moments. The Blockbuster-funded exhibition, presented by Museums of History NSW (MHNSW) in collaboration with the Opera House, ran from July 2023 to March 2024. The exhibition attracted 117,141 people and received broad media coverage, including commercial television, radio and print, and a substantial presence on social media. The exhibition, which took visitors behind the scenes to discover the stories and events that had shaped the Opera House, featured costumes, posters, programs, rare archival records, architectural drawings, newly recorded interviews, photographs and more. Audio interviews captured memories from staff and performers, while a related exhibition of posters and photographs went on display in the Opera House's Bennelong Passage and Box Office Lounge.

Other highlights of the 50th heritage program included:

- Presenting the Utzon Lecture series in mid-October, in partnership with the University of NSW, with Jan and Lin Utzon in conversation with Edwina Throsby and Richard Johnson in the Joan Sutherland Theatre, framed by John Coburn's *Curtain of the Sun* tapestry.
- Collaborating with MHNSW on the First Nations Speaker Series on 50 years of First Nations performances at the Opera House, plus a panel talk and performance about Harold Blair, the first professionally trained Aboriginal opera singer who performed at the Opera House in 1973.

- In June 2023, the Ngatu Me'a'ofa (tapa or bark cloth) was unrolled by the Australian Museum for the first time in decades for the purposes of community engagement, conservation and digitisation. The tapa had been a gift to the Opera House from the Kingdom of Tonga at the opening in 1973.
- In November, presenting a symposium called Concept, Innovation and Renewal in the Utzon Room, where experts unpacked the significance of the Opera House's architecture, construction and technological innovations, as well as future social, political and renewal challenges and opportunities.
- Also in November, unveiling the Creators Project, a series of bronze panels honouring the contribution of Jørn Utzon, Ove Arup and Peter Hall, as well as the collective creativity of all those involved in the Opera House project from conception to construction and beyond. For more, see case study on page 96.
- Hosting talks, panels and industry tours throughout the 50th anniversary to share and discuss the story of the Opera House and its conservation in a future-facing, relevant way.

In September, the International Council on Monuments and Sites (ICOMOS) held its general assembly in Sydney. SOH's partnership with ICOMOS included a half-day symposium on 20th-century heritage and climate action in the Utzon Room, a gala opening event in the Joan Sutherland Theatre, a pre-event reception in the Yallamundi Rooms and four ICOMOS committee meetings on site. Also during this period, Alan Croker, author of the fourth edition of the Conservation Management Plan, led six conservation tours that were attended by 82 delegates, including HRH Princess Dana Firas of Jordan; Croker and Opera House Heritage Manager Laura Matarese presented a paper at the ICOMOS Scientific Symposium; and the Opera House hosted a booth at the event's five-day expo.

Across the full year, Opera House staff engaged extensively with the heritage, architecture and design communities at conferences, advisory panels and other expert meetings.

In October 2022, the Opera House was awarded \$166,000 by the Federal Government's Australian Heritage Grants Program to deliver interpretation and conservation actions from 2023-25. The grant funded a new research and archives officer to research and digitise significant archives relating to the site's national heritage, particularly audio-visual and magnetic tape media, and to develop a web page to share information with the public. This research identified 949 multimedia records and 349 image-related records in the Opera House's record management system with the potential to be digitised, including VHS and Betacam recordings, cassette tapes, slides and film negatives. The records management and heritage teams are assembling a priority list for digitisation according to cultural significance, condition and at-risk media types.

In November, nine former Concert Hall acoustic reflectors were sold in an online auction hosted by Leonard Joel. The Take History Home campaign raised \$106,000 to support heritage activities and engagement projects across the Opera House. The acoustic reflectors, affectionally known as doughnuts, had first been hung in 1972, then replaced with modified versions in 1989 and 1995. In 2020, they were decommissioned to make way for new acoustic technology (also known as petals) as part of the Opera House's renewal program.

The Our Story section of the Opera House website was also refreshed, including the story of Michael Nelson Jagamara, whose *Possum Dreaming* hangs in the Northern Foyer of the Joan Sutherland Theatre. That section, which complements stories about John Olsen's *Salute to Slessor's 5 Bells* and the four tapestries of the Opera House, featured a biographical piece by Michael Eather, the owner of Brisbane's FireWorks gallery, and a reflection by Djon Mundine, the Bundjalung artist, curator, writer and activist.



Audience members at All About Women. Photo by Jaimi Joy.

Harbour Trust

Case study: Creators Project

“From conception to construction, the Sydney Opera House tested the limits of engineering, building and design. It was a multidisciplinary endeavour that harnessed the spirit of a city and the energy of its people to create a masterpiece of human ingenuity.” So begins the story, now permanently attached to the building itself, of a campaign that forever changed the face of Sydney. In November 2023, four bronze panels were unveiled on the Box Office Podium to recognise the individuals who brought the Opera House to life. One of the panels was dedicated to the Australian architect whose contribution had previously not received sufficient acclaim: Peter Hall, who completed the Opera House following the departure of Jorn Utzon, the original architect, overcoming several

challenges, including a changing brief and a politically charged atmosphere. The other three panels recount the stories of Utzon and engineer Ove Arup and acknowledge the “collective creativity” of those who made the Opera House a reality and those who have continued to care for it and guide its evolution. Known as The Creators Project, these panels were the result of six years of conversations about how best to celebrate the Opera House legacy. Extensive consultation took place with stakeholders, in particular the Utzon and Hall families, Arup and the Opera House’s Conservation Council and Design Advisory Panel, as well as OpusSOH, a group that includes architects, designer and consultants who worked with Hall on Stage 3 of the Opera House project. The plates were designed by Purcell, with reference to the spherical solution plinth, and manufactured by the Sydney-based signage company Cunneen Signs.

The Creators Project unveiled. Photo by Cassandra Hannagan.

Security and emergency planning

The Opera House works closely with government agencies, law enforcement and other stakeholders to enhance its security posture and operational preparedness. Through consultation and collaboration with these stakeholders, we maintain an elevated level of awareness to ensure a safe and secure venue and precinct for staff, artists, audiences and visitors.

Modern technology augments our capabilities to identify threats, and to better facilitate both everyday activities and major outdoor events. For example, improved security screening technology will reduce wait times for patrons. Other measures implemented include training for security staff, camera upgrades and increased collaboration with neighbouring businesses and properties.



Operational security officers on duty.
Photo by Ken Leanfore.

Sustainability

Inspiring Positive Change



Macon Escobal Riley and Tomáš Kantor in *Watershed*. Photo by Keith Saunders.

Global Goals

When the Opera House does something, people notice. In 2019, it became the first major arts institution in Australia to commit to the United Nations Sustainable Development Goals, otherwise known as the Global Goals. We did so because confronting the challenges that threaten our collective future can only be achieved through coordinated efforts by governments, businesses and the community. We also believe that creativity has a critical role to play in creating a more sustainable and equitable future. Amid global unrest and uncertainty, this anniversary year was an opportunity for the Opera House, with the support of partners, sponsors and donors, to inspire the community to take action. “When the Sydney Opera House initiates a conversation about sustainability and demonstrates how it can be done,” said Davina Rooney, CEO of Green Building Council of Australia, “it resonates at a local, national and international level.”

In 2024, building on the 6 Star Green Star accreditation from the Green Building Council of Australia in 2023, the Opera House was ranked No 1 in a global sustainability study of more than 200 cultural institutions by the University of Lausanne in Switzerland. The Culture for the Planet study measured the environmental and social sustainability progress of museums, theatres and opera houses. The report, which sought to develop a sustainability benchmark for the sector worldwide, noted that cultural organisations enjoy a high level of public trust, putting them in a privileged position to raise awareness and develop alternative visions for the future.

Empowered by this recognition, the Opera House continued its efforts in FY24 to inspire positive change, taking a more integrated approach to embed social and environmental sustainability inside and outside the House.

Strategic planning

Social and environmental impact are at the heart of the Opera House’s new strategy to be Everyone’s House. For the first time in 2024, sustainability has been built into our organisational plan from the ground up. We have moved away from separate strategies towards collective action aligned to the UN Global Goals. We have also aligned our teams and resources with this new strategic direction, bringing together the expertise and resources we have across access, environment and inclusion into an integrated team.

Empowering staff

Change is only possible when we all play our part, which is why building staff capabilities and creating opportunities for connection and collaboration are crucial to the Opera House’s broader ambitions. In FY24:

- The orientation process for 165 new staff incorporated a focus on the UN Global Goals. More than 1,100 hours of training were completed across almost 20 social and environmental sustainability-related learning programs.

- Changemakers from across the workforce were profiled in a series of LinkedIn articles that revealed how the Opera House is creating change through partnerships, community engagement and accessibility improvements for people with disability.
- On the International Day of Peace in September 2023, the Opera House’s sustainability leaders hosted an open conversation session for staff, discussing what it takes to create meaningful change.
- In early 2024, more than 50 staff members attended a changemakers afternoon tea to celebrate sustainability achievements in our 50th anniversary.

Engagement and collaboration

- As part of the 50th birthday celebrations, staff hosted an Inspiring Positive Change booth at Open House Weekend, attended by more than 27,000 people. Members of the public were able to ask questions about the Opera House's sustainability work and the importance of the Global Goals. They were also encouraged to make a wish "for an inclusive and sustainable future for the Sydney Opera House". People captured their ideas in words and pictures, with wishes for love and peace, free art and education opportunities, as well as saving the planet and native animals. The booth was especially popular with families and young visitors, creating a place for conversations with the next generation about the future of our world.
- Opera House staff attended and presented at several conferences throughout the year, including SXSW Sydney, Green Building Council of Australia's Transform 2024 and REMIX Sydney. We collaborated with a range of partners on the Honeywell Graduate Program and other workshops and participated in the Leaders for Good podcast, exploring the role of creativity in the workplace.
- In April 2024, a new free digital sustainability tour was launched for students, and has reached 445 students across four unique sessions.

- One of two 2023 Lloyd Martin Travelling Scholarships for Emerging Arts Leaders was awarded to Anna Yanatchkova, the Opera House's Senior Manager of Global Goals Planning & Engagement. Anna's project was to investigate how European cultural organisations, businesses and government bodies are embedding social and environmental sustainability in their operations, driving deeper engagement and measuring impact. Over six weeks in May-June 2024, Anna met with almost 80 sustainability, communications, partnerships and business management experts from almost 40 organisations, gaining insights into international best practice, building new relationships and sharing insights.



Anna Yanatchkova with Joanna Erskine, the recipients of the 2023 Lloyd Martin Travelling Scholarship for Emerging Arts Leaders. Photo by Cassandra Hannagan.

Environmental sustainability

As well as being powered by 100% renewable electricity, we diverted 83% of our waste from landfill, as well as improved energy performance across the Opera House. This included all dressing rooms receiving an eco-friendly glow with over 1,200 energy intensive incandescent and halogen lights replaced with energy efficient LEDs. This represented a savings of \$35,000 and just over 120 tonnes of carbon per year. This is similar to a return flight from Sydney to London for 54 people or taking 50 cars off the road for a year.

Thanks to Global Goals Partner Honeywell, the Open House Weekend in October 2023 included a kinetic floor activation where visitors could move, jump and dance to create enough energy to plant 500 trees. We also teamed up with Recolab to create a limited-edition range of tote bags, toiletry bags and evening clutches by repurposing fabric from Joan Sutherland Theatre chairs and banners from contemporary and cultural events.

To celebrate Sydney's inaugural Climate Action Week, we invited a curious five-year-old called Taylor Hanson to explore sustainability at the Opera House. His adventures were shared online, and the footage formed part of a free digital sustainability tour offered to all Australian schools.

The Opera House improved the delivery of events, achieving Stage 2 classification from the International Organisation for Standardisation's 20121 Standard by satisfying key sustainable event management categories. Vivid LIVE continues to be a leader in sustainable event management, this year launching a trial program to replace single-use cups with reusable alternatives. The trial took place across most venues, recording an 83% recovery rate overall. This initiative, funded by our Global Goals Partners, will help inform plans to support the removal of all single-use plastic from the precinct.

Staff completed 137 hours of environment-related training, including a new Climate Fresk Workshop, an interactive, engaging way to make sense of climate change. Other engagement activities included: the inaugural Climate Change Café to discuss the United Nations COP28 conference; a food drive to donate non-perishable items to OzHarvest; and a workplace comfort survey to inform sustainable building and office design.

Social sustainability

Consistent with our ambition to be Everyone’s House, we want who we are and everything we do to reflect and respect the diversity of the community around us. The new Opera House Strategy 2024-26 includes several social sustainability goals and objectives. Our social sustainability work is focused on driving systemic change in three areas: accessibility for people with disability; equity and inclusion of marginalised communities; and reconciliation with First Nations peoples.

Equity and inclusion

The Opera House’s 2023 People Matter Employee Survey results included:

- 69% inclusion and diversity score.
- 77% of employees felt they belonged to the organisation.
- 79% of employees did not consider personal background (cultural background, age, disability, sexual orientation, gender) a barrier to participation.

As part of building the workforce’s equity and inclusion capabilities, our staff completed more than 260 hours of formal equity and inclusion-related training in FY24. In addition to experiential learning activities and events, this included unconscious bias workshops and e-learning modules to build inclusivity skills and psychological safety. Our DIB (diversity, inclusion and belonging) Hub has become an important monthly gathering for staff, offering a safe space for open communication. One especially powerful session took place in March, for International Day for the Elimination of Racial Discrimination, when participants engaged in honest, practical conversations about racism in Australia. Also in March, for International Women’s Day, we invited staff to review talks at the All About Women festival and to share insights about gender, identity and power in the workplace.

As detailed on page 57, the Opera House’s community engagement function is helping to broaden the reach of our programming by building deeper relationships and connections with the community. In FY24, we linked several staff engagement activities with this important work, including a presentation at an all-staff Town Hall and several workshops with individual departments by Community Engagement Manager Wanyika Mshila.

Developing a range of career pathways for staff, particularly those from marginalised communities, is a key priority for the Opera House as we seek to build a more inclusive, future-ready workforce. FY24 initiatives included: Production & Events portfolio traineeships (see case study on page 84); two interns from Macquarie University Business School in marketing and finance teams; and participation at the Campbelltown Arts Centre Creative Career Expo, providing information about potential careers and working at the Opera House to students and advisers. Expo attendees, many of whom had never visited the Opera House, were offered discounted tours.

The equity and inclusion team also worked closely with the policy team on several policy updates made this year (see list on page 86) and the priority plan for next year. The rollout of a new human resources information system, Encore, was a welcome milestone that will provide better insights into the diversity of the Opera House workforce.



A scene from *Exposed*, by Restless Dance Theatre. Photo by David Boon.

Accessibility

The Opera House provides barrier-free access to ensure the building, site and experiences we offer remain accessible to all. Highlights of our 50th year included:

- We celebrated refurbishment of the Concert Hall and Joan Sutherland Theatre during the Decade of Renewal (2013-23), including improved accessibility with new seating options, lifts, level passageways and amenities.
- We continued to build workforce capability, including delivering 255 hours of accessibility-related staff training, including neuroinclusive awareness, dementia awareness, alternative text and more.
- The Workplace Readiness Project, enabled by the Limb Family Foundation and Bowness Family Foundation, continued to create and embed positions at the Opera House for people with intellectual disabilities. Nine roles have been scoped overall and six positions filled. With training for supporting staff in disability awareness and the development of a staff volunteer social mentor program, these new staff have been well equipped for success. For more, see page 83.

- A key 50th project was a bronze 1:800 scale model of the Opera House produced by Modelcraft, funded by Arup to celebrate the collaboration between Jørn Utzon and Ove Arup. Launched in March 2024, and created in consultation with Guide Dogs, Next Sense and Vision Australia, the model allows people who are blind or have low vision to create a deeper connection with the site through the universal language of touch.
- *Exposed*, an evocative work by one of Australia’s leading disability-led dance companies, Restless Dance Theatre, explored vulnerability, uncertainty and risk through movement, design and music. The season took place in the Studio in August-September 2023, with adjustments to provide a relaxed environment for every performance, including an open-door policy, dedicated quiet space and downloadable social story on the webpage.

- Dancing Connections is an annual collaboration with Dance for Parkinson's Australia in partnership with Mark Morris Dance Group's program Dance for PD. In October 2023, the program celebrated the 10th anniversary of Dance for Parkinson's Australia with a special creative movement workshop led by Bangarra artists Lillian Banks and Maddison Paluch, with participants from across Sydney experiencing the company's distinctive storytelling process.
- Also in October, as part of Open House Weekend, the Opera House offered audio description of all key internal spaces and features available via QR code on signage. Assistance animals, trained to assist a person with disability, were welcomed with hydration stations provided along the route. For the last hour of each day, sensory elements were reduced (volume, lighting, stage activity), as well as the numbers of patrons, so that people with sensory sensitivities could experience the tour in a relaxed environment.
- In November 2023, Deaf Indigenous Dance Group travelled from Cape York to the Opera House, with the support of the donor-enabled Travel Fund, to compete for the first time on the Forecourt as part of DanceRites. Their participation, and the overall inclusivity of the two-day event, was supported by Auslan interpreters, and the group ended up winning the Rite of Passage award. Acknowledging the importance of representation, two indigenous interpreters travelled interstate as well.

Reconciliation

Embedding and amplifying First Nations voices and culture is a priority in the Opera House's new strategy. Five focus areas have been identified to drive systemic change, with a new senior leadership role created with responsibility for the development and implementation of a First Nations action plan to achieve these goals.

Opera House staff completed almost 400 hours of First Nations cultural awareness and capability training, including with BlackCard and Mirri Mirri. "I could not recommend this session more," one participant said. "I left feeling frustrated at our society, but inspired to have conversations, listen, learn and be better."

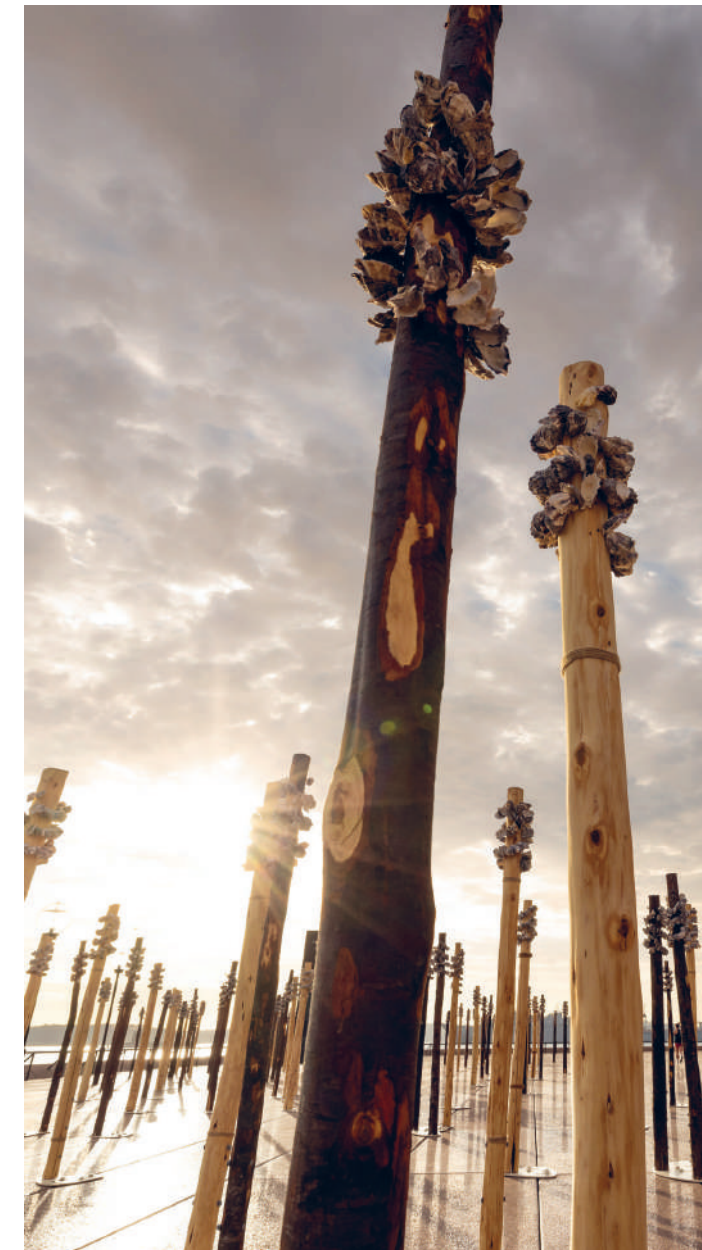
To support and encourage learning, relationship-building and respectful conversations, we delivered a range of activities throughout the year aimed at forging cultural change across the organisation, including sharing resources in the lead-up to the Voice referendum and Learning Teas information sessions about the referendum in collaboration with Opera Australia.

We also worked with community members, building on longstanding relationships to host several community events, including:

- The launch of the Kinchela Boys Home Aboriginal Corporation's Walking Together program, followed by a special event for Opera House staff, contractors and colleagues from resident companies. The Uncles, survivors of the Kinchela Aboriginal Boys Training Home, shared their experiences in the Yallamundi Rooms, part of a difficult, but important process to build understanding through open conversation. The corporation plans to create a museum and healing centre for the Stolen Generations on the home's site.

- The launch of Gamilaroi author Kylie Captain's third book, *Create the Life of Your Dreams in Your Teens*, written with her son Tyrell Johnson, was attended by more than 120 First Nations students.
- In collaboration with NAIDOC Glebe, the Opera House hosted lunch for 50 elders in the Yallamundi Rooms as part of NAIDOC Week 2023.
- For NAIDOC Week 2024, about 60 Opera House and resident company staff and their families heard from Corey Tutt, founder and CEO of DeadlyScience, about his trailblazing work as an Aboriginal educator and champion of STEM (Science, Technology, Engineering and Mathematics).

The Opera House's commitment to First Nations programming and experiences was evident in several FY24 projects, including: Quandamooka artist Megan Cope's monumental artwork *Whispers*, for which many staff volunteered to scrub oyster shells (see p47); DanceRites, with 12 staff volunteers working with each participating group; the December launch of *Celestial*, a new iteration of Badu Gili, the Opera House's nightly First Nations artwork projection; and the first full year of operations for Midden restaurant, led by celebrated Indigenous Australian chef and Bundjalung man Mark Olive.



Whispers by Quandamooka artist Megan Cope.
Photo by Daniel Boud.



Case study: 2023 Deloitte report

It's official: there's nothing quite like the Opera House. In 2013, to coincide with our 40th anniversary, we commissioned Deloitte Access Economics to assess the social and economic value of the Opera House for the first time. The exercise was repeated in 2018, at the midpoint of the Decade of Renewal, and again at its completion in 2023 to coincide with the 50th anniversary. That final report, *Valuing 50 years of Australia's Icon*, found that the Opera House's social value had increased over the decade by 38% in real terms to \$11.4 billion, almost four times the value of the land and building. Among other findings, the Opera House generated \$1.2b in value for the NSW economy in FY23, including \$824m from tourism alone, while supporting more than 8000 FTE jobs.

Its growing digital value contributed \$500 million to the social value, a 400% increase over the Decade of Renewal. Deloitte also measured the wellbeing benefits, confirming the singular connection that exists between the Opera House and the community. Seventy-two per cent of people agreed that visiting the Opera House improved their overall personal wellbeing, while 71% felt more connected with companions and the community as a result of their visit.

Private Funding

Philanthropy

Individual donors, along with foundations and trusts, play a vital role in enabling our ambition to be Everyone's House. Through their generosity, the Opera House continues to make a difference for audiences, artists and the community. The Centre for Creativity and New Work Now program are two pillars of the Everyone's House strategy, along with our First Nations, community engagement and access programs.

The Centre for Creativity, a multi-purpose hub for learning and creative experiences, onsite and online, is made possible by founding donor the Yarranabbe Foundation, and major donors the Ove Arup Foundation, the Boyarsky family and the Greatorex Fund. New Work Now donors support us to commission independent, diverse artists and small companies to present bold new works. Many thanks to founding donor Professor Ross Steele AM.

Other focus areas include:

- Our community engagement program, supported by the Skrzynski Foundation, Helen Lynch AM and Helen Bauer, helps to diversify audiences by connecting with communities that would not usually attend Opera House events.
- Access services, accessible performances and dedicated programs for people who live with disability are made possible through the commitment of the Bowness Family Foundation, F&K De Angeli Foundation, JACE Foundation, Jibb Foundation, Jane Kift and Sydney Opera House Ladies Committee.
- The support of Andrew Cameron AM and Cathy Cameron for contemporary art, enabling the Opera House to support a broader range of creativity, including visual arts, sound and choreography works, moving image and temporary sculpture.
- Learning and collaboration opportunities for young people are provided through the donations of Ingrid Kaiser, and Ann Sherry AO and Michael Hogan, as well as scholarship opportunities for emerging arts administrators through the Alexandra and Lloyd Martin Family Foundation.

For a full list of Opera House donors, see page 224.

Partnerships

For more than 25 years, corporate partners and sponsors have made an important contribution to the Opera House, enabling us to do more and reach further. We acknowledge their valuable support, particularly Major Partner Mastercard, which has supported us for more than 12 years, and Global Goals Partner Honeywell, which has supported us for seven years.

As we work towards being Everyone's House, we continue to focus on collaborating with partners who share our values and our commitment to culture and innovation, for the benefit of both organisations and the world around us.

FY24 partnerships highlights included:

- Mastercard Priceless Experience with Jamie Oliver in support of the Talks & Ideas program.
- Award-winning Opera House *Play It Safe* brand campaign supported by Accenture Song and Tourism Australia.
- Momentus, hosted by Arup in the Yallamundi Rooms, brought together leaders from industry, government, community and academia in a thought-provoking evening of discussion about the challenges of climate change.

- Stan Originals and Olympic Games launch events.
- International Women's Day lunch at Cafe Sydney, in collaboration with the Opera House Talks & Ideas program, Pernod Ricard, Archie Rose and Chief Executive Women. The lunch featured bestselling author Anna Funder in conversation with CEW president and Opera House Trustee Susan Lloyd-Hurwitz.
- MrBeast's Feastables Forecourt event was a unique opportunity to host the world's most recognised social media influencer and engage with younger audiences.
- Honeywell customer roadshow, which explored the ways building owners, operators and managers could transform their facilities into safe, more sustainable and more efficient environments.

For a full list of current partners, see page 223.



Anna Funder and Susan Lloyd-Hurwitz,
International Women's Day Lunch. Photo by Katje Ford.

Management and Accountability

Visitors to Opera House Weekend. Photo by Katje Ford.



Organisational Chart

As at 30 June 2024

<div>Minister for the Arts</div> <div>The Hon. John Graham MLC</div>			
<div>Sydney Opera House Trust Chair</div> <div>Emeritus Professor Michael McDaniel AO FRSN</div>	<div>Department of Enterprise, Investment & Trade</div> <div>Secretary Elizabeth Mildwater</div> <div>(from 1 July 2024, renamed Department of Creative Industries, Tourism, Hospitality & Sport)</div>		
<div>Sydney Opera House Trust Staff Agency</div> <div>CEO Louise Herron AM</div>	<div>Director, Programming</div> <div>Fiona Winning</div> <div>(to 26 June 2024, succeeded by Brenna Hobson)</div>	<div>Director, Production, Events & Security</div> <div>Hannah Mason</div>	<div>Executive Director, People & Government</div> <div>Kya Blondin</div>
<div>Executive Director, Corporate Services & CFO</div> <div>Jon Blackburn</div>	<div>Chief Customer Office</div> <div>Jade McKellar</div>	<div>General Counsel & Executive Director, Safety & Risk</div> <div>Jemille King</div>	<div>Director, Infrastructure & Procurement</div> <div>Daniel Filetti</div> <div>(from 29 January 2024, preceded by Ian Cashen)</div>
<div>Director, Office of the CEO</div> <div>Hugh Lamberton</div>	<div>Director, Strategic Engagement</div> <div>Jessica Gooch</div>		

Executive Team



Louise Herron AM

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

Louise has been CEO of the Sydney Opera House since 2012, after careers as a lawyer and corporate adviser. In her time as CEO, Louise has delivered a far-reaching decade of renewal to open the Opera House up to more of the community, with a broader, more diverse range of programming and other experiences to welcome more visitors in person and online.

Renewal included the largest and most transformative series of building works since the Opera House opened in 1973. The program, totalling more than \$300 million, touched all corners of the building and opened new spaces to the public – from the removal of vehicles on the Forecourt to the new Centre for Creativity and refurbishing the Concert Hall, as well as significant improvements for visitors with limited mobility.

In 2023, under Louise’s leadership, the Opera House completed its year-long 50th anniversary celebrations, with a program of more than 230 special performances and activities for the whole community to celebrate the past, present and future of Australia’s favourite building. The 50th was a launching pad for the Opera House’s ambition to be Everyone’s House.

Louise is also the Chair of the NSW Government’s Creative Communities Council.



Jon Blackburn

Executive Director Corporate Services & Chief Financial Officer

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

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



Kya Blondin

Executive Director, People & Government

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

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

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



Daniel Filetti

Director, Infrastructure & Procurement

Dan was appointed Director, Infrastructure & Procurement in 2024, with responsibility for building operations and maintenance, asset management, capital works and organisation-wide procurement. He joined the Opera House in 2012 and has played a central role in several historic upgrades, from the underground loading dock to major venue renewal projects such as the Joan Sutherland Theatre, Concert Hall and Centre for Creativity. Before the Opera House, he ran multiple major projects for companies such as Transfield Services and Walker Corporation.

Ian Cashen was Executive Director, Building, Safety & Security until December 2024.



Jessica Gooch

Director, Strategic Engagement

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

After joining the Opera House in 2015, Jess worked in several senior communications roles before being appointed Acting Director, Engagement in June 2020, overseeing the marketing, communications and strategic events teams during a time of significant challenge as a result of the COVID-19 pandemic. In her current role, Jess leads strategic engagement activities as the Opera House works towards its ambition to be Everyone's House. This includes oversight of organisational strategy as well as activities to support the Opera House's commitment to the UN Global Goals.

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



Jemille King

Executive Director, Safety & Risk and General Counsel

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

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

Jemille joined the Sydney Opera House in 2015 as Head of Legal, became General Counsel in 2018, was appointed General Counsel and Director, Risk in 2020 and Executive Director, Safety & Risk and General Counsel in 2024. She is responsible for the safety, legal, enterprise risk, program management and internal audit functions.



Hugh Lamberton

Director, Office of the CEO

Qualifications: BA Hons (University of Queensland)

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



Hannah Mason

Director Production, Events & Security

Qualifications: BA Hons (University of Cardiff)

Hannah joined the Sydney Opera House in 2021 as the Project Lead for its 50th anniversary, and in 2022 was appointed Director, Production & Events. In 2024, she took on responsibility for Security and Emergency Response. Her expanded portfolio includes Venue & Event Sales, Production Services, Event Operations & Planning, Recording & Broadcast, Security & EPRG.

Hannah has more than 25 years' experience across the arts, talent management, digital marketing, and production and stage management fields. From 2015 to 2021, she was General Manager at Sydney Philharmonia Choirs (an Opera House resident company) and her earlier roles have included Group General Manager at talent management company, Artist & Entertainment Group and General Manager at web and digital marketing agency, The Web Showroom. Prior to emigrating to Australia, Hannah spent 10 years working in stage and technical production management roles in the UK, including London's West End.

Hannah was a non-executive director of Sydney Philharmonia Choirs from 2011 to 2015 and a member of the Create NSW Artform Advisory board for Classical Music, Opera and Choral until 2022. She is currently a non-executive director of Ensemble Offspring, Australia's leading New Music group.



Jade McKellar

Chief Customer Officer

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

Jade was appointed Chief Customer Officer in January 2022 to drive exceptional end-to-end customer experience and strategy spanning all customer touchpoints. As Chief Customer Officer, Jade is responsible for tour operations, ticketing, visitor services, access, retail and the Opera House's award-winning bars and restaurants. She also leads marketing and external communications for Australia's most valuable brand.

Jade joined the Opera House in 2013 and has held several senior positions including General Manager, Tours and Retail, and Director, Visitor Experience. Previously, her 20-year career in tourism, attraction management and customer experience included roles as the General Manager, Sydney Aquarium and General Manager, Sydney Tower, before being appointed Head of Sydney Attractions for Merlin Entertainments Group where her responsibility broadened to include the management of six attractions drawing more than 2.5 million paid visitors annually.

Since 2014, Jade has served as a councillor on the Tourism Industry Council, is a founding member of the Sydney Visitor Collective, a member of the 24 Hour Economy Advisory Group (including Chair of the subgroup Consumer Habits and Audience Demands). In 2023, Jade was appointed to the inaugural Steering Committee for the World Class Public Service Disability Review.



Fiona Winning

Director, Programming

Qualifications: BA (University of Queensland)

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

In July 2024, Brenna Hobson was appointed Director, Programming following Fiona's departure in June.



Corporate Governance

The Trust

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

Objectives and role

The Trust's objectives are to:

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

The Trust is also responsible for ensuring the Opera House's outstanding universal value (as defined by its World Heritage listing) and significance (as set out in its National and State heritage listings and Conservation Management Plan) are retained, conserved and celebrated for present and future generations.

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

The Trust's role includes:

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

Committees, memberships, attendances

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

This year, Sara Mansour and Michael McDaniel AO FRSN began their first terms as Trustees (1 January 2024 to 31 December 2026). Michael McDaniel was also appointed as Chair of the Trust, replacing Lucy Turnbull AO who completed her term on 31 December 2023, as did Trustees Kathryn Greiner AO, Deborah Mailman AM and Kevin McCann AO. In June 2024, Melanie Silva and Zareh Nalbandian were appointed from 1 July 2024 to 31 December 2026, bringing the number of Trustees to the full complement of 10.

Agenda items for the five Board meetings held in the period included: FY24 and FY25 budget; Sydney Opera House Strategy 2024-26, COVID-19 recovery; Sydney Opera House Presents (SOHP) programming; 50th anniversary program; visitor experience and engagement (including customer feedback, food and beverage, tours, website); building/asset maintenance and renewal; financial performance and statements; delegations; Statement of Business Intent; shells projection policy; quality assurance and improvement plan (internal audit); Board/committees review (including charters); senior management succession planning; and Chief Executive Officer performance.

The Trust also monitored and reviewed: overall business performance; work health and safety; people and development, including workforce planning; security; legal matters; 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 external accountability requirements.

Five meetings were held this year, with key agenda items including: enterprise risk management; FY24 and FY25 budget; financial performance; sustainable operating model; COVID-19 recovery; SOHP programming; 50th anniversary program; quality assurance and improvement reports; delegations; internal controls; financial statements; meeting with the Audit Office of NSW; work health and safety; Statement of Business Intent; asset maintenance; customer feedback; cyber security; emergency management and evacuation; people and development; climate risks and action; fraud and corruption; workforce planning; trademark protection; legal matters; capital works/maintenance; and annual committee review.

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 this year, with key agenda items including: capital works planning and progress; FY25-FY28 asset maintenance program; security projects; financial status and progress of building projects; maintenance contracts; climate risks and actions; Strategic Building Plan; health and safety; heritage management internal audit; legal matters; the Design Advisory Panel (DAP) and Conservation Council; and annual committee review.

Conservation Council

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

Three meetings were held this year, with key agenda items including: precinct activities and events and associated infrastructure; DAP; Heritage Action Plan; interpretation strategies; heritage guidelines for outdoor events; Shells Projection Policy; onsite recognition of Opera House creators, including architects Jørn Utzon, Peter Hall and Ove Arup; building conservation and maintenance; archaeological management; health and safety; planning and heritage approvals; Strategic Building Plan; 50th anniversary program; and annual committee review. In addition, Conservation Council members continued to work closely with the DAP and met outside of formal meetings to review various matters.

Design Advisory Panel (DAP)

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

Agenda items for the four meetings and one workshop held this year included: Strategic Building Plan; Lower Concourse eateries refurbishment and amenities; Monumental Steps safety; onsite recognition of Opera House creators, including architects Jørn Utzon, Peter Hall and Ove Arup; precinct events and activities and associated infrastructure; 50th anniversary program; and DAP membership.

Visitor Experience Committee

The Visitor Experience Committee works with management on the Opera House's onsite and online visitor experience and engagement strategies and plans, and advises the Trust on outcomes.

Two meetings were held this year, with key agenda items including: visitor experience and engagement strategy; benchmarking; marketing (including technology and brand campaigns); tourism and post-COVID-19 recovery initiatives; priorities for 2025; food and beverage tenders; workplace readiness program; community refugee placement program; sustainability; and annual committee review.

Trust and Committee Attendance

	Board	Audit & Risk Committee	Building & Heritage Committee	Conservation Council	Design Advisory Panel	Visitor Experience Committee
Trustees						
Michael McDaniel AO FRSN	2/2	-	-	-	-	-
David Campbell OAM	4/5	4/5	-	-	-	1/1
Michael Ebeid AM	4/5	4/5	-	-	-	2/2
Kathryn Greiner AO	3/3	-	-	-	-	1/1
Susan Lloyd-Hurwitz	4/5	-	1/4	3/3	-	-
Deborah Mailman AM	2/3	-	-	-	-	0/1
Sara Mansour	2/2	-	-	-	-	1/1
Kevin McCann AO	2/3	2/3	-	-	-	-
Kylie Rampa	5/5	-	4/4	-	-	-
Lucy Turnbull AO	3/3	-	-	-	-	-
Allan Vidor AM	5/5	-	4/4	-	-	-
Sara Watts	5/5	5/5	-	-	-	-
Management						
Louise Herron AM	-	-	-	3/3	-	-
Kya Blondin	-	-	-	3/3	-	-
Ian Cashen	-	-	-	2/3	-	-
Daniel Filetti	-	-	-	1/1	-	-
External specialists						
Sheridan Burke	-	-	-	1/2	2/4	-
Abbie Galvin AO	-	-	-	3/3	4/4	-
Helen Lochhead	-	-	-	-	4/4	-
Ben Lusher	-	-	-	2/3	-	-
Ken Maher AO	-	-	-	-	3/3	-
Rajeev Maini	-	-	-	3/3	-	-
Greg McTaggart PSM	-	-	-	3/3	-	-
Peter Mould	-	-	-	-	3/3	-

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, but attend Board and Committee meetings as appropriate.

Trustees

Trust Members as at 30 June 2024



Michael McDaniel AO

Joined the Trust on 1 January 2024 as Chair. He is serving his first term to 31 December 2026.

Qualifications: BA (Western Sydney University)

Michael is a member of the Wiradjuri Nation of Central NSW, with a distinguished career in Indigenous higher education and a record of service to the arts, culture and community spanning more than three decades.

Michael is an Emeritus Professor and Special Advisor (Indigenous Priorities) to the Vice-Chancellor, University of Technology Sydney and is a Board member of the Sydney Writers’ Festival. He is the former Chair of Bangarra and has served on the boards of the Museum of Contemporary Art, Sydney Living Museums and the Australian Major Performing Arts Group. Michael has held several Federal and State Government appointments, including past Chair of the Australian Institute of Aboriginal and Torres Strait Islander Studies. In 2023, Michael was awarded an Honorary Doctorate by UTS as well as the title of Emeritus Professor.

In 2021, Michael was appointed an Officer of the Order of Australia for his distinguished service to Indigenous tertiary education, the advancement of social cohesion through reconciliation, the performing arts, and the community.

In 2019, Michael was made a Fellow of the Royal Society of New South Wales and honoured as the National NAIDOC Scholar of the Year.



David Campbell OAM

Joined the Trust on 1 January 2022 and is serving his first term to 31 December 2024. He is a Member of the Audit & Risk and Visitor Experience Committees.

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



Michael Ebeid AM

Joined the Trust 1 January 2018 and is serving his third term to 31 December 2026. He is Chair of the Visitor Experience Committee and a Member of the Audit and Risk Committee.

Qualifications: BBus (Charles Sturt University)

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

Michael is also Chairman of Screen Australia, a non-executive Director of BAI Communications and independent Advisor to the KPMG National Board.

He was previously Group Executive, Telstra Enterprise (2018-20). In this role, he was responsible for revenues in excess of \$8 billion and 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.

Prior to Telstra, Michael was 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 like SBS On Demand.



Susan Lloyd-Hurwitz

Joined the Trust 1 January 2023 and is serving her first term to 31 December 2025. She is Chair of the Conservation Council and a Member of the Building & Heritage Committee.

Qualifications: BA (Hons) (University of Sydney), MBA (Distinction) (INSEAD France)

Susan is the President of Chief Executive Women, Chair of the National Housing Supply and Affordability Council, Chair of the Australian Centre for Gender Equality and Inclusion @ Work Advisory Board, a non-executive Director of Rio Tinto Limited, a non-executive Director of Macquarie Group, and a Member of the INSEAD Global Board.

Susan was Chief Executive Officer of Mirvac and a Director on the Mirvac Board from 2012 to 2023. Prior to this appointment, Susan was Managing Director at LaSalle Investment Management in London. Susan has also held senior executive positions at MGPA, Macquarie Group and Lend Lease Corporation, working in Australia, the US and Europe.



Sara Mansour

Joined the Trust 1 January 2024 and is serving her first term to 31 December 2026. Sara is a member of the Visitor Experience Committee.

Qualifications: BLaws (Western Sydney University)

Sara is a poet, lawyer and community leader. She is the co-founder, executive director and artistic director of the Bankstown Poetry Slam and in 2022 programmed and directed Brave New Word, a poetry festival for youth, which culminated in Australia's first national youth poetry slam. In August 2023, Sara was appointed Chair of the Create NSW Artist Advisory Panel. Sara has been a non-executive Director of Monkey Baa Theatre Company and an Advisory Panel Member with the South Western Sydney Local Health District.

Sara has won various awards, including Outstanding Voluntary Leader at the Zest Awards in 2023 and Creative Arts and Cultural Woman of the Year (2020) for the Canterbury-Bankstown region.



Kylie Rampa

Joined the Trust 1 January 2018 and is serving her third term to 31 December 2026. She is Chair of the Building & Heritage Committee.

Qualifications: BBus (Queensland University of Technology)

Kylie is the Chief Executive Officer of QIC, one of the largest institutional investment managers in Australia. With more than \$110 billion in funds under management, QIC is a long-term specialist manager in alternatives, offering infrastructure, real estate, natural capital, private equity, private debt, liquid strategies and multi-asset investments.

Kylie has more than 25 years' experience in investment management, particularly in real assets investing. Her expertise spans private markets, including real estate, and private and public capital markets, real estate development, asset management, mergers and acquisitions, business strategy and operations.

Prior to joining QIC In April 2022, Kylie was Group Head of Investments at Lendlease, and a member of the global leadership team and global investment committee. Kylie also spent 13 years at Macquarie, in Australia and the US.



Allan Vidor AM

Joined the Trust 1 January 2023 and is serving his first term to 31 December 2025. He is a Member of the Building & Heritage Committee.

Qualifications: B Com and LLB (University of NSW).

Allan is Managing Director of the TOGA Group, a property development, construction, investment and hospitality management group, as well as the Chairman of TFE Hotels. Prior to joining TOGA Group in 1989 as Group Chief Operations Officer, Allan worked in the banking and finance sector with Bankers Trust and Macquarie Bank.

Allan is a Director of the Australia-Israel Chamber of Commerce and the JewishCare Foundation. Previous directorships include the Tourism and Transport Forum (2009-18) and the Australia Israel & Jewish Affairs Council.

Allan was awarded an Order of Australia in 2019 for his service to the hospitality industry and to the Jewish community.



Sara Watts

Joined the Trust 1 January 2023 and is serving her first term to 31 December 2025. She is Chair of the Audit & Risk Committee.

Qualifications: BSc (University of Sydney), MBA (Macquarie Graduate School of Management)

Sara is an experienced non-executive director and audit and risk committee chair working across a range of sectors. Sara is a Board Member of Syrah Resources, Trajan Scientific, Nuix and Uniting NSW.ACT.

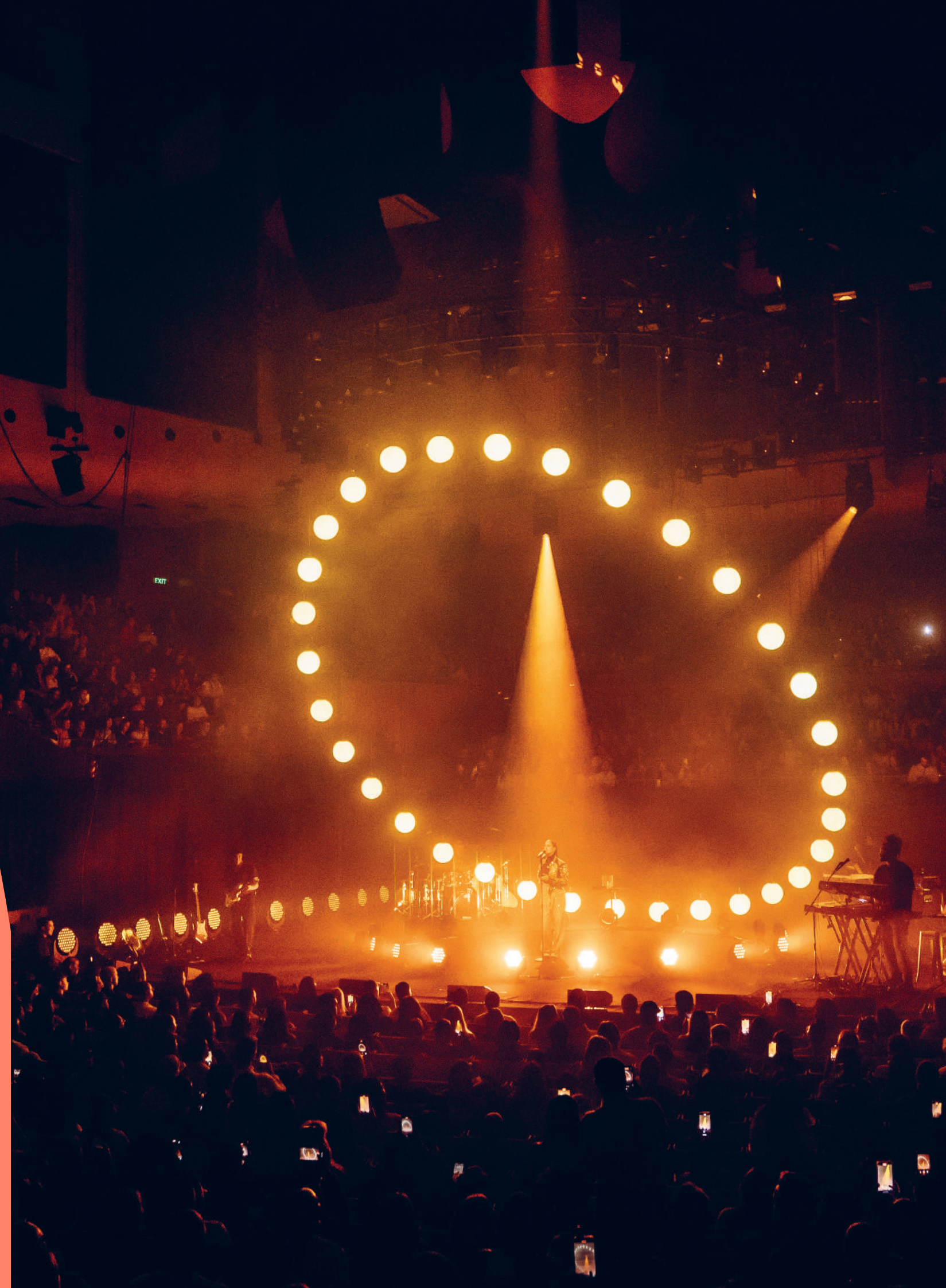
Sara's previous roles include: Trustee of the Australian Museum and chair of its audit and risk committee; non-executive Director of Vision Australia and Chair of its audit and risk committee; Vice-Principal Operations at the University of Sydney; and Chief Financial Officer and Executive Sponsor Corporate Responsibility, IBM Australia and New Zealand.

Sara mentors emerging and transitioning leaders in financial and operational roles, regularly performs as a chorister with Sydney Philharmonia Choirs, and is a Fellow of both the Australian Institute of Company Directors and CPA Australia.

Two additional Trustees were appointed from 1 July 2024 to 31 December 2026: Zareh Nalbandian and Melanie Silva.

Financial Performance

Snoh Aalegra in Vivid LIVE. Photo by Jordan Munns.



Financial Overview

Financial Results

General Operations	2024 \$'000	2023 \$'000
Revenues		
Performance	72,889	62,228
Precinct	29,842	21,977
Private Funding	8,528	4,537
NSW Government annual endowment	17,125	17,080
NSW Government COVID-19 support tourism impacts	8,000	20,500
Other	999	993
Total revenue - general operations	137,382	131,615
Expenses		
Performance	(56,680)	(54,601)
Precinct	(10,543)	(8,162)
Private Funding	(3,231)	(1,976)
Other	(69,041)	(64,695)
Total expenses - general operations	(139,496)	(129,433)
Surplus/ (deficit) from ongoing general operations	(2,114)	2,182
NSW Govenment funding related to other financial years		
TMF claims for previous year	662	10,954
COVID-19 support Concert Hall project (FY22)	-	3,000
Security grant non recurring	-	5,000
Blockbuster funding net costs applied (FY24)	(7,200)	7,200
Additional funding support from NSW Government	(6,538)	26,154

Building Non Operating Activities	2024 \$'000	2023 \$'000
Revenues		
NSW Government - Building maintenance	46,449	44,269
NSW Government - Building renewal	2,003	5,000
Other	0	-
Total revenue - building activites	48,452	49,269
Expenses		
Other expenses	(38,301)	(42,329)
Total expenses - building activites	(38,301)	(42,329)
Surplus/ (deficit) from building activities	10,152	6,940
Depreciation and amortisation	(21,482)	(20,718)
Net result for the year as per the audited report statement of comprehensive income	(19,982)	14,559

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

The group result for the year was a deficit of \$20.0m, comprising:

- An operating deficit of \$2.1m from ongoing general operations, compared with a small surplus of \$2.2m in FY23.
- A deficit of \$6.5m for NSW Government funding related to other financial years. This was due to NSW Government Blockbuster support of \$11.5m being recognised in FY23, but \$7.2m of costs being incurred for events in FY24.

- A surplus of \$10.2m from building activities, slightly ahead of FY23. Note that capital works or asset replacements are capitalised as fixed assets, generating an accounting result but a neutral cashflow impact. These assets are then depreciated over their useful life and the costs appears in depreciation and amortisation, which in FY24 were \$21.5m, slightly higher than FY23 due to completed projects now being depreciated.

General operations

Overall, FY24 total revenue relating to general operations was \$137.4m, including \$25.7m in NSW Government funding, as follows:

- \$17.1m of recurring annual operating endowment, consistent with FY23.
- Support of \$8.0m for lower international tourism revenue in FY24 as visitation rebuilds after COVID-19. This amount was significantly lower than the \$20.5m in FY23, reflecting continued tourism growth in FY24.
- \$0.6m in insurance payments from Treasury Managed Fund (TMF) for COVID-19-related claims from previous financial years. In line with NSW Government requirements, TMF payments are recognised in the financial year in which they are received.

The remaining \$112.3m of operating revenue (82% of FY24 revenue) was self-generated (compared with 85-90% self-generated before COVID-19). The loss of commercial revenues was offset in FY24 by the NSW Government tourism-related support noted above.

Key drivers of FY24 self-generated revenue included:

Performance activities \$72.9m, up 10% on FY23

- Gross box office revenue from the Opera House’s own programming of \$31.1m.
- Theatre services revenue, including labour and equipment hire, of \$19.3m.
- Venue hire revenue of \$11.9m.
- Ticketing revenue of \$6.7m.

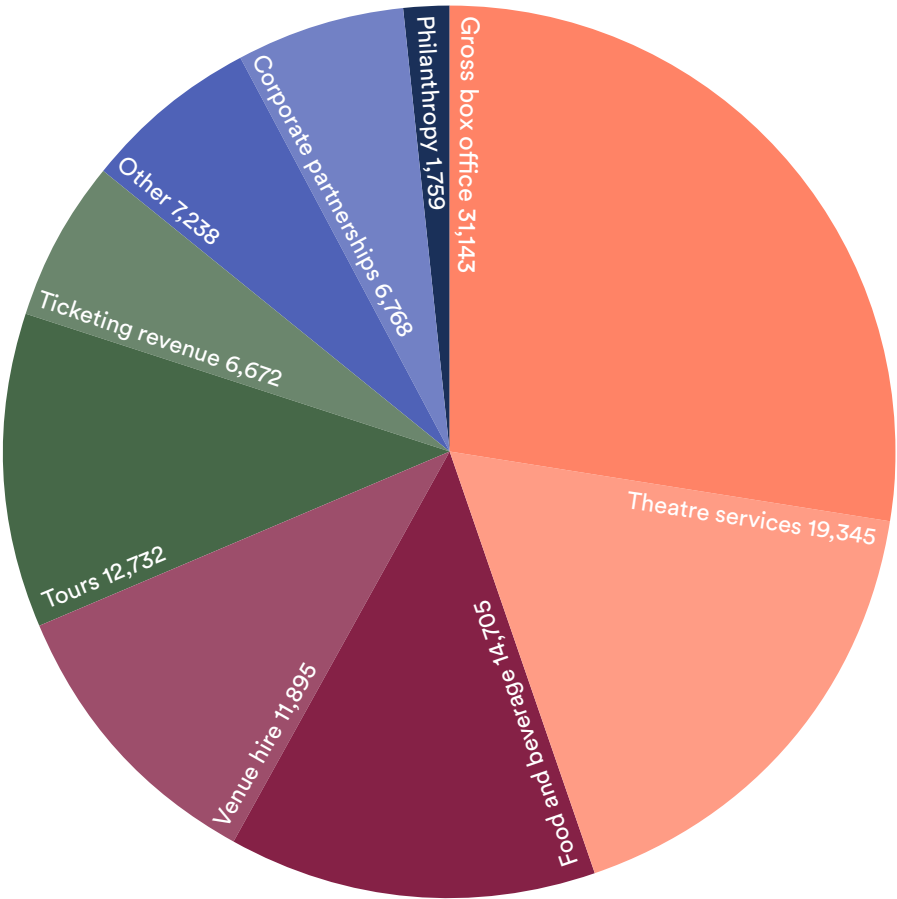
Precinct activities \$29.8m, up 35% on FY23

- Food and beverage revenue of \$14.1m.
- Tours revenue of \$12.7m, as international visitors continued to return, but still at less than 70% of pre-COVID-19 levels.

Private funding activities \$8.6m, up 89% on FY23

- Philanthropic donations of \$1.8m, mainly supporting the Everyone’s House campaign launched in 2023.
- Corporate partnerships revenue of \$6.8m, including contra deals (particularly for marketing).

Self-generated revenue FY24



	\$'000	%
Gross box office	31,143	28%
Theatre services	19,345	17%
Food and beverage	14,705	13%
Venue hire	11,895	11%
Tours	12,732	11%
Ticketing revenue	6,672	6%
Other	7,238	6%
Corporate partnerships	6,768	6%
Philanthropy	1,759	2%
Total	112,257	100%

The FY24 operating deficit was \$2.1m, including costs related to performance, precinct and private funding expenses, and the corporate costs of running the Opera House.

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. Funding for building maintenance and capital works are recognised as income on receipt from the NSW Government, whereas expenditure is recognised as costs when incurred. The majority of building works and asset replacement also give rise to building assets, which are capitalised and depreciated where necessary rather than expensed.

The surplus of \$10.2m from building activities in FY24, compared with a surplus of \$6.9m in FY23, was driven by slightly higher levels of capitalised works.

In FY24, the Opera House received a \$46.4m building maintenance grant, which represents 1.5% of the Opera House building's value and 1.4% of Opera House total fixed assets value.

Future maintenance needs

Construction of the Opera House was completed in 1973. The most recent valuation of the building, by Rider Levett Bucknall for 31 March 2023, was completed on the assumption that the Opera House's routine maintenance requirements will be met within a reasonable timeframe, but raises some areas that require urgent attention.

Annual funding is received for routine maintenance, with current and future years' funding reduced by efficiency dividends and the repayment of grants advanced for 2017 capital works in the Joan Sutherland Theatre.

The Opera House has identified significant critical unfunded maintenance and capital replacement projects. Funding will be required for the foreseeable future to address these issues, which are becoming more urgent due to:

- Maintenance funding reducing in real terms as a result of the recent spike in building inflation.
- Normal ageing of an intensively used asset in a marine environment.
- Need to update technology on a regular basis.



The festive atmosphere of Open House Weekend.
Photo by Daniel Boud.

Sydney Opera House Financial Statements

For the year ended 30 June 2024

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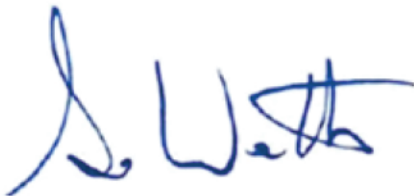
SYDNEY OPERA HOUSE TRUST
STATEMENT IN ACCORDANCE WITH SECTION 7.6(4)
OF THE GOVERNMENT SECTOR FINANCE ACT 2018

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

1. Have been prepared in accordance with the Australian Accounting Standards and applicable requirements of the Act, the Government Sector Finance Regulation 2024 and the Treasurer's Directions.
2. Present fairly the financial position, financial performance and cash flows of the Sydney Opera House Trust and the consolidated entity (comprising the Sydney Opera House Trust and its controlled entity the Sydney Opera House Trust Staff Agency).



Michael McDaniel AO
Chair, Sydney Opera House Trust



Sara Watts
Chair, Audit and Risk Committee / Trustee



Kya Blondin
Acting Chief Executive Officer



Jon Blackburn
Executive Director, Corporate Services and Chief Financial Officer

Sydney
26 September 2024



FY24 FINANCIAL STATEMENTS FOR THE SYDNEY OPERA HOUSE TRUST MANAGEMENT CERTIFICATE

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

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

1. Have been prepared in accordance with the Australian Accounting Standards and applicable requirements of the Act, the Government Sector Finance Regulation 2024 and the Treasurer's Directions, and
2. Present fairly the financial position, financial performance and cash flows of the Sydney Opera House Trust and the consolidated entity (comprising the Sydney Opera House Trust and its controlled entity the Sydney Opera House Trust Staff Agency).

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

All relevant business and financial matters arising during the course of the year ended 30 June 2024 and the period to 26 September 2024 have been brought to the attention of the Sydney Opera House Trust.

Kya Blondin
Acting Chief Executive Officer

Jon Blackburn
Executive Director, Corporate Services and
Chief Financial Officer

Sydney
26 September 2024

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 Opera House), which comprise the Statement in Accordance with Section 7.6(4) of the *Government Sector Finance Act 2018*, the Statements of Comprehensive Income for the year ended 30 June 2024, the Statements of Financial Position as at 30 June 2024, the Statements of Changes in Equity and the Statements of Cash Flows for the year then ended, and notes to the financial statements, including a Statement of Material Accounting Policy Information and other explanatory information of the Opera House and the consolidated entity. The consolidated entity comprises the Opera House and the entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- have been prepared in accordance with Australian Accounting Standards and the applicable financial reporting requirements of the *Government Sector Finance Act 2018* (GSF Act), the Government Sector Finance Regulation 2024 (GSF Regulation) and the Treasurer's Directions
- presents fairly the financial position, financial performance and cash flows of the Opera House and the consolidated entity.

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

Basis for Opinion

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

I am independent of the Opera House 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).

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

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

Trustees’ Responsibilities for the Financial Statements

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

In preparing the financial statements, the Trustees are responsible for assessing the ability of the Opera House 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 Opera House and 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.



Cassie Malone
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

30 September 2024
SYDNEY



Mr Michael McDaniel
Chair
Sydney Opera House Trust
BENNELONG POINT NSW 2000

Contact: Cassie Malone
Phone no: 02 9275 7388
Our ref: R008-2124742775-6253

30 September 2024

Dear Mr McDaniel

STATUTORY AUDIT REPORT
for the year ended 30 June 2024
Sydney Opera House Trust

I have audited the financial statements of the Sydney Opera House Trust (the Opera House) as required by the *Government Sector Audit Act 1983* (GSA Act). This Statutory Audit Report outlines the results of my audit for the year ended 30 June 2024, and details matters I found during my audit that are relevant to you in your role as one of those charged with the governance of the Opera House. The GSA Act requires me to send this report to the Opera House’s Accountable Authority, responsible minister and the Treasurer.

This report is not the Independent Auditor’s Report, which expresses my opinion on the Opera House’s financial statements. I enclose the Independent Auditor’s Report, together with the Opera House’s financial statements.

My audit is designed to obtain reasonable assurance the financial statements are free from material misstatement. It is not designed to identify and report all the matters you may find of governance interest. Therefore, other governance matters may exist that I have not reported to you.

My audit is continuous. If I identify new significant matters, I will report these to you immediately.

Audit result

I expressed an unmodified opinion on the Opera House’s financial statements.

Misstatements in the financial statements

Misstatements (both monetary and disclosure deficiencies) are differences between what has been reported in the financial statements and what is required in accordance with the Opera House’s financial reporting framework. Misstatements can arise from error or fraud.

I have certain obligations for reporting misstatements:

- the Auditing Standards require matters of governance interest and significant misstatements identified during the audit to be communicated to those charged with governance
- statutory obligations require the Auditor-General to report misstatements resulting from or not detected because of failures in internal controls and/or systemic deficiencies which pose a significant risk to the Opera House.

I did not detect any reportable monetary misstatements that were either corrected or remain uncorrected in the financial statements. The Appendix reports corrected disclosure deficiencies.

Based on my evaluation, none of the misstatements reported are due to fraud.

Compliance with legislative requirements

My audit procedures are targeted specifically towards forming an opinion on the Opera House’s financial statements. This includes testing whether the Opera House complied with key legislative requirements relevant to the preparation and presentation of the financial statements. The results of the audit are reported in this context. My testing did not identify any reportable instances of non-compliance with legislative requirements.

Auditor-General’s Report to Parliament

The 2024 Auditor-General’s Report to Parliament will incorporate the results of the audit.

Publication of the Statutory Audit Report

The information in this Statutory Audit Report and any attachments is confidential and intended for management and those charged with governance only. This document may not be shared with other parties without the consent of the Audit Office.

Acknowledgment

I thank the Opera House’s staff for their courtesy and assistance.

Yours sincerely



Cassie Malone
Director, Financial Audit

Delegate of the Auditor-General for New South Wales

BEGINNING OF FINANCIAL STATEMENTS

Sydney Opera House
Statement of Comprehensive Income

For the year ended 30 June 2024

		Consolidated		Parent	
		2024	2023	2024	2023
		\$'000	\$'000	\$'000	\$'000
Note					
Revenue					
Sale of goods and services	2(b)	101,740	95,531	101,740	95,531
Investment revenue		1,792	1,010	1,792	1,010
Sponsorship revenue		6,768	2,749	6,768	2,749
Donation revenue		2,009	1,788	2,009	1,788
Grants and contributions	2(c)	74,187	110,261	74,187	110,261
Total revenue		186,496	211,339	186,496	211,339
Expenses					
Employee-related expenses	3(a)	(90,092)	(79,679)	-	-
Personnel services expenses	3(b)	-	-	(90,083)	(79,673)
Other expenses	3(c)	(66,435)	(63,867)	(66,435)	(63,867)
Maintenance expense	3(d)	(28,470)	(32,517)	(28,470)	(32,517)
Depreciation, amortisation and make good	3(e)	(21,491)	(20,654)	(21,491)	(20,654)
Finance costs		-	1	-	1
Total expenses		(206,488)	(196,716)	(206,478)	(196,710)
Other gains / (losses)					
Other gains / (losses)		10	(64)	10	(64)
Other gains / (losses)		10	(64)	10	(64)
Net result					
Net result		(19,982)	14,559	(19,972)	14,565

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Comprehensive Income

For the year ended 30 June 2024

		Consolidated		Parent	
	Note	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Net result		(19,982)	14,559	(19,972)	14,565
Other comprehensive income					
Items that will not be reclassified to net result					
Changes in revaluation surplus of property, plant and equipment	6(b)	157,342	224,036	157,342	224,036
Defined benefit plan re-measurements	10(p)	10	6	-	-
Items that may be reclassified to net result in subsequent periods					
Unrealised (losses) / gains on forward exchange contracts	11(b)	(25)	27	(25)	27
Transferred to accum funds on disposal		-	-	-	-
Other comprehensive income		157,327	224,069	157,317	224,063
Total comprehensive income		137,345	238,628	137,345	238,628

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Financial Position

For the year ended 30 June 2024

		Consolidated		Parent	
	Note	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Assets					
Current assets					
Cash and cash equivalents	4(a)	33,657	39,953	33,657	39,953
Trade and other receivables	5(b)	6,591	5,642	6,591	5,642
Prepayments	5(c)	2,072	3,308	2,022	3,257
Derivative financial instruments	11(b)	199	1,277	199	1,277
Inventory		403	228	403	228
Total current assets		42,922	50,408	42,872	50,357
Non-current assets					
Property, plant and equipment	6(b)	3,389,046	3,236,602	3,389,046	3,236,602
Intangible assets	7(b)	1,596	2,404	1,596	2,404
Total non-current assets		3,390,642	3,239,006	3,390,642	3,239,006
Total assets		3,433,564	3,289,414	3,433,514	3,289,363

Sydney Opera House

Statement of Financial Position (cont.)

For the year ended 30 June 2024

		Consolidated		Parent	
Liabilities	Note	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Current liabilities					
Trade and other payables	8(b)	26,995	23,064	23,971	20,497
Other liabilities	8(c)	10,570	8,469	10,570	8,469
Personnel services payable	8(d)	-	-	18,755	16,645
Provisions	9(c)	15,881	14,228	99	99
Derivative financial instruments	11(b)	200	1,252	200	1,252
Total current liabilities		53,646	47,013	53,595	46,962
Non-current liabilities					
Personnel services payable	8(d)	-	-	2,599	2,426
Provisions	9(c)	2,796	2,624	198	198
Total non-current liabilities		2,796	2,624	2,797	2,624
Total liabilities		56,442	49,637	56,392	49,586
Net assets		3,377,122	3,239,777	3,377,122	3,239,777
Equity					
Accumulated funds		626,973	646,945	626,973	646,945
Reserves		2,750,149	2,592,832	2,750,149	2,592,832
Total equity		3,377,122	3,239,777	3,377,122	3,239,777

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Changes in Equity

For the year ended 30 June 2024

	Note	Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
		\$'000	\$'000	\$'000	\$'000
Consolidated					
Balance at 1 July 2023		646,945	2,592,807	25	3,239,777
Net result		(19,982)	-	-	(19,982)
Other comprehensive income					
Changes in revaluation surplus of property, plant and equipment	6(b)	-	157,342	-	157,342
Defined benefit plan re-measurements	10(p)	10	-	-	10
Unrealised gain / (loss) on forward exchange	11(b)	-	-	(25)	(25)
Total other comprehensive income / (expense)		10	157,342	(25)	157,327
Total comprehensive income / (expense) for the year		(19,972)	157,342	(25)	137,345
Balance at 30 June 2024		626,973	2,750,149	-	3,377,122
Balance at 1 July 2022		632,380	2,368,771	(2)	3,001,149
Net result		14,559	-	-	14,559
Other comprehensive income					
Changes in revaluation surplus of property, plant and equipment	6(b)	-	224,036	-	224,036
Defined benefit plan re-measurements		6	-	-	6
Unrealised gain / (loss) on forward exchange	11(b)	-	-	27	27
Total other comprehensive income / (expense)		6	224,036	27	224,069
Total comprehensive income / (expense) for the year		14,565	224,036	27	238,628
Balance at 30 June 2023		646,945	2,592,807	25	3,239,777

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Changes in Equity (cont.)

For the year ended 30 June 2024

		Accumulated funds	Asset revaluation surplus	Hedge reserve	Total
Parent	Note	\$'000	\$'000	\$'000	\$'000
Balance at 1 July 2023					
Net result		646,945	2,592,807	25	3,239,777
Other comprehensive income					
Changes in revaluation surplus of property, plant and equipment	6(b)	-	157,342	-	157,342
Unrealised gain / (loss) on forward exchange	11(b)	-	-	(25)	(25)
Total other comprehensive income / (expense)		-	157,342	(25)	157,317
Total comprehensive income / (expense) for the year		(19,972)	157,342	(25)	137,345
Balance at 30 June 2024		626,973	2,750,149	-	3,377,122
Balance at 1 July 2022					
Net result		632,380	2,368,771	(2)	3,001,149
Net result		14,565	-	-	14,565
Other comprehensive income					
Changes in revaluation surplus of property, plant and equipment	6(b)	-	224,036	-	224,036
Unrealised gain / (loss) on forward exchange	11(b)	-	-	27	27
Total other comprehensive income / (expense)		-	224,036	27	224,063
Total comprehensive income / (expense) for the year		14,565	224,036	27	238,628
Balance at 30 June 2023		646,945	2,592,807	25	3,239,777

The accompanying notes form part of these financial statements.

Sydney Opera House

Statement of Cash Flows

For the year ended 30 June 2024

		Consolidated		Parent	
		2024	2023	2024	2023
Cash flows from operating activities	Note	\$'000	\$'000	\$'000	\$'000
Receipts					
Receipts from operations		118,813	104,077	118,813	104,077
Interest received		1,773	1,011	1,773	1,011
Cash sponsorship and donations received		5,517	3,378	5,517	3,378
Cash received from Government		74,187	110,261	74,187	110,261
Total receipts		200,290	218,727	200,290	218,727
Payments					
Payments to suppliers, employees and personnel service providers		(190,810)	(187,626)	(190,810)	(187,626)
Finance costs		-	1	-	1
Total payments		(190,810)	(187,625)	(190,810)	(187,625)
Net cash flows from operating activities		9,480	31,102	9,480	31,102
Net cash flows from financing activities		-	-	-	-
Cash flows from investing activities					
Purchases of property, plant and equipment		(15,789)	(21,806)	(15,789)	(21,806)
Proceeds from sale of property, plant and equipment		13	-	13	-
Net cash flows from investing activities		(15,776)	(21,806)	(15,776)	(21,806)
Net increase / (decrease) in cash		(6,296)	9,296	(6,296)	9,296
Opening cash and cash equivalents		39,953	30,657	39,953	30,657
Closing cash and cash equivalents		33,657	39,953	33,657	39,953

The accompanying notes form part of these financial statements.

Sydney Opera House

Notes to and forming part of the Financial Statements

For the year ended 30 June 2024

1. Summary of material accounting policy information

(a) Reporting entity

The consolidated financial statements for the period ended 30 June 2024 comprise of Sydney Opera House Trust (the Parent) and its controlled entity, Sydney Opera House Trust Staff Agency (the Agency), together referred to as the “Consolidated Entity”, or “Sydney Opera House”, or “the Opera House”.

The entity is a NSW Government entity controlled by the State of NSW, which is the ultimate Parent, and is classified as a Public Non-Financial Corporation (PNFC). The Entity is a not-for-profit entity (as profit is not its principal objective) and it has no cash generating units.

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. In the process of preparing the consolidated financial statements for the economic entity, consisting of the controlled entity, all inter-entity transactions and balances have been eliminated, and like transactions and other events are accounted for using uniform accounting policies.

These financial statements for the period ended 30 June 2024 have been authorised for issue by the Trust on 26 September 2024.

(b) Basis of preparation

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

- applicable Australian Accounting Standards (AASBs or AASs), which include Australian Accounting Interpretation;
- the Government Sector Finance Regulation 2024;
- the requirements of the *Government Sector Finance Act 2018* (GSF Act); and
- Treasurer’s Directions issued under GSF Act.

Property, plant and equipment and certain 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 *Government Sector Finance Act 2018*.

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

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

(c) 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.

(d) 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.

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

(i) Effective for the first time in 2023-24

The accounting policies applied for the year ended 30 June 2024 are consistent with those of the previous financial year except as a result of new or revised AAS. The following amendments and interpretations materially apply for the first time to the Trust:

- **AASB 2021-2** Amendments to Australian Accounting Standards – Disclosure of Accounting Policies and Definition of Accounting Estimates. This AAS amends AASB 101 Presentation of Financial Statements to require entities to disclose their material accounting policy information rather than their significant accounting policies.

The amendment has led to a reduction of accounting policy information being disclosed by the Trust.

(ii) Issued but not yet effective

NSW public sector entities are not permitted to early-adopt new Australian Accounting Standards, unless Treasury determines otherwise. It is not anticipated that the adoption of Australian Accounting Standards issued but not effective will affect the financial statements of the Trust.

2. Revenue

(a) Recognition and measurement

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

(i) Sale of goods

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

(ii) Rendering of services

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

Income from grants to acquire/construct a recognisable non-financial asset to be controlled by the consolidated entity is recognised when the Consolidated Entity satisfies its obligations under the transfer. The Consolidated 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 Consolidated 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 consolidated 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.

(iv) Donations, fundraising and bequests

Income from donations without sufficiently specific performance obligations is recognised when the consolidated 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 and when the Consolidated Entity satisfies a performance obligation by transferring the promised services.

(v) Insurance claim proceeds

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

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

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

	Consolidated		Parent	
	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000
(b) Sale of goods and services				
Gross box office	31,143	31,634	31,143	31,634
Theatre and venue hire services	31,286	25,984	31,286	25,984
Tours	12,732	6,342	12,732	6,342
Food and beverage	14,705	13,411	14,705	13,411
Booking fees and charges	6,672	4,770	6,672	4,770
Retail and licensing	1,667	1,424	1,667	1,424
Insurance claim proceeds	2,665	10,954	2,665	10,954
Other	870	1,012	870	1,012
	101,740	95,531	101,740	95,531

2. Revenue (cont.)

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(c) Grants and contributions				
NSW Government - Recurrent				
Annual endowment	17,125	22,080	17,125	22,080
	17,125	22,080	17,125	22,080
NSW Government - Capital and maintenance				
Capital - Renewal framework	-	-	-	-
Strategic asset maintenance	46,698	44,268	46,698	44,268
	46,698	44,268	46,698	44,268
Other NSW Government				
COVID-19 funding support	-	8,000	-	8,000
Tourism support funding	8,000	20,500	8,000	20,500
Blockbuster funding	-	11,500	-	11,500
Other grants and contributions	2,364	3,913	2,364	3,913
	10,364	43,913	10,364	43,913
	74,187	110,261	74,187	110,261

3. Expenses

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(a) Employee-related expenses				
Salary, wages and allowances (including employee leave)	(76,217)	(67,902)	-	-
Superannuation - defined contribution plans	(7,143)	(6,020)	-	-
Superannuation - defined benefit plans	(20)	(20)	-	-
Long service leave	(1,488)	(906)	-	-
Payroll tax and fringe benefits tax	(4,436)	(3,969)	-	-
Workers compensation insurance	(727)	(807)	-	-
Other expenses	(61)	(55)	-	-
Employee-related expenses	(90,092)	(79,679)	-	-
(b) Personnel services expenses				
Personnel service expenses	-	-	(85,623)	(74,946)
Temporary assistance	-	-	(4,460)	(4,727)
Personnel services expenses	-	-	(90,083)	(79,673)

Personnel service expenses and employee-related expenses do not include those employee-related costs that have been capitalised as an asset and classified as Work in Progress of \$185k (2023: \$1,054k).

3. Expenses (cont.)

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(c) Other expenses				
Artist fees and presentation expenses	(22,051)	(20,006)	(22,051)	(20,006)
Publicity and advertising	(7,741)	(5,621)	(7,741)	(5,621)
Utilities and cleaning	(8,855)	(8,744)	(8,855)	(8,744)
Administration expenses	(4,803)	(5,120)	(4,803)	(5,120)
Consumables and minor equipment	(9,093)	(9,997)	(9,093)	(9,997)
Consultants	(131)	(574)	(131)	(574)
Other fees for services	(7,283)	(8,508)	(7,283)	(8,508)
Building and general insurance	(2,497)	(2,170)	(2,497)	(2,170)
Bank and credit card charges	(1,286)	(918)	(1,286)	(918)
Rent payments				
- minimum payments	(1,261)	(1,271)	(1,261)	(1,271)
- outgoing payments	(224)	(225)	(224)	(225)
Bad and doubtful debt recovery/(expense)	1	(3)	1	(3)
Audit fee – external	(159)	(102)	(159)	(102)
Audit fee – internal	(74)	(118)	(74)	(118)
Other expenses	(978)	(490)	(978)	(490)
	(66,435)	(63,867)	(66,435)	(63,867)

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(d) Maintenance				
System and network maintenance	(463)	(442)	(463)	(442)
Building and equipment repairs and maintenance	(28,007)	(32,075)	(28,007)	(32,075)
	(28,470)	(32,517)	(28,470)	(32,517)
<i>Reconciliation – Total Maintenance Expense</i>				
Employee and personnel services related maintenance expense included in note 3(a) and note 3(b)	(7,569)	(6,461)	(7,569)	(6,461)
Maintenance expense – contracted labour and other (non-employee related) in note 3(d)	(28,470)	(32,517)	(28,470)	(32,517)
Total maintenance expense	(36,039)	(38,978)	(36,039)	(38,978)
(e) Depreciation, amortisation and make good				
Depreciation				
Plant and equipment	(20,485)	(20,170)	(20,485)	(20,170)
Amortisation				
Intangible assets	(1,006)	(484)	(1,006)	(484)
	(21,491)	(20,654)	(21,491)	(20,654)

4. Cash and Cash Equivalents

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(a) Cash and cash equivalents				
Cash at bank and on hand	28,657	39,953	28,657	39,953
Short-term deposits	5,000	-	5,000	-
	33,657	39,953	33,657	39,953

Cash at bank and on hand includes restricted cash of \$13.4 million which relates ticket sales collected in advance for upcoming events and is quarantined from operating funds.

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(b) Reconciliation of the net result to net cash flows from operating activities				
Net result	(19,982)	14,559	(19,972)	14,565
Defined benefit plan re-measurements	10	6	-	-
Bad and doubtful debt expense	(1)	3	(1)	3
Depreciation, amortisation and make good	21,491	20,654	21,491	20,654
Net (profit) / loss on derecognition of assets/ liabilities	(9)	64	(9)	64
Increase / (decrease) in payables	6,374	(6,508)	6,374	(6,508)
Increase / (decrease) in personnel services and employee-related provisions	2,378	1,523	2,378	1,523
(Increase) / decrease in receivables	(605)	854	(605)	854
(Increase) / decrease in inventories	(176)	(53)	(176)	(53)
Net cash flow from operating activities	9,480	31,102	9,480	31,102

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	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(b) Trade and other receivables				
Trade receivables	2,461	2,460	2,461	2,460
Accrued income	2,696	1,890	2,696	1,890
GST receivable	1,066	1,347	1,066	1,347
Other receivables	497	76	497	76
Allowance for expected credit losses	(129)	(131)	(129)	(131)
	6,591	5,642	6,591	5,642

5. Trade and other receivables and prepayments (cont.)

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(c) Prepayments				
Prepaid superannuation - defined benefit schemes	50	51	-	-
Prepaid expenses	2,022	3,257	2,022	3,257
	2,072	3,308	2,022	3,257

(d) Prepaid superannuation

The funding position at 30 June 2024 of the three defined benefit schemes related to personnel services received has been advised by Mercer (Consulting) Australia Pty Ltd. These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Defined benefit asset						
SSS	36,422	38,498	(36,372)	(38,447)	50	51
SANCS	441	413	(441)	(412)	0	1
	36,863	38,911	(36,813)	(38,859)	50	52
Defined benefit liability						
SASS	4,253	4,085	(4,252)	(4,085)	1	-
	4,253	4,085	(4,252)	(4,085)	1	-
Total	41,116	42,996	(41,065)	(42,944)	51	52

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.

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

(ii) Revaluation of property, plant and equipment

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

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

A summary of asset category revaluations is as follows:

Asset category	Independent valuer	Minimum valuation frequency	Last comprehensive revaluation date
Land	Property NSW	3 years	31 March 2022
Building and building services	Rider Levett Bucknall	3 years	31 March 2023
Plant and equipment	Aon Risk Services Australia Limited	5 years	31 March 2021
Art collection	Sue Hewitt	5 years	31 March 2020

6. Property, plant and equipment (cont.)

(ii) Revaluation of property, plant and equipment(cont.)

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Any material revaluation increment is adjusted to the carrying values of land, building and building services, plant and equipment and the art collection as at 30 June 2024.

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

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

(iii) Impairment of property, plant and equipment

As a not-for-profit entity with no cash generating units, impairment under AASB 136 Impairment of Assets is unlikely to arise. Since property, plant and equipment is carried at fair value or an amount that approximates fair value, impairment can only arise in rare circumstances such as where the costs of disposal are material.

The entity assesses, at each reporting date, whether there is an indication that an asset may be impaired. If any indication exists, or when annual impairment testing for an asset is required, the entity estimates the asset's recoverable amount. When the carrying amount of an asset exceeds its recoverable amount, the asset is considered impaired and is written down to its recoverable amount.

(iv) Depreciation and amortisation

Except for certain non-depreciable assets, depreciation is provided for on a straight-line basis so as to write off the depreciable amount of each asset as it is consumed over its useful life to the entity.

Certain heritage assets, including original artworks and heritage buildings (such as the Opera House), may not have a limited useful life because appropriate curatorial and preservation policies are adopted. Such assets are not subject to depreciation. The decision not to recognise depreciation for these assets is reviewed annually.

Depreciation and amortisation rates on other assets are:

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

(v) Maintenance

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

(vi) Capitalisation threshold

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

Consolidated		Parent	
2024	2023	2024	2023
\$'000	\$'000	\$'000	\$'000

(b) Carrying amount of property, plant and equipment

Land				
At fair value	162,750	155,000	162,750	155,000
Building and building services				
Gross carrying amount	3,017,479	2,884,670	3,017,479	2,884,670
Land and buildings - at fair value	3,180,229	3,039,670	3,180,229	3,039,670
Plant and equipment				
Gross carrying amount	400,178	359,034	400,178	359,034
Less: accumulated depreciation and amortisation	(226,517)	(195,014)	(226,517)	(195,014)
Plant and equipment - at fair value	173,661	164,020	173,661	164,020
Art collection - at fair value	9,968	9,968	9,968	9,968
Work in progress - at fair value	25,188	22,944	25,188	22,944
Property, plant and equipment - at fair value	3,389,046	3,236,602	3,389,046	3,236,602

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

	Land and building	Plant and equipment	Work in progress	Art collection	Total
Consolidated and Parent 2024	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	3,039,670	164,020	22,944	9,968	3,236,602
Additions	-	134	15,651	-	15,785
Disposals and write-offs	-	(198)	-	-	(198)
Reclassification	2,874	10,533	(13,407)	-	-
Revaluation	137,685	19,657	-	-	157,342
Depreciation and amortisation	-	(20,485)	-	-	(20,485)
Fair value at end of year	3,180,229	173,661	25,188	9,968	3,389,046

6. Property, plant and equipment (cont.)

(b) Carrying amount of property, plant and equipment (cont.)

The comparative reconciliation for the year ended 30 June 2023 is set out below.

	Land and building	Plant and equipment	Work in progress	Art collection	Total
Consolidated and Parent 2023	\$'000	\$'000	\$'000	\$'000	\$'000
Fair value at start of year	2,671,610	123,112	208,989	9,968	3,013,679
Additions	-	1,647	17,471	-	19,118
Disposals and write-offs	-	(61)	-	-	(61)
Reclassification	144,024	59,492	(203,516)	-	-
Revaluation	224,036	-	-	-	224,036
Depreciation and amortisation	-	(20,170)	-	-	(20,170)
Fair value at end of year	3,039,670	164,020	22,944	9,968	3,236,602

(c) Fair value hierarchy

	Level 1	Level 2	Level 3	Total fair value
2024	\$'000	\$'000	\$'000	\$'000
Property, plant and equipment, excluding WIP				
Land	-	-	162,750	162,750
Buildings	-	-	3,017,479	3,017,479
Plant and equipment	-	9,571	159,861	169,432
Art collection	-	9,968	-	9,968
	-	19,539	3,340,090	3,359,629

2023

Property, plant and equipment, excluding WIP				
Land	-	-	155,000	155,000
Buildings	-	-	2,884,670	2,884,670
Plant and equipment	-	9,663	151,467	161,130
Art collection	-	9,968	-	9,968
	-	19,631	3,191,137	3,210,768

(d) Valuation techniques, inputs and processes

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

Type	Valuation technique
Land	<i>Market approach:</i> the fair value of land has been determined using the direct comparison approach. Market evidence is obtained through transactions involving land within the Sydney central business district and fringe commercial areas and then adjusted using various observable and unobservable inputs, as no specific piece of land is truly comparable. A rate per square metre of land and a rate per square metre of floor space area has been deduced for each sale and compared to the Consolidated Entity's land, considering other key factors such as heritage restrictions, zoning, location and frontage.
Buildings	<i>Replacement cost approach:</i> the fair value of buildings is determined using a reproduction cost approach given the unique nature of the building. The valuation includes the building fabric, structure, finishes and fittings, and assesses these components using the standard Australian Institute of Quantity Surveyors (AIQS) elements with measured quantities and the application of current market rates to the measured quantities. No diminution in value has been recognised due to the on-going maintenance program and the long design and economic life of the assets.
Art collection	<i>Market approach:</i> the fair value of collection assets is determined using quoted market prices for similar items.
Plant and equipment	<i>Replacement cost approach or depreciated historical cost approach:</i> Specialised assets are measured using a replacement cost approach using relevant indices, given the unique nature of these assets. 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.

6. Property, plant and equipment (cont.)

(e) Reconciliation of recurring level 3 fair value measurements

	Buildings	Land	Plant and equipment
2024	\$'000	\$'000	\$'000
Fair value as at 1 July 2023	2,884,670	155,000	151,467
Additions / reclassifications	2,874	-	9,421
Revaluation increments / (decrements) recognised in other comprehensive income	129,935	7,750	19,657
Disposals	-	-	(198)
Depreciation and amortisation	-	-	(20,486)
Fair value as at 30 June 2024	3,017,479	162,750	159,861
2023			
Fair value as at 1 July 2022	2,516,610	155,000	109,925
Additions / reclassifications	144,024	-	60,876
Revaluation increments / (decrements) recognised in other comprehensive income	224,036	-	-
Disposals	-	-	-
Depreciation and amortisation	-	-	(19,334)
Fair value as at year end 30 June 2023	2,884,670	155,000	151,467

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 2024. No intangible assets were found to be impaired.

Consolidated		Parent	
2024	2023	2024	2023
\$'000	\$'000	\$'000	\$'000

(b) Carrying amount of intangible assets

Software				
At cost	7,783	7,585	7,783	7,585
Less: accumulated amortisation and impairment	(6,187)	(5,181)	(6,187)	(5,181)
Net carrying amount	1,596	2,404	1,596	2,404

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

Intangibles - fair value at start of year	2,404	202	2,404	202
Additions	-	849	-	849
Reclassifications	198	1,837	198	1,837
Disposals and write-offs	-	-	-	-
Amortisation	(1,006)	(484)	(1,006)	(484)
Intangibles - fair value at end of year	1,596	2,404	1,596	2,404

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.

	Consolidated		Parent	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
(b) Trade and Other Payables				
Trade payables	2,965	3,177	2,965	3,177
Accrued expenses	9,271	9,386	6,656	7,239
Advance external ticket sales	13,444	8,780	13,444	8,780
Other payables	1,316	1,721	625	1,301
Defined benefit liability (note 10(g))	(1)	-	-	-
	26,995	23,064	23,690	20,497

(c) Other Liabilities

Advance ticket sales	7,000	5,091	7,000	5,091
Hirer deposits	1,598	894	1,598	894
Income in advance	1,972	2,484	1,972	2,484
	10,570	8,469	10,570	8,469

9. Provisions

(a) Employee benefits

(i) 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.

(ii) Long service leave

Long service leave is measured at the present value of expected future payments to be made in respect of services provided up to the reporting date. Consideration is given to certain factors based on actuarial review, including expected future wage and salary levels, experience of employee departures, and periods of service. Expected future payments are discounted using Commonwealth government bond rate at the reporting date.

(iii) 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.

9. Provisions (cont.)

(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	
	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000

(c) Current and non-current provisions

Current

Lease make good provision	99	99	99	99
Employee benefits				
Annual leave	6,505	6,072	-	-
Long service leave	8,941	8,001	-	-
Paid parental leave	283	2	-	-
Fringe benefits	53	54	-	-
Total current provisions	15,881	14,228	99	99

Non-current

Lease make good provision	198	198	198	198
Employee benefits				
Long service leave	2,598	2,426	-	-
Total non-current provisions	2,796	2,624	198	198
Total provisions	18,677	16,852	297	297

The current employee benefits provision includes annual recreation leave, of which \$4,553k is expected to be taken within the next 12 months, with the remaining \$1,951k after 12 months. The current employee benefits provision also includes long service leave, of which \$894k is expected to be taken within the next 12 months, with the remaining \$8,047k after 12 months.

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

	Consolidated		Parent	
	2024	2023	2024	2023
	\$'000	\$'000	\$'000	\$'000
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.

An actuarial investigation of the Fund is performed every three years. The last actuarial investigation was performed as at 30 June 2024. The next actuarial investigation will be performed as at 30 June 2027.

(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.

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

(c) Reconciliation of the net defined benefit liability / (asset)

Net defined benefit liability / (asset) at start of year	-	(1)	(51)	(52)
Current service cost	-	13	-	13
Net interest on the net defined benefit liability / (asset)	-	-	(2)	(2)
Actual return on fund assets less interest income	(146)	(29)	(2,667)	(2,842)
Actuarial (gains) / losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains) / losses arising from changes in financial assumptions	40	10	(606)	(556)
Actuarial (gains) / losses arising from liability experience	(113)	(16)	(311)	(440)
Adjustment for effect of asset ceiling	218	23	3,587	3,828
Employer contributions	-	-	-	-
Net defined benefit liability / (asset) at end of year	(1)	-	(50)	(51)

(d) Reconciliation of the fair value of Fund assets

Fair value of the Fund assets at beginning of the year	4,406	826	83,402	88,634
Interest income	165	32	3,336	3,533
Actual return on fund assets less interest income	146	29	2,667	2,842
Employer contributions	-	-	-	-
Contributions by participants	39	-	-	39
Benefits paid	48	-	(2,874)	(2,826)
Taxes, premiums and expenses paid	2	7	207	216
Fair value of the Fund assets at end of the year	4,806	894	86,738	92,438

10. Employee defined benefits (cont.)

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
(e) Reconciliation of the defined benefit obligation				
Present value of defined benefit obligations at beginning of the year	4,085	413	38,497	42,995
Current service cost	-	13	-	13
Interest cost	152	14	1,509	1,675
Contributions by participants	39	-	-	39
Actuarial (gains) / losses arising from changes in demographic assumptions	-	-	-	-
Actuarial (gains) / losses arising from changes in financial assumptions	40	10	(606)	(556)
Actuarial (gains) / losses arising from liability experience	(113)	(16)	(311)	(440)
Benefits paid	48	-	(2,874)	(2,826)
Taxes, premiums and expenses paid	2	7	207	216
Present value of defined benefit obligations at end of the year	4,253	441	36,422	41,116

(f) Reconciliation of the effect of the asset ceiling

Adjustment for effect of asset ceiling at beginning of the year	320	412	44,854	45,586
Interest on the effect of asset ceiling	13	17	1,826	1,856
Change in the effect of asset ceiling	219	23	3,587	3,829
Adjustment for effect of asset ceiling at end of the year	552	452	50,267	51,271

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.

(g) 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 2024	Total \$'000	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000
Asset Category				
Short term securities	2,492,529	2,284,654	207,875	-
Australian fixed interest	91,776	-	91,776	-
International fixed interest	1,026,896	-	1,015,170	11,726
Australian equities	6,036,366	4,491,341	1,545,025	-
International equities	14,849,540	14,704,964	140,680	3,896
Property	2,100,819	-	-	2,100,819
Alternatives	10,459,855	2,865	2,864,176	7,592,814
Total	37,057,781	21,483,824	5,864,702	9,709,255

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

Short-term securities	6.70%
Australian fixed interest	0.20%
International fixed interest	2.80%
Australian equities	16.30%
International equities	40.10%
Property	5.70%
Alternatives	28.20%
Total	100%

10. Employee defined benefits (cont.)

(h) Significant actuarial assumptions at 30 June 2024

Assumptions	
Discount rate	4.36% pa
Salary increase rate (excluding promotional increases)	4.56% 24/25; 3.80% 25/26; 3.78% 26/27; 3.80% 27/28; 3.70% pa thereafter
Rate of CPI increase	4.25% 23/24; 3.00% 24/25; 2.75% 25/26; 2.50% pa thereafter
Pensioner mortality	The pensioner mortality assumptions are those that were used for the 2021 Actuarial Investigation of the Pooled Fund.

(i) Sensitivity analysis

The entity's total defined benefit obligation as at 30 June 2024 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 2024.

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

	Base case	Scenario A -0.5% discount rate	Scenario B +0.5% discount rate
Discount rate	as above	as above -0.5% pa	as above +0.5% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	41,116	42,825	39,530

	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)	41,116	42,850	39,496

	Base case	Scenario E +0.5% salary increase rate	Scenario F -0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	41,116	41,156	41,077

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	41,116	42,541	39,694

*Assumes mortality rates, including future improvements, are as if the pensioner were 1 year younger than actual.
** Assumes mortality rates, including future improvements, are as if the pensioner were 1 year older than actual.

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

10. Employee defined benefits (cont.)

(j) 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.

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,022	409	29,730	34,161
Net market value of Fund assets	(4,806)	(894)	(86,739)	(92,439)
Net (surplus) / deficit	(784)	(485)	(57,009)	(58,278)

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

(l) Economic assumptions

The economic assumptions adopted for the 30 June 2024 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	6.20% pa
Expected salary increase rate (excluding promotional salary increases)	4.56% 24/25; 3.80% 25/26; 3.78% 26/27; 3.80% 27/28; 3.70% pa thereafter
Expected rate of CPI increase	3.70% for 23/24; 2.50% pa thereafter

(k) Surplus / deficit

The following is a summary of the 30 June 2024 financial position of the Fund calculated in accordance with AASB 1056 Accounting Standard

Superannuation Entities:

Movement in AASB1056 Net Deficit/(Surplus)

S'000

The increase/(decrease) in the net deficit AASB1056 position from June 2023 to June 2024 was:	(4,062)
The main factors contributing to the increase/(decrease) and their approximate financial impact have been:	
a. Interest on 2023 net deficit/(surplus) (7.0%):	(3,795)
b. Lower increase in the 2022/2023 CPI (6.60%) than assumed (6.65%):	(15)
c. Changes in assumed rates of future CPI and Salary increases (refer assumptions above and 2023 report):	(22)
d. Excess of the actual investment return for 2024 (approx 7.3%) over that assumed (7.0%):	(261)
e. Shortfall/(Excess) of contributions made over the cost of benefit accrual:	13
f. Change to demographic assumptions:	825

Sensitivity Analysis – AASB 1056

Scenarios A to D relate to the sensitivity of the AASB 1056 liabilities to the major economic assumptions.

	Base case	Scenario A -0.5% return	Scenario B +0.5% return
Expected rates of return on Fund Assets	7.00%/6.20%	6.50%/5.70%	7.50%/6.70
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Accrued Benefits (\$'000)	34,160	35,390	33,011

	Base case	Scenario C +0.5% rate of CPI increase	Scenario D -0.5% rate of CPI increase
Expected rates of return on Fund assets	7.00%/6.20%	7.00%/6.20%	7.00%/6.20
Rate of CPI increase	as above	as above +0.5% pa	as above -0.5% pa
Salary inflation rate	as above	as above	as above
Accrued Benefits (\$'000)	34,160	35,432	32,965

10. Employee defined benefits (cont.)

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
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(m) Expected contributions for 2023

Expected employer contributions	-	-	-	-
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(n) Maturity profile of defined benefit obligation

The weighted average duration of the defined benefit obligation is 8.9 years.

	SASS \$'000	SANC \$'000	SSS \$'000	Total \$'000
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(o) Profit and loss impact

Current service cost	-	13	-	13
Net interest	-	-	(2)	(2)
Defined benefit cost	-	13	(2)	11

(p) Other comprehensive income

Actuarial (gains) / losses on liabilities	(73)	(7)	(917)	(997)
Actual return on fund assets less interest income	(146)	(29)	(2,667)	(2,842)
Change in the effect of asset ceiling	219	23	3,587	3,829
Total re-measurement in other comprehensive income	-	(13)	3	(10)

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.

(ii) Impairment of financial assets

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

(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.

(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.

11. Financial instruments (cont.)

(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		Liability		Net position	
	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000	2024 \$'000	2023 \$'000
Foreign currency forward contracts						
NZD	9	-	(9)	-	-	-
GBP	105	494	(106)	(472)	(1)	21
USD	85	560	(85)	(557)	-	3
EUR	-	223	-	(223)	-	-
Total	199	1,277	(200)	(1,252)	(1)	24

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)/gains on forward foreign exchange contracts relating to anticipated future transactions is \$(1)k (2023: \$25k).

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:

	2024 \$'000	2023 \$'000
Carrying amount at the start of the year	24	(3)
Unrealised (loss) / gain on forward exchange contracts	(25)	27
Total unrealised (loss) / gain on forward exchange contracts	(1)	24

(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.

			Carrying amount	
	Note	Category	2024 \$'000	2023 \$'000
Financial assets				
Cash and cash equivalents	4	Amortised cost	33,657	39,953
Trade and other receivables*	5(b)	Amortised cost	5,525	4,639
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	199	1,277
Financial liabilities				
Trade and other payables**	8(b)	Amortised cost	26,995	23,064
Derivative financial instruments	11(b)	Fair value through profit and loss (FVPL)	200	1,252

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

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

11. Financial instruments (cont.)**(d) Financial risk management***(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	2024 \$'000	2023 \$'000
Cash and cash equivalents	4	33,657	39,953
Trade and other receivables*	5(b)	5,525	4,295
		39,182	44,248

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

Loss allowance for trade receivables

The loss allowance for trade receivables as at 30 June 2024 and 2023 was determined as follows:

	Total \$'000	Not impaired \$'000	Considered impaired \$'000
2024			
Not past due	1,382	1,382	-
< 3 months past due	936	936	-
3 - 6 months past due	3	3	-
> 6 months past due	140	269	(129)
	2,461	2,590	(129)

	Total \$'000	Not impaired \$'000	Considered impaired \$'000
2023			
Not past due	1,608	1,608	-
< 3 months past due	675	675	-
3 - 6 months past due	22	22	-
> 6 months past due	155	286	(131)
	2,460	2,591	(131)

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

	2024 \$'000	2023 \$'000
Opening balance as at 30 June 2023	131	133
Less: amounts written off during the year	-	-
Less: provision released	(2)	(2)
Increase/(decrease) in allowance recognised in net result	-	-
Balance at end of year	129	131

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.

Other financial assets

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

11. Financial instruments (cont.)

(d) Financial risk management (cont.)

(ii) Liquidity risk

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.

All financial liabilities of the Parent and Consolidated Entity had contractual maturities of 6 months or less as at both 30 June 2024 and 30 June 2023.

All cash flows associated with derivatives that are cash flow hedges, are expected to occur in 6 months or less as at both 30 June 2024 and 30 June 2023. No impact on the entity’s profit or loss is expected as a result.

(iii) Market risk

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	
		2024 \$'000	2023 \$'000
Cash at bank	+/- 0.25%	84	100

(iv) Currency risk

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

Exposure to currency risk

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

	NZD	GBP	USD	EUR
2024	\$'000	\$'000	\$'000	\$'000
Forward exchange contracts*	9	106	85	-
Net exposure	9	106	85	-
2023				
Forward exchange contracts*	-	472	557	223
Net exposure	-	472	557	223

* The forward exchange contracts relate to future forecast payments.

Sensitivity analysis

A 2.5% strengthening or weakening of the Australian dollar against the above currencies is not expected to result in a material impact to the entity’s equity or profit or loss, for both 30 June 2024 and 30 June 2023.

(e) Fair value

(i) Fair value versus carrying amount

The entity’s financial assets and liabilities disclosed in the statement of financial position at both 30 June 2024 and 30 June 2023, are considered representative of their fair values.

12. Fundraising and bequests

(a) Fundraising

The Opera House launched its Annual Giving Program in March 2007.

The Sydney Opera House Annual Giving Program has been established to raise funds to achieve its strategic objectives. Under the current strategy, called Everyone’s House, this includes:

- Sydney Opera House Forecourt activation;
- Championing First Nations culture through performances and career development opportunities;

- Ensuring the Opera House is physically, culturally and financially accessible;
- Expanding the breach and reach of programming in the Centre for Creativity;
- Commissioning new artistic work;
- Broadening the reach of our digital programs.

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

	2024 \$'000	2023 \$'000
Balance 1 July	2,185	2,469
Gross proceeds from fundraising appeals	2,009	1,758
Interest received on proceeds	112	77
Costs of fundraising	(441)	(255)
Net surplus from fundraising	3,865	4,049
Application of funds to activities	(1,494)	(1,864)
Balance to accumulated funds	2,371	2,185
Balance end of year	2,371	2,185

General purpose fundraising in 2024 did not produce a surplus (2023:\$333k) but contributed to the Consolidated Entity’s operating expenses in line with the Annual Giving Program objectives, and supported the Everyone’s House Strategy. Special purpose net surplus remained in the special purpose fundraising account.

(b) Foster Bequest

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

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

	2024 \$'000	2023 \$'000
Balance 1 July	127	125
Interest income	6	3
Recoupment / (Distribution)	-	(1)
Surplus	133	127
Balance end of year	133	127

(c) Lindsay Bequest

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

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

	2024 \$'000	2023 \$'000
Balance 1 July	771	758
Funds received	-	-
Interest income	34	22
Recoupment/(Distribution)	-	(9)
Surplus	805	771
Balance end of year	805	771

12. Fundraising and bequests (cont.)

(c) Lindsay Bequest (cont.)

The accumulated funds at 30 June 2024:

- Annual Giving Program (refer note 12(a)) was \$2,371k (2023: \$2,185k) of which \$2,371k (2023: \$2,185k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$133k (2023: \$127k);
- Lindsay Bequest (refer note 12(c)) was \$805k (2023: \$771k)

13. Commitments

Capital commitments

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

Payable:		
Not later than one year	24,395	29,266
Later than one year and not later than five years	661	2
Later than five years	-	-
Total (including GST)	25,056	29,268

Capital commitments contracted for at year-end relate to maintenance of the building and various development projects. The commitments include GST input tax credits of \$2,278k recoverable from the Australian Taxation Office (2023: \$2,661k).

14. Contingent liabilities and assets

There were no contingent assets or contingent liabilities as at 30 June 2024 (2023: nil).

15. Related party disclosures

(a) KMP Compensation

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

	2024 \$'000	2023 \$'000
Salaries	4,770	3,532
Non-monetary benefits	58	66
Other long-term employee benefits	121	90
Total remuneration	4,949	3,688

No remuneration was paid to the Trustees during the year (2024: nil). 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 \$121k to the Sydney Opera House in 2023-24 (2023: \$251k).

(b) Related party transactions

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

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

Over the financial year, the Consolidated Entity hosted 14 events for or on behalf of other NSW Government entities and schools. Combined revenue received from these events was \$425k. The Opera House supported these events with a cumulative discount of approximately \$246k, as they generally delivered a public benefit.

16. Events after reporting date

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 financial statements, or the results of those operations in future financial periods.

END OF FINANCIAL STATEMENTS



The sails. Photo by Daniel Boud.

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Budget FY25 and FY24

	SBI 2025 \$'000	SBI 2024 \$'000
General operations		
Revenues		
NSW Government annual endowment	20,164	16,796
Performance	72,121	71,145
Precinct	34,351	27,241
Private funding	9,460	7,212
COVID-19 support	-	-
Other	1,864	310
Total revenue – general operations	137,960	122,704
Expenses		
Performance	(62,486)	(61,931)
Precinct	(11,217)	(9,067)
Private funding	(3,309)	(3,299)
Other	(63,289)	(61,551)
Total expenses – general operations	(140,301)	(135,848)
Surplus / (deficit) from general operations	(2,342)	(13,144)
Revenues		
Building maintenance – government grant	34,271	38,749
Building Renewal – government grant and other funding	0	0
Other	0	250
Total revenue – building activities	34,271	38,999
Expenses		
Depreciation and amortisation	(19,734)	(21,018)
Other expenses	(33,588)	(38,696)
Total expenses – building activities	(53,322)	(59,713)
Surplus / (deficit) from building activities	(19,051)	(20,714)
Net result for the year	(21,393)	(33,858)

Code of conduct

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

The Opera House Trustees have a separate Trustee Code of Conduct, which outlines expected standards of behaviour. This encompasses: accountability for public expenditure and decision-making; use of public resources; use of official information; the designation of an official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspected corrupt conduct; and relevant legislation.

Consultants

In accordance with NSW Government guidelines, projects for which consultants received more than \$50k are listed individually. There are nil to disclose in FY24. Those involving payments of \$50k or less are grouped under a total figure.

Five consultancies of \$50k or less cost a total of \$69k for organisational review.

Customer experience

The Visitor Services team has just undertaken a large Front of House recruitment to ensure we meet the needs of the upcoming opera musical season and peak performance times. Eighteen new Front of House attendants were scheduled to begin buddy training in early August.

In training news, Symphony of Service customer services modules have been delivered to frontline teams across the business. The training, part of our ambition to be Everyone’s House, has been designed to deliver outstanding, consistent customer service to ensure that everyone feels welcome here. All frontline teams were expected to undergo this training by June 2025.

Customer service feedback

In FY24, the Opera House was guided by its Voice of the Customer program to measure sentiment and inform decision making. Our Customer Advocacy Manager connected with visitors and members of the public to resolve issues, celebrate successes and monitor feedback trends. Feedback sources for the program include unsolicited compliments and complaints, post-visit surveys, TripAdvisor ratings and end-of-shift reports from Ticketing Services, the Welcome Team and Front of House.

Overall unsolicited feedback

The Opera House received 1,451 pieces of unsolicited feedback in FY24, compared with 1,149 in FY23. There were 259 compliments (18%) and 1,192 complaints (82%). The compliment to complaint ratio was 1:4.60 compared with 1:3.65 in FY23.

A total of 15,200 respondents completed our post visit survey in FY24. The satisfaction measures were:

Net promoter score: +79 (+2 to target and -1 year on year).

Value for money: 90% (+3 to target and +1 year on year).

Amenities satisfaction: 99% (+2 to target and +3 year on year).

Experience enjoyment: 97% (+1 to target and -1 year on year).

Staff helpfulness: 95% (+2 to target and +1 year on year).

Staff knowledgeable: 88% (+3 to target and +1 year on year).

Staff satisfaction: 94% (+1 to target and -0 year on year).

Customer research

Paid research

Agency: BDA Marketing Planning

Subject: Brand Research

Research Driver/outcomes: In mid-2023, Sydney Opera House commenced brand and partnership sentiment tracking through a monthly online survey managed by BDA Marketing Planning. The regular research combines customer and community feedback with insights about the external operating environment. This enables the Opera House to respond to emerging trends, understand how the brand is resonating with audiences and the wider community, and make informed decisions in line with their needs and wants.

Agency: OMD

Subject: Paid Media Segmentation

Research Driver/outcomes: To optimise marketing performance, the Opera House engaged OMD to research, analyse and group existing and potential audiences into segments through a combination of demographics, psychographics and behaviours. The audience segments will integrate with paid media and allow the Opera House to improve marketing effectiveness and strategic planning.

Unpaid research

Agency: Patternmakers

Subject: Audience Research

Driver/Outcomes: Since 2020, the Sydney Opera House has participated in the Audience Outlook Monitor tracking study. The study has provided the Opera House with pivotal insight into the trends and shifts in behaviour and sentiment of audiences during COVID-19 and beyond, enabling better strategic planning and decision-making.

Employee numbers

Five-year comparison of staff as at 30 June 2023	FY24	FY23	FY22	FY21	FY20	FY19
Total Permanent Staff*	559	503	437	315	294	285
Equivalent Full-Time Permanent Staff	499.94	454.52	398.67	282.22	263.04	250.76
Total Non-Permanent Staff (includes casuals)	480	452	443	503	555	650
Equivalent Full-Time Non-Permanent Staff (includes casuals)	167.99	178.77	156.56	217.55	200.81	335
Total Full-Time Equivalent (includes casuals)	667.64	633.29	555.23	499.77	463.85	586.76

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

Environmental sustainability

Efficient and responsible use of resources

Absolute water consumption increased marginally by eight per cent compared to FY23. This increase can be attributed to successful completion of projects from the Decade of Renewal such as the Western Broadwalk waterproofing project, resulting in increased Forecourt cleaning and events. Water consumption was 10% higher in FY19, which is indicative of a more typical year operationally.

Water use (ML)	FY24	FY23	FY22	FY21	FY20
Opera House	52	48	24*	22*	42*

*Water use affected by venue closure and COVID-19 impacts.

Sydney Opera House water consumption



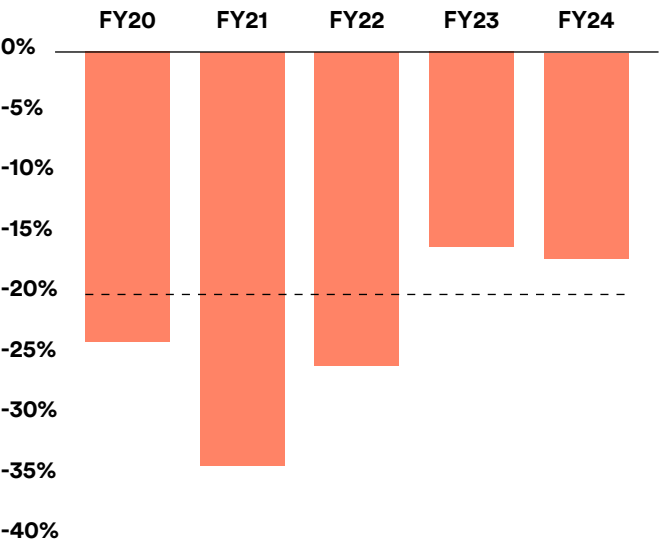
Reduced electricity consumption

Despite operating with a chiller unit offline for a third of the summer season, the Opera House performed marginally better in energy usage when compared with FY23. This is attributed to various upgrades to LED lighting fixtures across site as well as adjustments to HVAC scheduling and operations to improve efficiency. Electricity consumption reduced by 17% compared to baseline, which is three per cent short of the Environmental Action Plan target of 20% reduction.

Electricity use* (MWh)	FY24	FY23	FY22	FY21	FY20
Opera House	15,421	15,520	13,745	12,221	14,068
Offsite leases (office and storage)	80	72	55	60	80
Total	15,501	15,592	13,800	12,281	14,148

* 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.

Sydney Opera House electricity consumption (% reduction from 5 year baseline)



Effective waste management

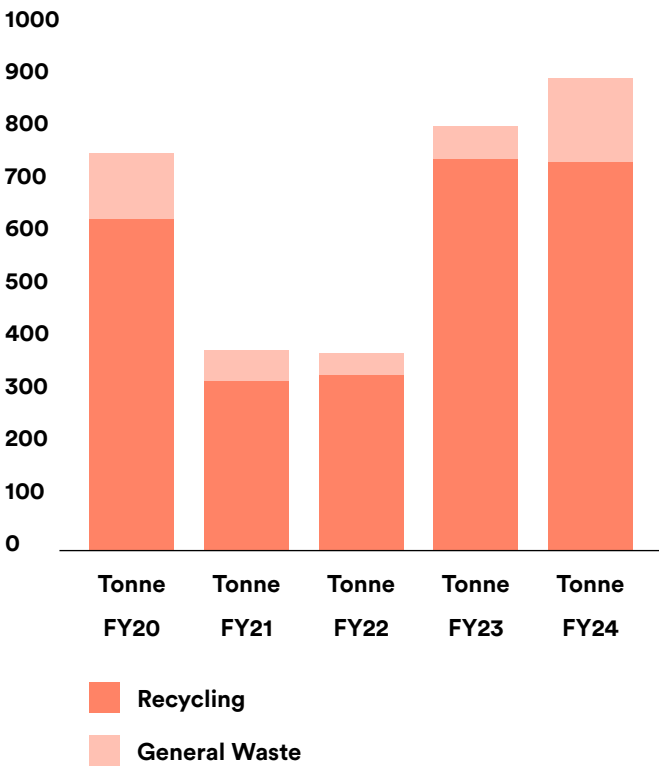
Absolute operational waste generation increased from FY23 by 11%, but remained 28% lower than FY19 as the more typical year. The overall diversion rate decreased from 93% in FY23 to 83% in FY24. This was primarily due to unforeseen changes in mixed dry waste collection and processing within

the Opera House’s primary material recovery facility operator, causing diversion rates to fall to 73% in Q2-Q3. However, waste diversion normalised in Q4 to 89%, ensuring the Opera House is well placed to remain above EAP target of 85% for FY25. The diversion rate for events and construction projects in FY24 was also maintained at more than 90%.

Year	FY24		FY23		FY22		FY21		FY20	
Stream	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^	Tonne*	%^
Recycling	734	83%	742	93%	332	89%	321	86%	627	84%
General waste	156	17%	58	7%	41	11%	53	14%	123	16%
Total	890	100%	800	100%	373	100%	374	100%	750	100%

*Note this figure does not include disposal of construction waste or large bulky waste. FY21 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight , organics – actual weight. Cardboard, office paper – estimated industry average density (BBP) x bins. E-waste, lights, toners – industry average density (BBP) x bins, no contamination rate applied.
^Percentage by weight.

Sydney Opera House waste and recycling

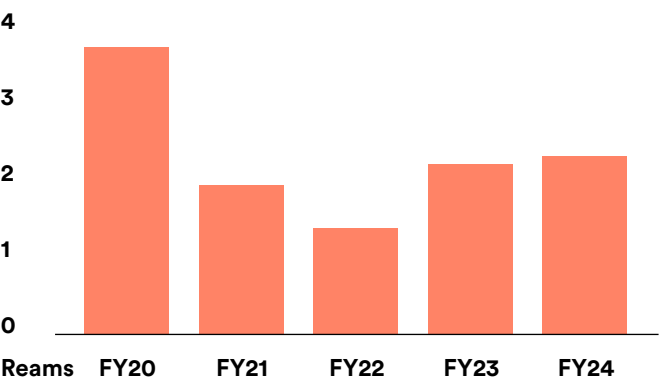


Office paper printing and publications

Office paper consumption reduced by 39% in FY24 compared to FY20, which exceeds the EAP target by 10%. FY24 results remain comparable to FY23 thanks to continued digitisation.

Nearly 100% of the office paper used for printing on site contains recycled content and all external printing uses paper stock that was either recycled or FSC certified. All onsite printers are defaulted to black and white printing.

Paper use per staff member (FTE)



Equal employment opportunity

Workforce diversity	FY25 target	FY24
Women	50.0%	53.1%
Aboriginal and Torres Strait Islander people	3.3%	1.7%
People whose first language was not English	23.2%	20.0%
People with disability	5.6%	3.0%

Carbon footprint

The Opera House produced 2,083 metric tonnes of carbon dioxide equivalent (CO2e) for FY24 resulting in a 67% decrease compared with the previous year. This is largely attributed to the procurement of 100% GreenPower for the full reporting period. All of the Opera House’s carbon emissions were offset using Climate Active Carbon Neutral (CACN) Standard for organisations.

The Opera House’s Carbon Neutral Product Disclosure Statement (PDS) outlines an emissions summary and provides further information about the offset credit purchased.

Source	FY24	FY23	FY22	FY21	FY20
Scope 1 – Direct emissions					
Refrigerants	125	115	244	244	268
Transport fuel (post 2004 diesel oil)	5	4	3.1	3.6	3.7
Scope 2 – Electricity					
Grid Electricity from buildings (Opera House and offsite leases)	-	4,428	11,135	10,680	11,434
Electricity (base building)	-	244	59	93	96

Source					
Scope 3 - Indirect emissions					
Transport fuel (extraction and production)	1	0.2	0.2	0.2	0.2
Business flights	152	79	17	9	167
Employee commute	252	175	186	123	466
*Working from home	31	12	60	55	-
Office paper	6	6	3	31	10
Publications paper	1	2	0.3	20	20
Waste – landfill	203	75	53	69	145
Waste – recycling	-	-	-	-	433
Taxis	14	11	3	2	9
Hire cars	-	-	-	-	12
Water	100	90	49	45	34
Hotel accommodation	6	1	4	2	16
International hotel accommodation	2	-	-	-	5
Telecommunications	33	51	84	44	74
**Computer and technical services	8				
Stationery	16	18	12	32	20
Cleaning services	495	526	447	580	541
**Professional services	99				
IT equipment	103	128	131	154	167
Food and catering	97	150	22	34	98
Advertising	322	299	222	139	129
Postage	12	10	8	11	98
Total CO2e tonnes	2,083	6,424	12,740	12,350	15,151

*Working from home introduced as required by Climate Active in FY21
**Additional reporting fields required as of FY24.

Governance guidelines reporting

The Sydney Opera House recognises its corporate governance obligations, as set out in the NSW Treasury’s Guidelines for Governing Boards of Government Businesses (TPP 17-10), and adopts government recommendations where it has the authority to do so.

The members of the Opera House’s governing board, the Sydney Opera House Trust, are appointed by the Governor on the recommendation of the Minister for the Arts. As a result, there are limitations to the Opera House’s responsibilities relating to board members.

Government information and public access (GIPA) Act 2009

Review of Proactive Release Program – Clause 7(a) of the Government Information (Public Access) Amendment Regulation 2010 (GIPA Regulation) under the GIPA Act

In accordance with section 7 of the *Government Information (Public Access) Act 2009* (the GIPA Act), the Opera House conducted a review of the information it makes publicly available. Details on the Opera House’s disclosure log and government contracts register were also updated. These improvements provide clearer guidance on how to seek information, informally and formally, and streamline the process for seeking information.

The Opera House’s Access to Information Policy outlines how it complies with the GIPA Act. It is published on the Opera House website.

Additionally, the following policies were updated and published on the Opera House website: *Child Safety Policy, Records Management Policy, Customer Feedback Policy, Camera and Access Surveillance Policy, Data Breach Policy, Lost and Found Property Policy.*

Number of Access Applications Received – Clause 7(b) of the GIPA Regulation

During the reporting period, the Opera House did not receive any 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.

Statistical Information about Access Applications – Clause 7(d) and Schedule 2 of the GIPA Regulation

Table A: Number of applications by type of applicant and outcome

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Media	0	0	0	0	0	0	0	0
Members of Parliament	0	0	0	0	0	0	0	0
Private Sector Business	0	0	0	0	0	0	0	0
Not-for-profit organisation or Community Group	0	0	0	0	0	0	0	0
Members of the Public (Application by Legal Rep)	0	1	0	0	0	0	0	0
Members of the public (other)	0	0	0	0	0	0	0	0

Table B: Number of applications by type of application and outcome

Personal information applications	0	0	0	0	0	0	0	0
Access applications (other than personal information)	0	1	0	0	0	0	0	0
Access applications that are partly personal information applications and partly other	0	0	0	0	0	0	0	0

Table C: Invalid applications	
Reason for Invalidity	No. of applications
Application does not comply with formal requirements (section 41 of the Act)	0
Application is for excluded information of the agency (section 43 of the Act)	0
Application contravenes restraint order (section 110 of the Act)	0
Total number of invalid applications received	0
Invalid applications that subsequently became valid applications	0

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Government Information (Public Access) Act 2009	
	No. of times consideration used
Overriding secrecy laws	0
Cabinet information	0
Executive Council information	0
Contempt	0
Legal professional privilege	0
Excluded information	0
Documents affecting law enforcement and public safety	0
Transport safety	0
Adoption	0
Care and protection of children	0
Ministerial code of conduct	0
Aboriginal and environmental heritage	0

Table E: Other public interest considerations against disclosure: matters listed in table 14 to the Government Information (Public Access) Act 2009*	
	No. of occasions when application not successful
Responsible and effective government	0
Law enforcement and security	0
Individual rights, judicial processes and natural justice	1
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

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.

Further insurance has been taken out by the Opera House for certain performers engaged through SOHP who do not have their own public liability insurance. This insurance is provided by SLE Worldwide Australia Pty Limited. Cover through the Treasury Managed Fund is limited to Trust members, directors, officers and Opera House employees.

Investment performance measure

All investments are placed with NSW Treasury Corporation as Tailored Term Deposits.

Area of risk	Claims made FY24
Workers compensation	18
General liability	1
Property	2
Motor vehicle	0
Miscellaneous	2
Construction Liability/ Professional Risks	0
Total	23

Land title holding

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 2024 was valued at \$162.7 million.

Legal

No amendment was made to the Sydney Opera House Trust Act 1961 or Sydney Opera House Trust By-law 2021. There were no significant judicial decisions affecting the Sydney Opera House or users of its services.

Modern slavery

No issues were raised by the Anti-Slavery commissioner concerning the operations of the Opera House. During the financial year ended, steps were embedded into the procurement process to commence ensuring goods and services procured were not the product of modern slavery. A modern slavery risk assessment has been incorporated into the Procurement Evaluation Plan template to help determine the level and nature of modern slavery risks in procurement. Opera House Procurement plans have a list of predetermined mandatory criteria, updated to include modern slavery risk, with the expectation for it to be included in all Tenders. A returnable schedule has been integrated into Tender documentation, based on the BuyNSW model Tender Schedule. Submission of the schedule is a mandatory criteria and the evaluation of the schedule is on a scored basis, with contracts updated to include modern slavery clauses as applicable. The Opera House Procurement Procedures Manual incorporates managing modern slavery risk. The Opera House is committed to assisting the Office of the Anti-slavery Commissioner to implement the new Guidance on Reasonable Steps Framework.

Overseas travel

Opera House staff undertake overseas travel for business reasons, including sourcing programming and driving tourism sales, and representing the Opera House at key industry forums. The following travel undertaken in FY24 was approved by the Minister for the Arts.

Name of Officer	Position	Destination/s	Purpose of visit	From	To
Shirley Zhou	Business Development Manager, Visitor Experience	India	Attend Tourism Australia’s Marketplace India 2023 to promote Opera House tourism products and drive sales	21/07/23	29/07/23
Sarah Duthie	Head of Sales, Visitor Experiences	United States of America	Attend Tourism Australia’s Marketplace India 2023 to promote Opera House tourism products and drive sales	2/08/23	14/08/23
Ebony Bott	Head of Contemporary Performance	United Kingdom	Meet with artists/ agents/organisations and attend prominent international arts festivals to inform programming	10/08/23	21/08/23
Micheal Do	Curator, Contemporary Art	United States of America	Received funding from the Gordon Darling Foundation to undertake a residency at the Museum of Modern Art (MoMA), New York – philanthropic grant.	5/11/23	20/11/23
Catherine Hughes	Business Development Manager, Visitor Experience	United Kingdom Germany	Attend DNSW UK & Europe Roadshow 2023 to promote Opera House tourism products and drive sales	11/11/23	23/11/23

Name of Officer	Position	Destination/s	Purpose of visit	From	To
Shirley Zhou	Business Development Manager, Visitor Experience	China	Attend Tourism Australia Market Place China 2023 to promote Opera House tourism products and drive sales	30/11/23	10/12/23
Fiona Winning	Director, Programming	United States of America	Attend the International Society for Performing Arts Congress and Under the Radar festival to inform Opera House programming	7/01/24	19/01/24
Michael Hutchings	Head of First Nations Programming	New Zealand	Attend the Performing Arts Network of New Zealand arts market to inform Opera House First Nations programming	3/03/24	7/03/24
Anna Yanatchkova	Senior Manager, Global Goals Planning and Engagement	Netherlands, Germany, Switzerland, Spain, and United Kingdom	Undertake study tour as recipient of the Lloyd Martin Travelling Scholarship for Emerging Leaders – philanthropic grant	4/05/24	17/07/24
Michael Grant-Cook	Surveillance Manager	Fiji	Attend the Axis Partner Summit as keynote speaker demonstrating the Opera House’s leadership in security technology.	5/05/24	9/05/24
Tamara Harrison	Head of Children, Families & Creative Learning	United Kingdom	Attend the Edinburgh International Children’s Festival Imagine to inform Opera House Children & Families programming	23/05/24	3/06/24

Performance statement

Louise Herron AM
Chief Executive Officer, PSSE Band 3
Total remuneration package as at 30 June 2024: \$509,250 per annum.
The Secretary of the Department of Enterprise, Investment and Trade has 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 15 May 2024. Key activities and achievements are outlined in this report.

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
- a reference and link to our Customer Privacy Statement.

With the introduction of the Mandatory Notification of Data Breach Scheme under the Privacy and Personal Information Protection Act 1998, the Opera House published a Data Breach Policy and released an internal facing data breach response plan and register of notifiable data breaches.

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 2023-24.

Risk management

Risk Management Program

The Opera House uses ISO AS/NZS 31000:2018 Risk Management – Guidelines to improve decision making and to minimise the impact of events.
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.

Internal Auditing

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. Risk-based audits are 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 FY24 audit program was carried out by RSM Australia (RSM) and Deloitte Touche Tohmatsu (Deloitte).
The following reviews were completed under the FY24 plan and reported to the Audit and Risk Committee:

- Private funding management - philanthropy and partnerships (Deloitte)
- Privacy and data management (RSM)

Internal Audit and Risk Management Attestation Statement for the 2023-24 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 comply with the seven (7) Core Requirements set out in the Internal Audit and Risk Management Policy for the General Government Sector, specifically:

Core requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Risk Management Framework	
1.1 The Accountable Authority shall accept ultimate responsibility and accountability for risk management in the agency.	Compliant
1.2 The Accountable Authority shall establish and maintain a risk management framework that is appropriate for the agency. The Accountable Authority shall ensure the framework is consistent with <i>AS ISO 31000:2018</i> .	Compliant
Internal Audit Function	
2.1 The Accountable Authority shall establish and maintain an internal audit function that is appropriate for the agency and fit for purpose.	Compliant
2.2 The Accountable Authority shall ensure the internal audit function operates consistent with the International Standards for Professional Practice for Internal Auditing.	Compliant
2.3 The Accountable Authority shall ensure the agency has an Internal Audit Charter that is consistent with the content of the 'model charter'.	Compliant
Audit and Risk Committee	
3.1 The Accountable Authority shall establish and maintain efficient and effective arrangements for independent Audit and Risk Committee oversight to provide advice and guidance to the Accountable Authority on the agency's governance processes, risk management and control frameworks, and its external accountability obligations.	Compliant
3.2 The Accountable Authority shall ensure the Audit and Risk Committee has a Charter that is consistent with the content of the 'model charter'.	Compliant

Membership

The independent chair and members of the Audit and Risk Committee for the year were:

- Independent Chair Sara Watts, 1 January 2023 to present, is an accomplished non-executive director with broad audit and risk committee experience.
- Independent Member David Campbell OAM, 28 September 2022 to present, He is a highly accomplished singer, stage performer and television/radio presenter, with extensive experience in entertainment and the arts sector.
- Independent Member Michael Ebeid AM, 5 March 2019 to present, is an experienced chief executive officer with extensive expertise in the media, technology and telecommunications sectors.
- Independent Member Kevin McCann AO, 5 March 2019 to 31 December 2023, is an experienced non-executive director with extensive audit and risk committee experience.

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.



Michael McDaniel AO
Chair, Sydney Opera House Trust
20 September 2024

Agency Contact Officer
Jemille King
Executive Director, Safety & Risk
E Jemille.King@sydneyoperahouse.com
T 02 9250 7733

26 September 2024

Senior executive staff

Band	FY24		FY23	
	Female	Male	Female	Male
4	0	0	0	0
3	1	0	1	0
2	3	1	2	2
1	8	4	10	3
Total	17		18	

Band	Range	Average remuneration	
		FY24 \$	FY23 \$
4	509,251 to 588,300	-	-
3	361,301 to 509,250	509,250	499,250
2	287,201 to 361,300	311,559	309,039
1	201,350 to 287,200	233,313	218,700

In FY24, 5.48% of the Opera House’s employee-related expenditure was related to senior executives compared with 6.32% in FY23.

Shells projections

January – December 2023 Shells Projections

Cause/Event		Requestor/Organiser	Date of projection
1	Lunar New Year	NSW Government	23 January 2023
2	Australia Day	NSW Government	26 January 2023
3	Acknowledging victims of Türkiye and Syria earthquake	NSW Government	9 February 2023
4	Sydney WorldPride	Sydney WorldPride	17 February and 2 March 2023
5	Acknowledging the one-year invasion of Ukraine	NSW Government	24 February 2023

Cause/Event		Requestor/Organiser	Date of projection
6	St Patrick’s Day	NSW Government	17 March 2023
7	Commemorating the death of paramedic Steven Tougher	NSW Government	21 April 2023
8	Acknowledging the official visit of Prime Minister of India	NSW Government	24 May 2023
9	Vivid Sydney	Sydney Opera House	26 May – 17 June 2023
10	In support of the Australian Matildas soccer team in FIFA World Cup (final group game)	NSW Government	7 August 2023
11	In support of the Australian Matildas soccer team in FIFA World Cup (quarter final)	NSW Government	12 August 2023
12	In support of the Australian Matildas soccer team in FIFA World Cup (semi final)	NSW Government	16 August 2023
13	In support of the Australian Matildas soccer team in FIFA World Cup (third place play-off)	NSW Government	19 August 2023
14	Acknowledging Hamas attack on Israeli citizens	NSW Government	9 October 2023
15	Opera House 50th anniversary ICON laser show	Sydney Opera House	20 to 22 October 2023
16	Remembrance Day	NSW Government	11 November 2023
17	Barry Humphries memorial	NSW Government	15 December 2023

January – June 2024 Shells Projections

Cause/Event		Requestor/Organiser	Date of projection
1	Australia Day	NSW Government	26 January 2024
2	Lunar New Year	NSW Government	6 February 2024
3	Acknowledging Bondi Junction attack victims and responders	NSW Government	15 April 2024
4	Vivid Sydney	Sydney Opera House	24 May to 15 June 2024

Wage and salary movements

A four per cent 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 or after 1 July 2023. (3.5% increase, 0.50% into SGC Super Increase, 3.5% into Wage rates).

A four per cent increase was granted to staff covered by the Opera House Enterprise Agreement 2022-2024, effective from the first pay period commencing on or after 1 July 2023. (3.5% increase, 0.50% into SGC Super Increase)

There were no increases for Senior Executive Service staff this financial year.

Workplace health and safety

Safety, health and wellbeing at the Sydney Opera House, including the safety of everyone onsite, is our greatest responsibility. The Opera House has a well-established Safety Management System (SMS) with a strong reporting culture including lead indicators focussing on SMS review and improvements; strong hazard reporting culture; extensive safety training; internal and external audits; proactive safety inspections and executive safety interactions across the Opera House supporting our Value, Care. Consultation underpins all safety decisions with the Health and Safety Representatives of the Designated Work Groups playing an essential role in achieving this goal. Focus areas in FY24 included:

1. Fatigue Risk Management with the associated procedure, tools and training.
2. Implementation of an updated user friendly streamlined contractor, hirer and visitor induction.
3. Supporting fitness for work and injury prevention through a comprehensive health promotion and wellbeing program for all employees.
4. Workshops completing psychosocial risk assessments to support our continuous improvement of creating a psychologically safe workplace.

In FY24, 243 staff incidents were reported, 18 new worker compensation cases lodged and there was a lost time injury frequency rate of 4.4.



Acknowledgements

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Our donors are a fundamental part of the Opera House. When you make a tax-deductible gift, you help us to realise our ambition to become Everyone’s House – a place that welcomes and celebrates more of the community than ever before.

As a not-for profit entity that self-funds the vast majority of our operating revenue, we depend on the generosity of our supporters. Private funding expands our most inclusive and socially impactful programs, onsite and online, opening up this living work of art to all members of the community.

Thank you for your support. We couldn’t do it without you.

How to give

By making a donation to our annual appeal or becoming an Idealist donor, you can make a real difference to the life and work of the Opera House and the community that we serve.

Give today at

sydneyoperahouse.com/support

61 2 9250 7077

give@sydneyoperahouse.com

Every gift makes a difference.

Give timelessly

The Opera House is forever, and your legacy will last forever too. Whether you wish to honour a family member or simply make the Opera House a part of your life’s story, a gift in your Will is a meaningful way to contribute to future generations.

To learn more about leaving a bequest to the Sydney Opera House, please contact

Sonia Grebenshikoff, Head of Philanthropy

61 2 9250 7077

philanthropy@sydneyoperahouse.com

Give as an Idealist

Our Idealist donors enable and amplify the work of the Opera House by making an annual donation. By joining our Idealist Donor Program you will be a part of a passionate group of like-minded supporters who care deeply about the Opera House and commit to securing its future. Our Idealists are not only donors but advocates for all that we do.

To learn more about the Idealist Donor Program, or to join, please contact

Sonia Grebenshikoff, Head of Philanthropy

61 2 9250 7077

philanthropy@sydneyoperahouse.com

Thank you to all our donors for your tremendous support. You help ensure that the Opera House can become Everyone’s House.

Thanks especially to our founding donor groups for your loyalty and ongoing generosity that allows us to plan reliably for the Opera House’s future.

Our donors for the financial year 2023-24 are recognised below.

Join our donors today.
Every gift makes a difference.
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Bequestors

Thank you to those who have left a gift in their Will to the Sydney Opera House Trust. This exceptionally generous gesture helps to secure the Opera House for future generations of artists, audiences and visitors.

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The late Colin A Foster
The late R Furman
The late Joy Lindsay

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Thank you to our Idealist major donors for your generosity. Particular thanks to our Founding Donors (*) who have supported the Opera House since the introduction of our philanthropy program in 2007, and our Founding Idealists (^), the first members of this giving program in 2013.

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Thank you to our Circle of Friends donors for your generous support, including our Inner Circle who make annual gifts of \$1,000 or more, and our Friends, who make gifts between \$100 - \$999.

We are especially grateful for our Founding Donors (*) who have supported the Opera House since the introduction of our philanthropy program in 2007; and our donors who have supported the Opera House for ten years or more (^).

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We also thank our
community of supporters
who make gifts of up to
\$100. Every gift makes a
difference. Thank you.



Echo by Julia Gutman, Vivid LIVE 2024 sails lighting.
Photo by Daniel Boud.

Contact Information

Hours of operation

The Opera House is open daily except for Christmas Day and Good Friday.

Box Office

The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Normal opening hours are Monday to Sunday, 9am to 5pm, extending outside these times in accordance with performance schedules. For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

T 61 2 9250 7777 | 1300 SOH TIX

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. A messaging service is in place nightly for urgent inquiries pertaining to performances that evening.

T 61 2 9250 7777 | 1300 SOH TIX

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 ticketing desk operate daily from 8.30am to 5pm, with the shop remaining open to 7pm. This excludes Christmas Day, New Years Eve 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. Tours runs daily from 9am to 5pm, and are also available in French, German, Spanish and Mandarin at specific times throughout the week.

The Opera House also offers 30-minute tours in Japanese, Korean and Mandarin, which include a selection of the Opera House's performance venues and provides great photography opportunities. The Asian-language tours run daily between 9.15am and 4.15pm.

The Architectural Tour takes visitors deeper into the process of building the Sydney Opera House. This one-hour journey focuses on the incredible feats of engineering and amazing discoveries enabled during the construction of a global icon.

The Backstage Tour 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.

Please check the Opera House website for up to date tour times.

The Tour & Dine experience gives visitors the opportunity to enjoy a meal overlooking the harbour at Opera Bar or House Canteen either before or after their Sydney Opera House Tour. Tour & Dine is available daily, please see the Opera House website for more details.

When in operation, tours can be purchased from the Box Office, Level 1 (upper level), at the Welcome Centre (lower Concourse) or online via the Opera House website.

T 61 2 9250 7250

W sydneyoperahouse.com/
tours-and-experiences

E TourismBookings@sydneyoperahouse.com

National relay service

Customers who are deaf or have a hearing or speech impairment can call through the National Relay Service at no cost:

TTY users phone 13 36 77 then ask for:
9250 7777 or 1300 SOH TIX *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:
Internet relay users connect to the NRS (www.relayservice.com.au) and then ask for:

Administration and general enquiries

General enquiries can be made 9am to 5pm, weekdays.

T 61 2 9250 7111

E infodesk@sydneyoperahouse.com

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Sydney NSW Australia 2000

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Sydney NSW 2001 Australia

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Devices



Shape marks

These protect the image of the Sydney Opera House from any angle.



Note: House:Ed was not renewed as of 25 June 2024.

Photography/Image Credits

Cover

Tim Minchin and cast, *Play It Safe*. Photo by Damian Bennett.

Acknowledgement of Country

Whispers by Quandamooka artist Megan Cope. Photo by Daniel Boud.

Our values

William Barton, *Play It Safe*. Photo by Damian Bennett.

Our History

February 2024: Courtesy Antenna Documentary Film Festival.

January 2024: A busy day on the Monumental Steps. Photo by Mikki Gomez.

15 December 2023: *Badu Gili: Celestial* on the Bennelong sails. Photo by Daniel Boud.

November 2023: Unveiling of the Creators Project. Photo by Cassandra Hannagan.

September 2023: *Whispers*. Photo by Daniel Boud

July 2023: Mark Olive. Photo by Katje Ford.

May 2023: Sydney Opera House artificial reef. Photo by Michaela Skovranova.

February 2023: Madi Gras 2023. Photo by Jacquie Manning.

July 2022: Renewed Concert Hall. Photo by Lisa Maree Williams, Getty Images.

January 2022: Rosie Deacon's exhibition *House Warming*, Centre for Creativity. Photo by BCS Imaging.

October 2021: Partner Mumm pop-up bar. Photo by Cassandra Hannagan.

April 2020: Digital tour. Photo by Daniel Boud.

February 2020: The Concert Hall under construction. Photo by Chris Bennett.

November 2019: Sails lit for UN Global Goals. Photo by Cassandra Hannagan.

2019: Accessibility upgrades, Joan Sutherland Theatre renewal. Photo by Daniel Boud.

2017: Badu Gili. Photo by Daniel Boud.

2015: Kulgoodah dancers, Dance Rites. Photo by Wayne Quilliam.

2013: 40th anniversary concert. Photo by Prudence Upton.

2012: Rhoda Roberts, Deadly Voices.

2008: Luminous Lighting of the Sails for Vivid Live 2008, curated by Brian Eno.

2007: Accessible Babies Proms. Photo by Daniel Boud.

2006: Mandarin language tour. Photo by Cybele Malinowski.

1999: Jørn Utzon.

1966: Peter Hall (left) with Lionel Todd and David Littlemore. Photo by Max Dupain.

1959: Construction of the Sydney Opera House. Image courtesy of the Sydney Opera House Trust.

1957: Jørn Utzon's competition submission drawing number 11956 | Jørn Utzon | Hellebæk, Denmark | Sydney Opera House.

Chair's Message

Michael McDaniel AO. Photo by Daniel Boud.

CEO's Message

Louise Herron AM. Photo by Daniel Boud.

Clarification: Due to a production error in last year's annual report, four shows (*One Woman Show*, *Do You Hear The People Sing?*, *Aretha* and *Slide Night*) were incorrectly listed on p48 as Opera House commissions.

Annual report project team

Special thanks to Ashleigh Wilson and Grace Mulders.

Design – Novel Creative.

The Opera House Annual Report 2023-24 is available at sydneyoperahouse.com. The total cost for production of the annual report was \$19,028.80.

Sydney Opera House

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