





'59



Danish architect Jørn Utzon is announced as the winner of the international design competition by the Hon. JJ (Joe) Cahill.



'57

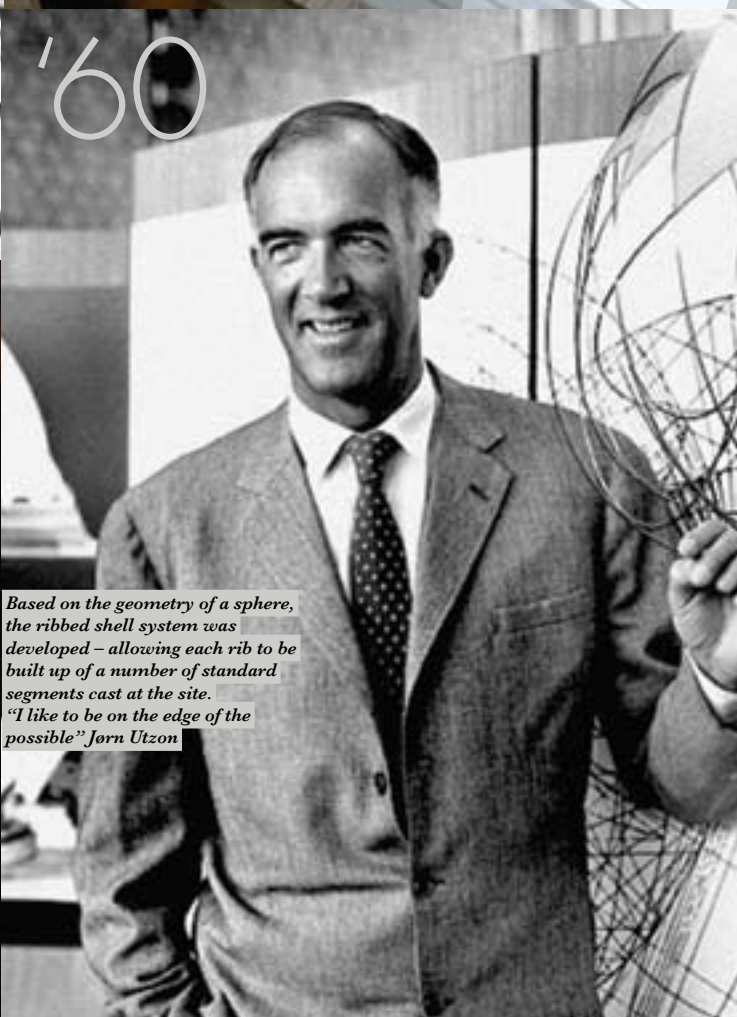
Work begins.

"WHAT ANY HUMAN
BEING WOULD LIKE IS TO
BE COMPLETELY FREE TO
USE WHAT'S IN YOURSELF,
TO USE EVERY FORCE YOU
HAVE IN YOURSELF, EVERY
SKILL... GIVE ME A JOB SO I
CAN DEVOTE MYSELF WITH
LOVE AND SKILL 100%, THEN
IT IS NOT A JOB ANYMORE,
THEN IT BECOMES AN ART,
AN EXPRESSION OF LOVE.
THIS IS HOW IT WAS."

JØRN UTZON



The first 'unofficial' concert was for construction workers in 1960, when Paul Robeson sang songs of solidarity and protest to a spellbound crowd.



Based on the geometry of a sphere, the ribbed shell system was developed – allowing each rib to be built up of a number of standard segments cast at the site. "I like to be on the edge of the possible" Jørn Utzon



Utzon spent three years developing the ceramic tiles – there are over one million tiles of 17 different varieties in gloss matt, white and cream finishes. Utzon wanted the shells to contrast with the dark water under the deep blue Australian sky – like clouds or sails on the water.

"UTZON MADE A BUILDING WELL AHEAD OF ITS TIME, FAR AHEAD OF AVAILABLE TECHNOLOGY, AND HE PERSEVERED THROUGH EXTRAORDINARY MALICIOUS PUBLICITY AND NEGATIVE CRITICISM TO BUILD A BUILDING THAT CHANGED THE IMAGE OF AN ENTIRE COUNTRY."

FRANK GEHRY – ARCHITECT AND PRITZKER PRIZE JURY MEMBER 2003

'73



The Monumental Steps are nearly 100 metres wide and inspired by the Mayan temples of Mexico. Utzon liked the idea of processions. "A journey from the ordinary to the extraordinary" Jørn Utzon



Sydney Opera House was opened on 20 October 1973 by HRH Queen Elizabeth II.

'99



In 1999, over three decades after his departure, Utzon accepted a commission to begin work on new development plans and document his design principles to guide the future development of the building.

"THE SUN DID NOT KNOW HOW BEAUTIFUL ITS LIGHT WAS, UNTIL IT WAS REFLECTED OFF THIS BUILDING."

LOUIS KAHN – ARCHITECT

'06



"As time passes and needs change, it is natural to modify the building to suit the needs and techniques of the day. The changes, however, should be such that the original character of the building is maintained" Jørn Utzon
Design Principles 2002

The Colonnade was opened in March 2006 by HRH Queen Elizabeth II.

In June 2007, Sydney Opera House was inscribed on the UNESCO World Heritage List as "one of the indisputable masterpieces of human creativity, not only in the 20th century but in the history of humankind."



'07

"Jørn Utzon's vision, indeed his gift to our nation is indelibly imprinted in the DNA of our performing arts culture and the very outreach of Australia to others. His legacy will live with us and for generations to come, reminding us as to what is possible with vision, conviction and commitment". Kim Williams AO, Chairman, SOH Trust (Utzon State Memorial speech, March 2009)

'08



'03

May 2003, Jørn Utzon was awarded architecture's highest award, the Pritzker prize.



'04

"We are going to make both great and more subtle changes and improvements to the Sydney Opera House, improvements that will delight performers, audience and the general public alike."
Jørn Utzon

The Utzon Room was officially opened in 2004 and named in his honour.



On 29 November 2008, Jørn Utzon passed away peacefully in Copenhagen, Denmark. He was 90. A State Memorial service was held in his honour.
L-R: Jan, Kim, Lin, Lis & Jørn.



John Wilson

1918–2008

*The Hon. Nathan Rees, MP
Premier and Minister for the Arts*

Sir, we have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2009, for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983.



*Kim Williams AM
Chairman*



*Richard Evans
Chief Executive*

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*Where imagination
takes you...*





Artistic Excellence

We strive for artistic excellence by consistently seeking to create, produce and present imaginative and engaging performing arts events from Australia and around the world that stimulate, challenge and entertain.

*Operating 363 days,
1,241,763 people attended
performances over the year.*

Innovation in Community Engagement

We are focussed on building community participation and engagement with artists, organisations, educators, governments, donors and investors and reaching communities offsite via digital platforms to enhance access, education and understanding.

The lighting of the sails at the opening night of Luminous was streamed live to a worldwide audience. 62% of those who bought tickets for Luminous had never been to a performance at Sydney Opera House.

Audience Accessibility

We want to ensure that all communities have access to a Sydney Opera House 'experience', whoever and wherever they are. We want to be at the forefront of delivering artistic content using a range of delivery platforms that improve access, reach and participation.

Our Young Audience program grew by 32% this year with 71,129 people attending 300 performances. 2,135 children came to performances under our Arts Assist program.

A Contemporary & Sustainable Bennelong Point

Maintaining the highest standards in safety, conservation, planning and coordination of building development and maintenance is a priority. We aim to embed environmental sustainability in all that we do.


The Accessibility and Western Foyers Project was completed and the new role of Manager, Sustainability and Energy was established.

Knowing Our Business

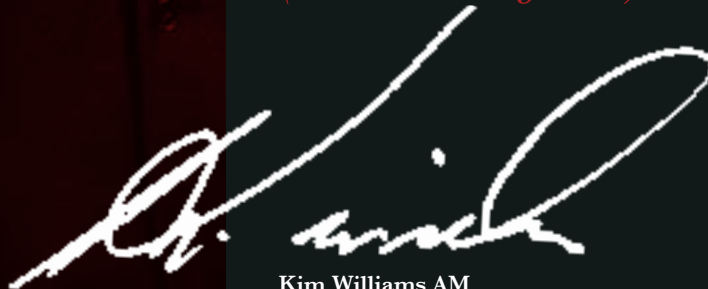
Ensuring that our business model is efficient, sustainable, modern and fit for purpose is a key priority and we will embed a spirit of entrepreneurship, innovation and teamwork in all that we do.

Active prioritisation, deferral in discretionary investment and cost control resulted in an operating cash flow result of \$0.8m.

Chairman's Message



*It was a challenging year for Sydney Opera House with the economic environment putting pressure on the Trust's commercial activities and those of our resident companies equally. **Through active prioritisation, deferral in discretionary investment and cost control across all areas of the business, the general operating cash flow result was \$0.8m. Operating revenues grew by \$4.1m (an increase of 5%).***



Kim Williams AM
Chairman



Financial & Operating Performance

Sydney Opera House still remains one of the busiest performing arts centres in the world. 1,677 performances were staged here in 2008/09 attracting 1,241,763 people. Our resident companies, Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company were responsible for 51% of the total audience this year and Sydney Opera House presentations accounted for 27%. A number of major events were delivered, including *World Youth Day*, the inaugural *Luminous* festival and the *National Service of Mourning* which was relayed live to the Sydney Opera House Forecourt. Refer page 36 for the full financial overview.

Jørn Utzon

On 29 November 2008, our visionary master architect passed away peacefully in Copenhagen. He was 90. To honour his memory and celebrate his creative genius, a State Memorial was held at Sydney Opera House on 25 March 2009. It featured performances, readings and recollections from many people including the Premier, representatives of the Sydney Symphony, Opera Australia, The Australian Ballet and Sydney Theatre Company. Jørn Utzon's children Jan and Lin and other family members attended this moving event.

In 1999, there was a genuine and warm reconciliation between Jørn Utzon and the State of NSW which resulted in a formal agreement that united him with the Sydney Opera House once again. Jørn then completed a comprehensive set of Design Principles so that as the building evolves in response to inevitable changing needs and technologies, it will do so with a sensitivity and rigour consistent with its creator's original vision.

It was heartening that Jørn Utzon lived to know his first interior design – the Utzon Room – was completed and opened in 2004. He also saw Queen Elizabeth II open his design for the exterior, the Colonnade, on the western facade in 2006. More recently Jørn worked with his son Jan on the Accessibility and Western Foyers Project which was completed this year. The Project has transformed the area into an elegant and functional gathering space aligned with his vision and design principles and has vastly improved accessibility and connected the Western Theatres with the Box Office Foyer and principal venues for the first time.

He also experienced the signal honour in seeing the Sydney Opera House inscribed on the World Heritage Register in 2007. This was a landmark achievement and fitting tribute to the unique status of his grandest creation.

Jørn Utzon left us with a precious gift in the form of designs for the complete revision and renewal of the ageing Opera Theatre. The Trust is committed to finding a way to fund this essential project.

Jørn's legacy will live with us for generations to come, reminding us what is possible with vision, conviction and commitment.

Future Outlook

The focus for next year and beyond will be on continuing to provide a welcoming home for our resident companies and a wide diversity of other companies and presenters. The Trust will also continue to program a rich array of performing arts experiences across all art forms, at various price points, using new delivery platforms that improve access and participation. We will be expanding our education programs and delivering more festival style programming to reach new audiences. A comprehensive strategy will be developed to engage with more of the 7.4 million people who visit the site annually.

Growth in commercial areas such as tourism, retail and food and beverage is essential to the House's ongoing sustainability. These revenue streams enable the delivery of performing arts programs and community events at a reduced cost. Notwithstanding the challenges, the Trustees and management are committed to finding initiatives that deliver increased revenues to sustain activities.

Accessibility to the building and its services continues as a high priority. The Trust is committed to continuing the momentum of the previous three years which has seen significant improvements in theatre and foyer access for people with disabilities and the elderly. A new three year Access Strategic Plan was endorsed by the Trust in June 2009.

Board Changes

Two Trustees left in this reporting year. Ms Jacqueline Kott completed her third term on 31 December 2008 and Ms Barbara Ward resigned from the Trust on 13 May 2009 after extended periods of service. Both were strong contributors to the Trust and enhanced the quality of the debate and analysis at Trust and Committee meetings. Ms Ward remains on the Trust Risk Management/Audit Committee as an external advisor until 31 December 2009.

Existing Trustees Ms Sue Nattrass AO and Mr Evan Williams AM were reappointed from 1 January 2009 for further three-year terms. Two new Trustees, Reverend Arthur Bridge and Ms Catherine Brenner were appointed from 1 January 2009 and 13 May 2009 respectively.

Thank You

On behalf of the Trust I would like to acknowledge the many people and organisations that support the Sydney Opera House through patronage and funding – in particular, the New South Wales Government, sponsors and donors. This support enables the Trust to provide a vast range of performing arts experiences while maintaining and developing the building and its facilities.

I congratulate our resident companies, CEO Richard Evans and his fine management team and our splendid staff for a successful year under challenging economic and operational circumstances.

To my fellow Trustees, thank you for your commitment and contribution to current initiatives, strategic review and development and for the ongoing support and counsel provided throughout the year in the service of this magnificent enterprise. An institution which is central to the artistic health and well being of the performing arts in Australia and stands as an incomparable international icon of our nation and its creative aspirations and achievements.



CEO's Message

*Sydney Opera House has made great strides forward in our aim to provide extraordinary experiences for visitors and guests onsite, offsite and online. **The dedication and enthusiasm of individuals, teams and organisations saw milestones achieved and foundations set for exciting new experiences for everyone.***



Richard Evans
Chief Executive

Performing Arts

(Refer page 12)

Sydney Opera House staged 1,677 performances this year to a total audience of 1,241,763.

Our resident companies entertained audiences with an impressive program of music, theatre, opera and dance. We welcomed Maestro Vladimir Ashkenazy as Sydney Symphony Principal Conductor and Artistic Advisor, and Opera Australia's late Musical Director Richard Hickox was honoured with a moving tribute concert. Sydney Theatre Company's 2009 Main Stage Season was a resounding success under new Co-Artistic Directors Andrew Upton and Cate Blanchett, while The Australian Ballet invigorated audiences with Graeme Murphy's new interpretation of the *Firebird*.

Sydney Opera House programming attendances increased by 11% to 336,541 this year. Reaching audiences onsite, offsite and online, the inaugural *Luminous* festival celebrated music, light and ideas under the curatorship of the legendary Brian Eno as part of the Vivid Sydney festival. 42,847 people attended *Luminous* performances and exhibitions on our site, of which 62% were first time attendees at Sydney Opera House. Meanwhile 14,000 people in Australia and beyond watched the lighting of the sails live online.

In partnership with Sydney Theatre Company we presented renowned London theatre company Complicite in *A Disappearing Number* at Sydney Theatre, Walsh Bay. The Famous Spiegeltent on the Forecourt featured an array of music, comedy and cabaret stars, and we hosted the world premiere of the *Star Trek* movie, a testament to the appeal of Sydney Opera House as an international icon. Sydney Opera House programming will be reaching the global community with the launch of an international online dance competition next year as part of our *Spring Dance* celebration.

Now in its second year, our Public Program stream expanded to present a variety of events both inside and outside the building targeted at all ages. Next year we are opening our doors for the Sydney Opera House Open Day, with free events, tours and entertainment for all the community.

Our Young Audience program grew by 32% this year with 71,129 people attending 300 performances within the House:Ed and Kids at the House programs.

Tourism & Visitor Experience

(Refer page 24)

While difficult economic times and a global downturn in tourism presented challenges this year, enhancing the visitor experience remained a priority for Sydney Opera House. Our tours remained popular with a 12% increase in Mandarin language tours, 28% increase in Japanese language tours and a 25% growth in our domestic market. Next year we will introduce a French language tour and we will have new campaigns to improve information and opportunities for visitors onsite.

Major improvements to physical access and performance experiences for patrons were achieved and we became affiliated with the NSW Companion Card, improving opportunities for all people to participate in Sydney Opera House experiences.

Building & Environment

(Refer page 26)

Significant progress on the Accessibility and Western Foyers Project was made this year with installation of our first public lift and new Concert Hall and Opera Theatre escalators. Utzon's vision to unify the Western Foyers was realised as the Foyers were transformed into a stylish new space with streamlined facilities. Completion of the Accessibility and Western Foyers Project will be celebrated next year with an official opening in late 2009.

Our commitment to environmental sustainability gathered strength this year with the appointment of a new Manager, Sustainability and Energy to lead the campaign to reduce our environmental impact. Development of a new Sustainability Policy and Plan next year will continue to guide us toward more environmentally aware operations.

With a new Information Systems Strategic Plan in place, a number of projects improved information and services to customers online. A 'select your own seat' function was launched and a new digital platform displaying live events on our website brings the online community closer to Sydney Opera House than ever before.

People & Culture

(Refer page 34)

The inaugural year of the Marker Business Excellence Project provided a new opportunity to connect with staff as well as other world class performing arts centres. As a result, a number of initiatives have already been implemented, with work continuing to incorporate results into forward planning.

A workforce enrichment program provided training and coaching to managers and staff. Our ongoing commitment to the highest customer service standards saw a new program of customer service training commence, with further training to be delivered next year.

Our safety record continued to improve this year and a range of new programs and systems were developed. Sydney Opera House's ongoing commitment to safety will ensure improvement initiatives continue next year.

Thank You

I would like to thank our resident companies for their inspirational programming and support in what has been a challenging year for all.

I would like to acknowledge our major partners NAB and Sony and all our partners, corporate sponsors and donors who, through their generosity, allow us to bring more events to the community. I would also like to express my appreciation to HP for 21 years of support until 2009. Finally, thank you to staff and management for their energy and hard work in making this yet another memorable year for Sydney Opera House.

Vision & Goals

Key Dates

1957

Jørn Utzon wins Sydney Opera House design competition (January)

1959

Work begins on Stage 1 – building the foundations despite Utzon's protest that plans were not finalised (March)

1966

Jørn Utzon resigns (February)

1973

First guided tours of Sydney Opera House (July)

First performance in Sydney Opera House – Australian Opera performed Prokofiev's War and Peace in the Opera Theatre (September)

Opening Ceremony and Royal Concert with HRH Queen Elizabeth II and the Duke of Edinburgh (October 20)

1979

Concert Hall Grand Organ completed (May)

1999

Opening of The Studio – new venue for contemporary performing arts (March)

Jørn Utzon is re-engaged and appointed design consultant to the Sydney Opera House (August)

2000

Sydney Opera House Producers Unit established (October)

2002

Sydney Opera House Utzon Design Principles published (May)

2003

Sydney Opera House Conservation Plan published (June)

State Heritage Listing achieved (December)

2004

Backstage Tour launched (April)

Utzon Room opened – first venue at Sydney Opera House designed by Jørn Utzon (September)

Recording Studio opened (October)

2005

National Heritage Listing achieved (July)

2006

Asian Language Tour launched in Japanese, Korean, Mandarin (January)

Colonnade opened by HRH Queen Elizabeth II – designed by Jørn Utzon, it is the first change to the exterior of the building since its completion in 1973 (March)

2007

World Heritage Listing achieved (June)

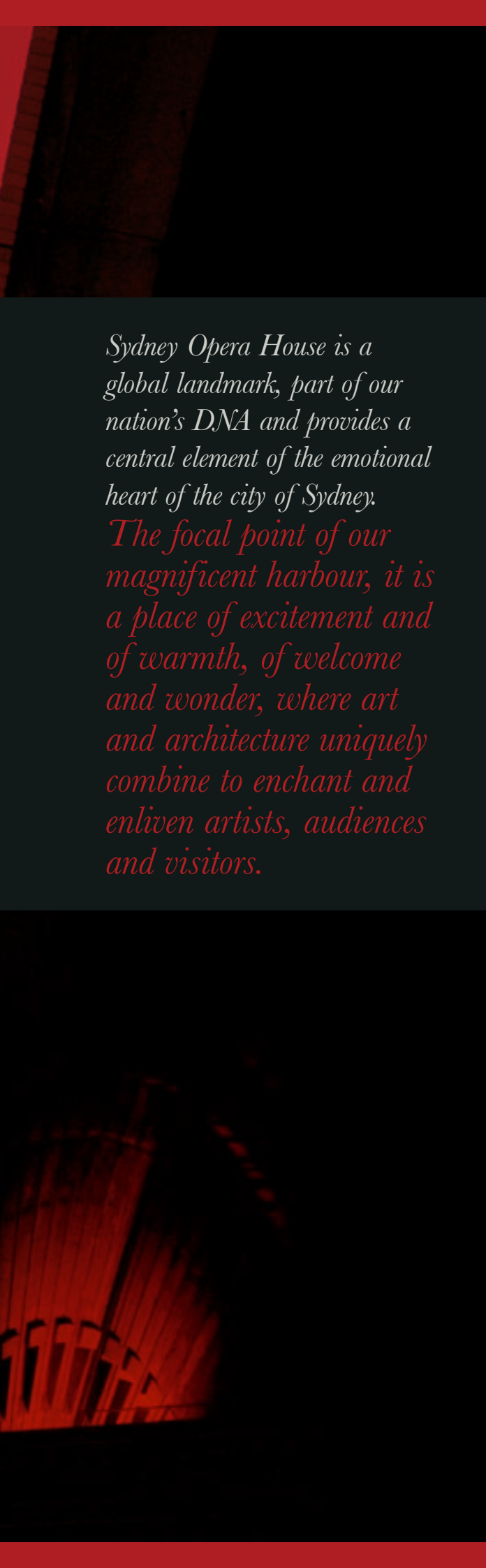
The Essential Tour launched (October)

2008

Visionary Sydney Opera House architect, Jørn Utzon dies peacefully in his sleep (November)

2009

Western Foyers fully refurbished (July)



Sydney Opera House is a global landmark, part of our nation's DNA and provides a central element of the emotional heart of the city of Sydney. The focal point of our magnificent harbour, it is a place of excitement and of warmth, of welcome and wonder, where art and architecture uniquely combine to enchant and enliven artists, audiences and visitors.

Who We Are

As one of the busiest performing arts centres in the world, Sydney Opera House provides over 1,500 performances each year. With seven primary venues: the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Forecourt and Utzon Room, 'the House' offers audiences an opportunity to experience the best from every performing art form.

The experience is broadened with a 'must-visit' harbour-side precinct that offers dining, shopping and entertainment opportunities.

One of the most popular visitor attractions in Australia sees more than 7 million people visiting the site each year. Some 1.2 million people attend performances and over 318,000 people take a guided tour to explore the magic inside one of the most recognised buildings in the world. Sydney Opera House is State, National and World Heritage listed.

As a performing arts centre, Sydney Opera House promotes and supports many performing arts companies, including the four key resident companies Sydney Symphony, Opera Australia, Sydney Theatre Company and The Australian Ballet as well as other many other important Australian companies and artists.

Sydney Opera House also has increased the profile and reach of its own programs, with more than 700 performances a year that offer an eclectic mix of artistic and cultural activities for all ages from the educational through to the experimental.

Our Focus

Vision

To be the most distinguished and prominent performing arts centre in the world.

Mission

To be a home for international calibre performing artists, whose works resonate with audiences around the world.

To be the best host, welcoming, engaging and inspiring every visitor through compelling experiences, each and every day.

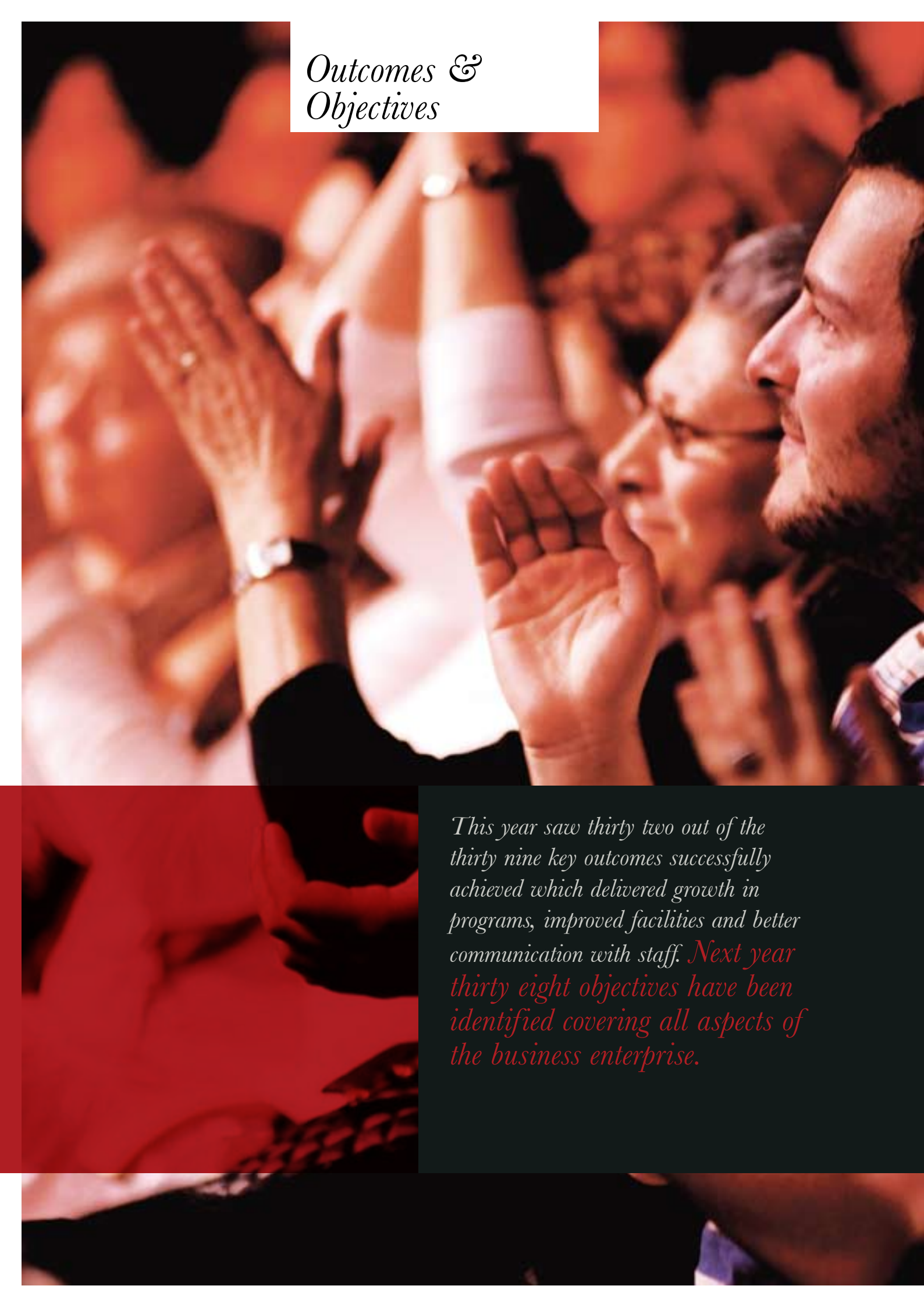
Brand

Our Brand Essence is 'Where imagination takes you'.

Goals

Sydney Opera House has five key goals:

1. Artistic Excellence.
2. Innovation in Community Engagement.
3. Audience Accessibility.
4. A Contemporary and Sustainable Bennelong Point.
5. Knowing Our Business.



Outcomes & Objectives

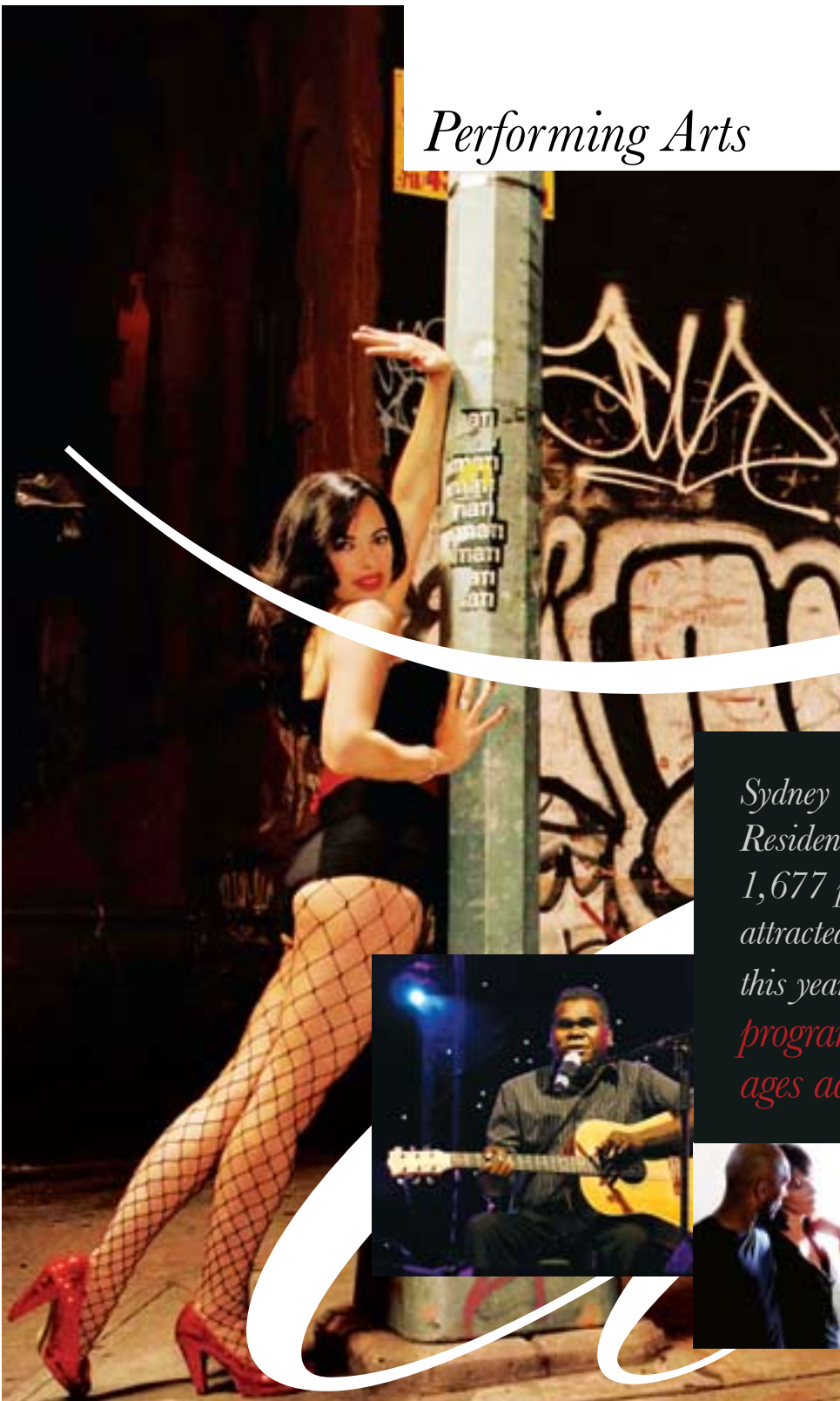
This year saw thirty two out of the thirty nine key outcomes successfully achieved which delivered growth in programs, improved facilities and better communication with staff. Next year thirty eight objectives have been identified covering all aspects of the business enterprise.



	Key Outcomes 2008/09	Objectives 2009/10
PERFORMING ARTS (page 12)	<ul style="list-style-type: none"> ✓ New commissions of performing arts programs ✓ Increased audiences to performing arts programs ✓ Grow Public Program stream ✓ Increase international live performance productions ✓ Program delivery of The Famous Spiegeltent ✓ Successful Adventures 08 performance program ✓ Successful Utzon Music Series ✓ Successful World Youth Day events delivery 	<ul style="list-style-type: none"> • SOH Presents attendance increased by 15% • New commissions of performing arts programs • Successful Sydney Opera House Open Day • New <i>Spring Dance</i> festival • Inaugural <i>Festival of Dangerous Ideas</i> • Successful Adventures 09 performance program • New venue hire contracts in place for all resident companies
BROADENING THE EXPERIENCE (page 24)	<ul style="list-style-type: none"> * Achieve 85% overall satisfaction – online customer survey (81% achieved) * Maintain tour visitors at 329,000 (318,889 achieved) ✓ Conduct feasibility study – expansion of tours to more Asian and European cultures ✓ Develop new three-year Access Strategic Plan ✓ Disability Access Plan projects implemented ✓ 1,000 x \$5 tickets through The Balnaves Foundation Open House Program ✓ New online initiatives – ‘select your own seat’ ✓ Research into an enhanced digital strategy 	<ul style="list-style-type: none"> • Achieve 85% overall satisfaction – online customer survey • Maintain tour visitors at 302,000 • New French language tour • New Western Theatre cafe • New retail operator for SOH Shops • Information Kiosk piloted • Disability Access Plan projects implementation
BUILDING & ENVIRONMENT (page 26)	<ul style="list-style-type: none"> ✓ Complete the Accessibility and Western Foyers Project (July 2009) ✓ Construct two sets of escalators – Concert Hall and Opera Theatre (to open August 2009) * Access Masterplan development – presenter and staff areas (process underway) ✓ Develop Forecourt Masterplan ✓ Appoint Manager, Sustainability and Energy ✓ Develop energy management and sustainability initiatives ✓ Voice infrastructure planned replacement ✓ Achieve 80% for Building Condition Indices (83% achieved) 	<ul style="list-style-type: none"> • Formal opening of Western Foyers • New public lift and escalators operational • New telephony system implemented • Complete Parapet Wall and Handrail Project • Emergency lighting and exit lighting upgrade • Achieve 80% for Building Condition Indices • New Conservation Plan • New Environmental Sustainability Plan • Energy saving projects implemented • OH&S webpage for hirers and public
GOVERNANCE (page 28)	<ul style="list-style-type: none"> ✓ Strategic Plan review and endorsement * Corporate Social responsibility – decide approach (environmental focus achieved) ✓ Trustee Code of Conduct review and endorsement ✓ Australasian Reporting Gold Award ✓ Appointment of two new independent Trustees 	<ul style="list-style-type: none"> • Strategic Plan review and endorsement • Trustee Code of Conduct review and endorsement • Appointment of one new independent Trustee • Australasian Reporting Gold Award
PEOPLE & CULTURE (page 34)	<ul style="list-style-type: none"> ✓ Implement Marker business excellence project ✓ Extend leadership training to all staff ✓ OH&S initiatives – Safety Week ✓ Review of corporate policies framework and streamline of policies * Negotiate new Enterprise Agreement (process underway) ✓ E-Learning Strategy development 	<ul style="list-style-type: none"> • Marker staff survey and forums conducted • New Enterprise Agreement • OH&S initiatives – Safety Week & Online OH&S induction package • Staff mentoring program planning • Online performance review system implemented • Customer service training delivered
FINANCIALS (page 36)	<ul style="list-style-type: none"> * Annual Giving Fund net contribution \$225,000 (\$106,626 achieved) ✓ Operating cash reverse maintained above \$4.5m ✓ Tourism contribution held ✗ Food and beverage contribution growth of 8% (-2.2% achieved) 	<ul style="list-style-type: none"> • Annual Giving Fund net contribution \$128,007 • Operating cash reverse maintained above \$5m • Tourism contribution growth of 4% • Food and beverage contribution held

- ✓ Fully achieved
 * Partially achieved
 ✗ Not achieved

Performing Arts



*Sydney Opera House and its Resident Companies presented 1,677 performances which attracted 1,241,763 people this year. **There were programs for all genres and ages across every venue.***



10-Year Performance Trends

YEAR	PERFORMANCES	AUDIENCE	AVERAGE CAPACITY
08/09	1,677	1,241,763	83%
07/08	1,661	1,269,996	83%
06/07	1,595	1,212,270	85%
05/06	1,558	1,129,879	83%
04/05	1,543	1,134,881	81%
03/04	1,653	1,145,789	80%
02/03	1,730	1,252,846	81%
01/02	1,563	1,101,320	83%
00/01	1,434	1,124,976	83%
99/00	1,533	1,247,763	82%
10-year average	1,595	1,186,148	82.4%

Sydney Opera House Box Office Sales

YEAR	TICKETS	TURNOVER	ONLINE
08/09	620,778	\$44,663,032	43.2%
07/08	617,886	\$44,813,380	36.0%
06/07	612,366	\$40,130,170	31.7%
05/06	544,151	\$37,706,458	28.6%
04/05	533,661	\$36,057,649	27.0%
03/04	525,706	\$33,599,085	23.4%

Sydney Opera House Programming

Sydney Opera House performances increased this year from 734 to 746 and represented 44% of all performances. Audiences also increased by 11% to 336,541.

Luminous – A Festival of Music, Ideas and Light

The major highlight of the year was *Luminous*, a mid-year event from 28 May to 14 June 2009 which formed part of Vivid Sydney, a new public festival of music, light, debate, performance and ideas curated by the legendary Brian Eno.

In a brilliant display of colour, Eno launched *Luminous* with the *Lighting of the Sails*, transforming Utzon's masterpiece into an artist's canvas which evolved nightly over the Festival. Eno's image/sound installation *77 Million Paintings* also ran as a free event in The Studio.

Music highlights included the New York supergroup Battles, UK synth-popsters Ladytron, Irish singer/songwriter Damien Dempsey, trumpeter Jon Hassell, Reggie Watts, Laraaji, Karl Hyde, Jon Hopkins, reggae and dub artist Lee 'Scratch' Perry and one of Australia's greatest cultural exports, Back to Back Theatre with their latest production *Food Court*.



Icon Meets Icon

The 88 year old The Famous Spiegeltent was staged in probably its most beautiful location, the Sydney Opera House Forecourt. Some 14,640 people attended *Gorgeous!* a festival of music, comedy, cabaret and kids shows which featured over 40 artists in 63 performances. Australian icons such as Vanessa Amorosi and Jimmy Barnes and new wave singer songwriters including The Audreys, Geoffrey Gurrumul Yunupingu and Kate Miller-Heidke performed. Camille O'Sullivan and Lea Delaria were cabaret highlights and some of Australia's best comedians including Ron Quancock, Sam Simmons and Tripod also starred.

Shows that Shape the World

The Adventures program again featured the world's most acclaimed and engaging new theatrical works. Highlights included *Gatz* (nominated for a 2009 Helpmann Award for Best Play), iconic writer and performer Patti Smith, *In-I* featuring Juliette Binoche and Akram Khan and *The Book of Longing*, a new concert work by Philip Glass and Leonard Cohen.

Family Programs, Talks and Trees

Highlights of the Public Program in its second year included the interactive events *We Built This City* presented in association with Polygot Puppet Theatre, *The Megaphone Project* a sound trail of big red megaphones and Pierre Huyghe's *A Forest of Lines*, a partnership with Sydney Biennale. The Program also included a talk series featuring international guests Alain de Botton, Edward de Bono, Dr Jane Goodall, Ian McEwan, Zubin Mehta and David Sedaris. Two *Message Sticks* Indigenous Arts Festivals were also held this year featuring films made by Indigenous artists.

Major Events

2008/09 showed again that Sydney Opera House is at the heart of events of national significance. It was a central part of the city-wide celebration of *World Youth Day* in July 2008. Australian Idol returned for its 6th year and included a live performance by *The Presets*. February 2009 saw the staging of a bushfire benefit concert featuring SOH's resident companies and other arts providers. A live television relay on the Forecourt was also conducted for the *National Service of Mourning*. In April 2009 Sydney Opera House hosted the global premiere of the new *Star Trek* feature film, turning the Concert Hall into a cinema and generating international media coverage.

Resident Companies

The programs of our four resident companies were responsible for 51% of the total audience and 33% of all performances.

Sydney Symphony presented 91 performances to an audience of 207,593. In 2009 Maestro Vladimir Ashkenazy began his three-year tenure as Principle Conductor and Artistic Advisor Rory Jeffes commenced as the new Managing Director in May 2009. Refer page 14 for Sydney Symphony performance highlights.

Opera Australia presented 163 performances to an audience of 201,435. In November 2008 the company mourned the passing of Music Director Richard Hickox CBE. Lyndon Terracini was announced as the new Artistic Director to commence in October 2009. A number of Helpmann Awards were received for *Billy Budd* including Best Opera and Best Music Direction. Refer page 18 for Opera Australia performance highlights.

The Australian Ballet presented 92 performances to an audience of 121,342. Graeme Murphy's *Firebird* won a 2009 Helpmann Award for Best Female Dancer and was followed by the Sydney premiere of three new ballets as part of *Interplay*. Refer page 20 for The Australian Ballet performance highlights.

Sydney Theatre Company presented 205 performances to an audience of 98,947. The 2009 Main Stage Season was Andrew Upton and Cate Blanchett's first as Co-Artistic Directors and both *Travesties* and *When The Rain Stops Falling* proved to be popular hits for the company. Refer page 16 for Sydney Theatre Company performance highlights.

The Year Ahead

- Sydney Opera House Open Day, 25 October 2009.
- Presentation of the London Philharmonic Orchestra.
- *Spring Dance* celebration.
- *Festival of Dangerous Ideas* with talks, forums, discussions and debates.
- An open-air photographic exhibition capturing life behind-the-scenes.
- 2009 Helpmann Awards staged for the first time at Sydney Opera House.

Music

Sydney Symphony

35 presentations, 91 performances, 207,593 audiences

Coinciding with World Youth Day, the Sydney Symphony conducted by Gianluigi Gelmetti presented Beethoven's choral masterpiece, *Missa Solemnis*. Two performances attracted 4,133 people.

The Sydney Symphony bid arrivederci to Chief Conductor and Artistic Director Gianluigi Gelmetti with a concert of some of the Maestro's most-loved works including Ravel's *Bolero* and Beethoven's *Symphony No. 7*. Two gala concerts attracted 5,004 people.

Ashkenazy's *Elgar Festival* showcased Elgar's finest works. Critics and patrons alike singled out the third program, featuring an outstanding performance by guest violinist James Ehnes, as the clear highlight of the program. Nine performances attracted an audience of 21,114.

The thunderous sounds of Japanese taiko drumming sensation, TaikoZ, combined with the Sydney Symphony made for a heart-stopping performance. The concerts also featured Australian percussionist Claire Edwardes, performing Takemitsu's *Gitimalya*. Three concerts attracted an audience of 7,134.



With a career spanning over three decades, Roberta Flack is unquestionably one of the great soul singers of all time. She wowed audiences of three generations with a selection of her greatest hits. Three concerts attracted an audience of 8,109.

A Midsummer Night's Dream marked the beginning of Vladimir Ashkenazy's tenure as Principal Conductor and Artistic Advisor. The performance featured an abridged version of Shakespeare's play as an accompaniment to Mendelssohn's work. Five concerts attracted an audience of 12,231.

Despite having existed since 1212, the St Thomas Boys Choir of Leipzig, Germany had never visited Australia until March this year when they performed *Bach's Voices* under the direction of current Thomaskantor (Music Director) Georg Christoph Biller. Three performances attracted an audience of 7,010.

Vladimir Ashkenazy led the Sydney Symphony, joined by the Sydney Philharmonia Choirs, in a performance of Walton's Biblical choral-symphony, *Belshazzar's Feast*. The concerts also featured a performance of Australian composer Peter Sculthorpe's work *Kakadu*. Two concerts attracted an audience of 5,186.

Australian jazz legend James Morrison paid tribute to the ultimate jazz legend Louis Armstrong. Featuring special guest vocalist Emma Pask, the concerts took audiences back to the golden age of jazz with performances of Armstrong's most-loved songs. Two performances attracted an audience of 5,230.



Sydney Opera House

96 presentations, 269 performances, 143,748 audiences

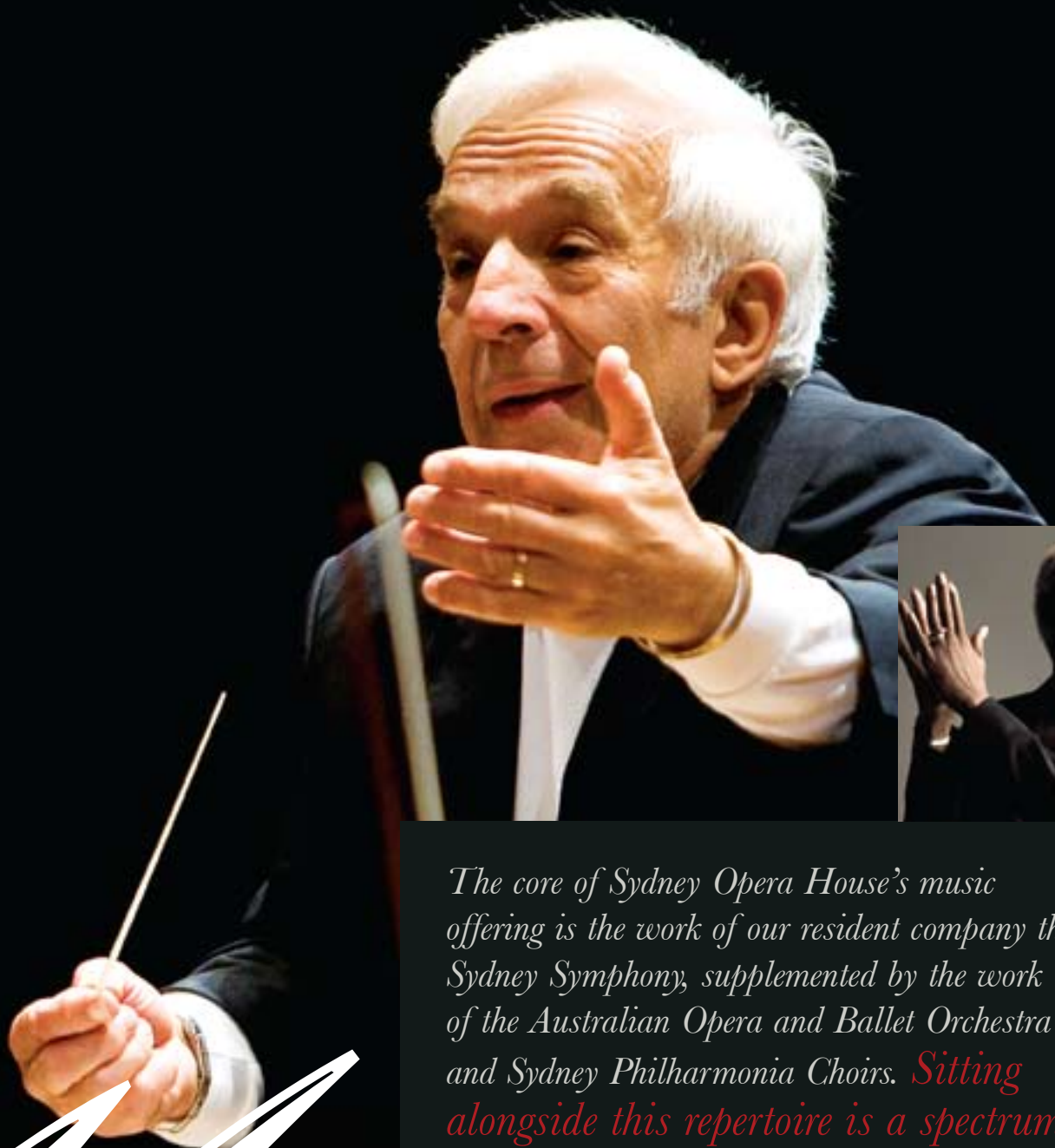
As part of our ongoing commitment to present international orchestras and legendary conductors, the Israel Philharmonic Orchestra was presented in July 2008 conducted by one of the world's great conductors Zubin Mehta. Three performances attracted an audience of 7,598.

American rock legend Patti Smith showcased her critically acclaimed new album *Twelve* and the best of her back catalogue. In a unique twist she chose her song list minutes before she took the stage. "I left two hours later certain that I had seen one of the greatest figures of contemporary art", reported the Sydney Morning Herald. One performance, which received rave reviews, attracted an audience of 2,681.

Hemispheres was a collection of extraordinary music from all parts of the world. The program included artists from Cuba, China, Tunisia, New Zealand, Germany, Malaysia, Israel, Benin and Mali. Highlights included Dhafer Youssef a remarkable Oud player from Tunisia and Sa Dingding's blend of traditional Chinese folk music and western electronica. The *Hemispheres* music program attracted 9,133 people.

Music lovers once again embraced the Utzon Room Music Series with 12 intimate concerts featuring a stellar line-up of international guests and the finest local talent. The program included *Simone Young*, *Paul Grabowsky*, *7 Windstrokes*, *Teddy Tahu Rhodes*, *Coco's Lunch*, *Clocked Out* – 'The Wide Alley', *Ethel*, *Ludovico's Band* & *e21* – 'Love and The Arts of War', *Flinders Quartet* & *Genevieve Lacey*, *Sasha Rozhdestvensky* and *Sydney Symphony Chamber Players*. The program attracted an audience of 2,326.

For music highlights that formed part of the *Luminous* mid-year festival and The Famous Spiegelent program refer page 13.



*The core of Sydney Opera House's music offering is the work of our resident company the Sydney Symphony, supplemented by the work of the Australian Opera and Ballet Orchestra and Sydney Philharmonia Choirs. **Sitting alongside this repertoire is a spectrum of alternative musical forms showcasing the diversity of musical genres from experimental rock to pop and jazz. The next twelve months will see a further diversification of the music program on offer and a focus on developing new and younger audiences for our venues.***

Theatre

Sydney Theatre Company

4 presentations, 205 performances, 98,947 audiences

In August 2008, Sydney Theatre Company presented La Boite Theatre Company's production of *The Narcissist*, a popular comedy from Brisbane written by Stephen Carleton. Directed by Ian Lawson, *The Narcissist* resonated with audiences, attracting 22,221 people across 50 performances in the Drama Theatre.

The final STC presentation for 2008 was the premiere of another new Australian play, John Doyle's *The Pig Iron People*. Directed by Craig Iltott, this box office hit was driven by wonderful performances from a fine ensemble that included Jacki Weaver and Glenn Hazeldine. 54 performances attracted an audience of 26,000.

The Company's 2009 Main Stage Season was the first to be programmed by incoming Co-Artistic Directors Andrew Upton and Cate Blanchett. The first production in the Drama Theatre was a revival of Tom Stoppard's classic comedy, *Travesties*. Directed by Richard Cottrell, the cast included Jonathan Biggins, Peter Houghton, Toby Schmitz and William Zappa. 52 performances attracted an audience of 26,539.

STC's presentation of Brink Productions' *When The Rain Stops Falling* was also embraced by audiences. Written by Andrew Bovell, the production was first presented as part of the 2008 Adelaide Festival to widespread acclaim and the play has since been presented in London by the Almeida Theatre. 24,187 people in Sydney attended the 49 performances in the Drama Theatre.

Sydney Opera House

60 presentations, 432 performances, 157,115 audiences

A literary masterpiece was transformed by New York theatre group Elevator Repair Service into an intoxicating six-hour theatrical experience. *Gatz* was a verbatim reading of F. Scott Fitzgerald's classic *The Great Gatsby*. 21 performances attracted an audience of 5,615 and later earned Sydney Opera House a 2009 Helpmann Nomination for Best Play.

In January 2009 the Concert Hall was transformed to house Le Grand Cirque's *Aerial Dreams*, a spectacular event which included aerial performances above the audience. An international cast of 40 champion acrobats thrilled the 45,394 people who attended the 26 performances.

As part of Sydney Opera House's commitment to offering contemporary Sydney audiences the most renowned and influential contemporary international theatre, in November 2008 it co-presented with Sydney Theatre Company and the British Council, Complicite's *A Disappearing Number* – a story of maths, mysticism and mortality that had been acclaimed by audiences and critics across the globe. 8,168 people attended 14 performances at the Sydney Theatre, the first occasion in which a Sydney Opera House production has premiered beyond Bennelong Point.

Sydney Opera House Adventures Program presented UK theatre company Hoipolloi in the brilliantly comic *Floating*, a production that was carefully scripted but involved the audience at every opportunity. 3,154 people attended 11 performances.



The Australian premiere of *In Spitting Distance* was based on a farcical and true-life experience of writer, Taher Najib. Palestinian actor Khalifa Natour delivered a virtuoso solo performance through the story of an Arab traveller attempting to catch a flight on the anniversary of September 11. The production, performed in Arabic with English surtitles, attracted 1,481 people to 10 performances.

Funny lady Judith Lucy's sharp, brave and hilarious show in February 2009 marked her twentieth anniversary in stand-up comedy. *Judith Lucy's Not Getting Any Younger* attracted 10,281 people to 26 performances.

Wil Anderson's *Wilosophy* was a brand new stand-up comedy that pretty much solved all the world's major problems and changed the way that we looked at life. This sold out show, funnier and edgier than ever, attracted 5,471 people to 14 performances.

Other Special Performances

Bell Shakespeare Company's season at Sydney Opera House comprised four productions. *Hamlet*, with Brendan Cowell in the title role; *Anatomy Titus Fall of Rome*, a reworking of Shakespeare's bloodiest play; *The Alchemist*, Ben Jonson's great comedy about the vices and vagaries of human nature; and *Pericles* starring Marcus Graham, which opened on 26 June 2009. 26,383 people attended 86 performances.





It has been a year of wonderful experiences for Sydney Opera House's theatre audiences with productions of daring and invention that have delighted and challenged audiences. Along with Sydney Theatre Company and Bell Shakespeare Company, Sydney Opera House continues to present work by international artists creating imaginative, original and new forms of theatre and providing audiences with a rich year round offering to accommodate a diverse range of tastes and interests.



Opera



This year Opera Australia took audiences on a magical journey ranging from exuberant spectacles and romantic classics to the intimate drama of baroque masterpieces. Highlighted by a gala concert honouring the late Richard Hickox, this year's program featured the extraordinary virtuosity of Australian and international stars. Taking opera to a new level, Sydney Opera House presented Jerry Springer: The Opera, an all-singing, all-dancing combination of opera and pop-culture unlike anything seen before.



Opera Australia

**16 presentations, 163 performances,
201,435 audiences**

Opera Australia's Winter 2008 season opened with a new production of Lerner and Loewe's classic favourite, *My Fair Lady*. Enchanting audiences with spirited and celebrated performances were Reg Livermore, Nancye Hayes, Robert Grubb and the endearing Taryn Fiebig in the title role of Eliza Doolittle. 10 performances attracted an audience of 14,605.

The fearless Elke Neidhardt, director of State Opera South Australia's production of Wagner's *Ring Cycle*, provided a dramatic and thought provoking theatrical experience with her reading of Mozart's *Don Giovanni*. With powerful performances from Gabor Bretz, Rachelle Durkin and Andrew Schroeder, 18 performances attracted an audience of 22,003.

The creative team that dazzled audiences with *Alcina* in 2007 brought a magical new production of Handel's *Orlando* to the stage this year. With scenery and costume design by Kimm Kovac and Andrew Hays, Justin Way directed the brilliant Italian contralto Sonia Prina in the title role. Eight performances attracted an audience of 7,468.

Starring Dennis O'Neill and Jonathon Summers, Harry Kupfer's acclaimed production of *Otello* was revived this year. The collective power of the Opera Australia Chorus enthralled audiences with their energy and strength, showcasing the drama and excitement of Verdi's masterpiece. Nine performances attracted an audience of 11,307.

Under the baton of Richard Bonyng, Donizetti's *Lucia di Lammermoor* featured Emma Matthews in her debut as Lucia. Matthew's fresh and energetic interpretation was complemented by the fiery Jose Carbo and vocal strength of US tenor Eric Cutler. 10 performances were presented to 12,909 people.

In November 2008 Opera Australia mourned the loss of Richard Hickox, Music Director since 2005. *Radiance – A Tribute to Richard Hickox*, presented on 20 March 2009, was a celebration of this distinguished conductor and director. With proceeds used to establish the Richard Hickox Scholarship Trust to enable gifted young conductors to work with the Company and overseas, this special one-off performance was presented to 1,759 people.

In 2008 Hickox conducted two Neil Armfield directed productions. Britten's *Billy Budd*, starring Philip Langridge, Teddy Tahu Rhodes and John Wegner, attracted an audience of 8,158 over eight performances. Janáček's *The Makropoulos Secret* featured Cheryl Barker and John Pringle in his final role for Opera Australia after a career of 40 years. Seven performances were presented to 7,194 people.

Concluding the 2008 and launching the 2009 season was Moffatt Oxenbould's celebrated and highly evocative production of *Madame Butterfly*. With Cheryl Barker and Antoinette Halloran in the title role of Cio-Cio-San, the enduring passion and romance of Puccini's much-loved score captured the hearts of audiences. 24 performances were presented to 33,922 people.

David Freeman's daring production of Mozart's *The Magic Flute* featured the physical theatre company Legs on the Wall, bringing the aerial mastery of acrobatics and circus spectacle to the opera stage. This lavish production highlighted the talents of Daniel Sumegi, Andrew Goodwin, Henry Choo and Emma Matthews, with 18 performances attracting an audience of 23,932.

Massenet's moving melodies transported audiences to the South of France in March 2009's presentation of *Werther*. Not seen since 1997 and starring Michelle Losier and Aldo Di Toro as the romantic hero, this poignant tale attracted 6,897 people over seven performances.

Francesca Zambello's gripping production of Shostakovich's *Lady Macbeth of Mtsensk* provided an exciting close to 2009 under conductor Sir Richard Armstrong. With leading UK dramatic soprano Susan Bullock, Simon O'Neill and John Wegner, this dark and dramatic masterpiece presented a thrilling night of theatre to an audience of 7,008 over eight performances.

Sydney Opera House

The smash hit, multi award winning production of *Jerry Springer: The Opera* was a fascinating mix of the highest form of art and the lowest form of pop culture – opera and day time television. Gale Edwards directed a large ensemble cast of 20 lead by actor David Wenham taking on the role of Jerry Springer. 12,646 people attended seven performances in a joyous, ambitious and polarising musical event, which went on to be nominated for two 2009 Helpmann Awards.



Dance

It has been a great year for dance. Audiences have rarely had such an array of opportunities to witness the development and dynamism of one of our oldest art forms. Productions ranged through the classicism and remaking of traditions from The Australian Ballet, the international artists and companies across all forms of contemporary dance that make up Sydney Opera House's programming selections and the ancient spirit and power of Bangarra Dance Theatre, Australia's national Indigenous dance company.

The Australian Ballet

**9 presentations, 92 performances,
121,342 audiences**

The innovative triple bill of *Interplay* saw the Sydney premiere of three new ballets. Choreographers Stephen Baynes, Matjash Mrozewski and Nicolo Fonte collaborated with Australian music luminaries Richard Mills, Gerard Brophy and Ross Edwards respectively. Their bold new works demonstrated the great diversity and possibilities of ballet today. 21 performances in the Opera Theatre attracted 25,518 people.

Finishing The Australian Ballet's 2008 performance year in Sydney was the return of Kenneth Macmillan's extravagant production *Manon*. Guests for the season included Steven Heathcote as the dashing yet cruel Monsieur GM, Olga Tamara as the glamorous Madam X, and Robert Tewsley giving his renowned interpretation of des Grieux. Leanne Benjamin, an Australian ballerina now with England's Royal Ballet, is a renowned exponent of the MacMillan works. She gave her first ever performances at the Sydney Opera House in the title role of *Manon*. 22 performances attracted 31,516 people.

The 2009 season got off to a fiery start with the Sydney premiere of Graeme Murphy's *Firebird*, part of the *Firebird and Other Legends* triple bill. Using Stravinsky's original *Firebird Suite*, Murphy collaborated with emerging West Australian designer Leon Krasenstein on an astonishing new interpretation of this classic. 21 performances attracted 30,383 people. It was followed by the triumphant return of Murphy's *Nutcracker – The Story of Clara*. 23 performances attracted 32,745 people.



Sydney Opera House

**7 presentations, 38 performances,
23,032 audiences**

Two international stars showcased their own craft while exploring new creative territory. Actress Juliette Binoche and dancer Akram Khan collaborated to create *In-I*, a contemporary dance work which was a sell-out success. Commissioned by Sydney Opera House in partnership with The National Theatre in London, Theatre de la Ville in Paris, le Grand Theatre du Luxembourg, Romaeuropa Festival and La Monnaie in Brussels. 10 performances in the Drama Theatre attracted 5,311 people.

The multi-award winning *Push*, produced by the UK's Sadler's Wells Theatre in collaboration with incomparable ballerina Sylvie Guillem and acclaimed choreographer Russell Maliphant dazzled critics and audiences. Made up of three solos and one duet, four performances attracted 6,525 people.

One of the leading lights of contemporary Spanish flamenco, Sara Baras performed her latest program *Sabores* with guest artists José Serrano and Luis Ortega and a corp de ballet of eight dancers. Displaying the technical brilliance of traditional flamenco with a vibrant, contemporary edge. Four performances were held in the Concert Hall attracting 6,878 people.

Bubble, a dark, comical piece directed by Rowan Marchingo was a return to the high impact spectacle and wry humour for which Australian company Legs on the Wall is renowned. Audiences were entertained by a fusion of acrobatics, contemporary dance, full-body contact and everyday movement. Performed with a live three-piece band, nine performances attracted 1,723 people.

Rasa Unmasked, part of the Hemispheres 09 program, was a bold, vibrant and sensuous new contemporary dance work by Anandavalli and Australia's Lingalayam Dance Company in collaboration with Ramli Ibrahim, Malaysia's Sutra Dance Theatre and composer/musician Alex Dea. Three performances in The Studio attracted 643 people.



Other Special Performances

Artistic Director Stephen Page created a new full-length work for Bangarra Dance Theatre which won three 2009 Helpmann Awards. *Mathinna* was a contemporary work and engaging production inspired by a young Tasmanian Aboriginal girl's journey between two cultures. 30 performances attracted 10,889 people.



Young Audiences

Sydney Opera House

House:Ed

Through its House:Ed program, Sydney Opera House continues to engage with teachers and students by offering performing arts experiences that link directly to areas of curriculum study.

The Australian premiere of *Shape of a Girl* was a dynamic one-woman production that examined the frightening realities of teenage relationships, aggression and bullying. Written by Canadian playwright Joan MacLeod and directed by Noel Jordan, this production went on to successfully tour to The Arts Centre, Melbourne and will tour in 2010 to other Australian venues. 2,574 people attended 17 performances.

The fast-paced Visible Fictions production of *Jason and the Argonauts* retold the classic hero's journey in a wildly imaginative way. Two actors, supported by riotous sound effects, a cast of action figures and a box of tricks made the ancient Greek myth accessible to a new generation. Designed for 10 to 14 year olds, 2,840 people attended 10 performances.

Three storytellers and a musician blended energetic and humorous adaptations of traditional favourites in Patch Theatre Company's *Pigs, Bears and Billy Goats Gruff*. After playing to sell-out audiences in 2005, this engaging production was offered to NSW schools as part of the House:Ed program (eight performances). 7,609 people attended 23 performances.

Girl Who Cried Wolf was inspired by media reports involving a girl who faked her own abduction. This bold new production, commissioned by Sydney Opera House, featured Arena Theatre Company's trademark fusion of theatre and film with live music and was staged after successful play building workshops held in 2007. 1,395 people attended 10 performances in The Studio.

The Arts Assist program funded by the Clara Varga Foundation subsidised bus travel and House:Ed performance tickets for 2,135 students from priority funded NSW schools. This provided access to many students who had not visited the Sydney Opera House before.

Kids at the House

The Babies Proms series was once again successful this year with six interactive productions. *Little Boy Amadeus* explored the musical childhood of Mozart; *Jazz Hot Baby!* introduced jazz to tots; *I Wanna Be a Mermaid* took its audience on an a cappella journey into an underwater world; *Sweet Dreams* celebrated lullabies from around the world and *Music for Tulus* brought to life the magic of ballet. 28,717 people attended 126 performances.

Big, red shiny megaphones in all shapes and sizes were installed on the Forecourt for nine days in January 2009. *The Megaphone Project* was an exciting free family event that recreated the childhood miracle of talking on tin-can phones. Children ran from horn to horn, climbing, speaking, singing and shouting. Some 8,000 people attended the installation.

Little Big Shots, Australia's international children's film festival, returned to Sydney Opera House for its third year. The 23 films screened this year were the best in local and international children's shorts, animations, documentaries and included films produced by children. The festival facilitated discussion of world cultures, different languages and universal human values at the same time inspiring laughter, listening and creativity. 2,745 people attended 19 film screenings.

Monkeyshines: Kabaret 4 Kids performed by Loose Canon Arts in The Studio was a hilarious show filled with madcap vaudevillian antics, acts of illusion and general tomfoolery. 4,346 people attended 17 performances.

Play School star and much-loved Australian actress Deborah Mailman joined Israel's extraordinary Silver-Garburg Piano Duo and a chamber orchestra to narrate a superb concert production of Hans Christian Anderson's *The Little Mermaid*, an event for kids and families in the Concert Hall. Anderson's compelling tale was vividly brought to life through a spectacular orchestral score by Lior Navok. Seven performances attracted an audience of 7,511.

The Greator Foundation has committed to contributing \$15,000 a year for the period 2008 to 2010 to support the delivery of key projects within the Kids at the House Program. This year the Foundation supported the production of *Monkeyshines: Kabaret 4 Kids* and in December 2009, will be supporting *Darlingwood Tales*, a Sydney Opera House commission. To date, over 7,000 children and family members have enjoyed a number of inspiring children's performances, thanks to the support of The Greator Foundation.





Sydney Opera House's programs for young audiences are now in their sixth year with more and more children attending every year.

Audiences for House:Ed and Kids at the House programs increased by 32% this year attracting 71,129 people to 300 performances (53,728 and 285 in 2007/08).

The program continues to present the very best in theatre and performance for young audiences with work sourced from international and Australian companies which specialise in producing work in this market.



Broadening the Experience

Enhancing Customer Service

Improving the customer experience continued to be a priority this year. Customer research was undertaken, as well as a brand refresh, review of customer service processes and a range of access projects. An Onsite Conversion Study provided information on how visitors use our site, while the online survey measured overall customer satisfaction at 81% (78% in 2007/08). Refer page 56 for further information.

A number of Access Strategic Plan initiatives were achieved. In March 2009, Sydney Opera House Presents performances and The Essential Tour became affiliated with the NSW Companion Card, providing complimentary tickets for carers assisting patrons with severe disabilities. Awareness of access services was increased through new brochures and online information. Refer page 57 for further information.

Bringing Sydney Opera House events to a global audience, a digital content portal was developed for the website. With a beta version launched for the *Luminous* festival in May and June 2009, some 14,000 people in Australia and around the world watched a live stream of the Sails being lit on opening night. Providing remote access to events, the channel will continue to develop as part of a broader strategy to reach the online community.

New Engagement in a Challenging Environment

With the number of international visitors to Australia continuing to decline, tour numbers at Sydney Opera House decreased by 3.25% to 318,889. A firm pricing policy and careful control of operational costs have driven an 8% increase in revenue to \$7.83 million and 30% growth in margin to \$3.26 million.

Growth in customers from China, Taiwan, Japan, Europe and Australia has largely offset a significant reduction in numbers from the USA and UK. Uptake of Mandarin language tours grew by 12% to 58,322 people, and Japanese participation grew by 28% to 23,150. The domestic market also grew in importance, generating over \$1m in revenue for the first time (growth of 25%) to become our second largest market.

The first language tour in French was successfully trialled this year and will be introduced on a permanent basis from July 2009. A collection of tourism products including the Sydney 5-in-1 card, a new Photo Souvenir product, and Show Plus packages combining a show ticket, tour, dinner and interval drinks, have also added to growing revenue streams.

Commercial Services & Partnerships

Improvements in commercial operations this year included a more proactive approach to licensing and promotional opportunities. This focus has already seen a growth in commercial licensing contribution of 122%, including licensing for the *Star Trek* movie world premiere in April 2009 and the cross-promotional retail and tourism launch of the Sydney Opera House *Idea to Icon* book in Mandarin.

Faced with a challenging economic climate, food and beverage contribution reduced by 2.2% this year and retail sales decreased by 10.5%. The retail strategy is now focused on transitioning to a new partner with specialist tourism related retail and brand management experience in order to maximise merchandising opportunities on and off the Sydney Opera House site.

Community Access

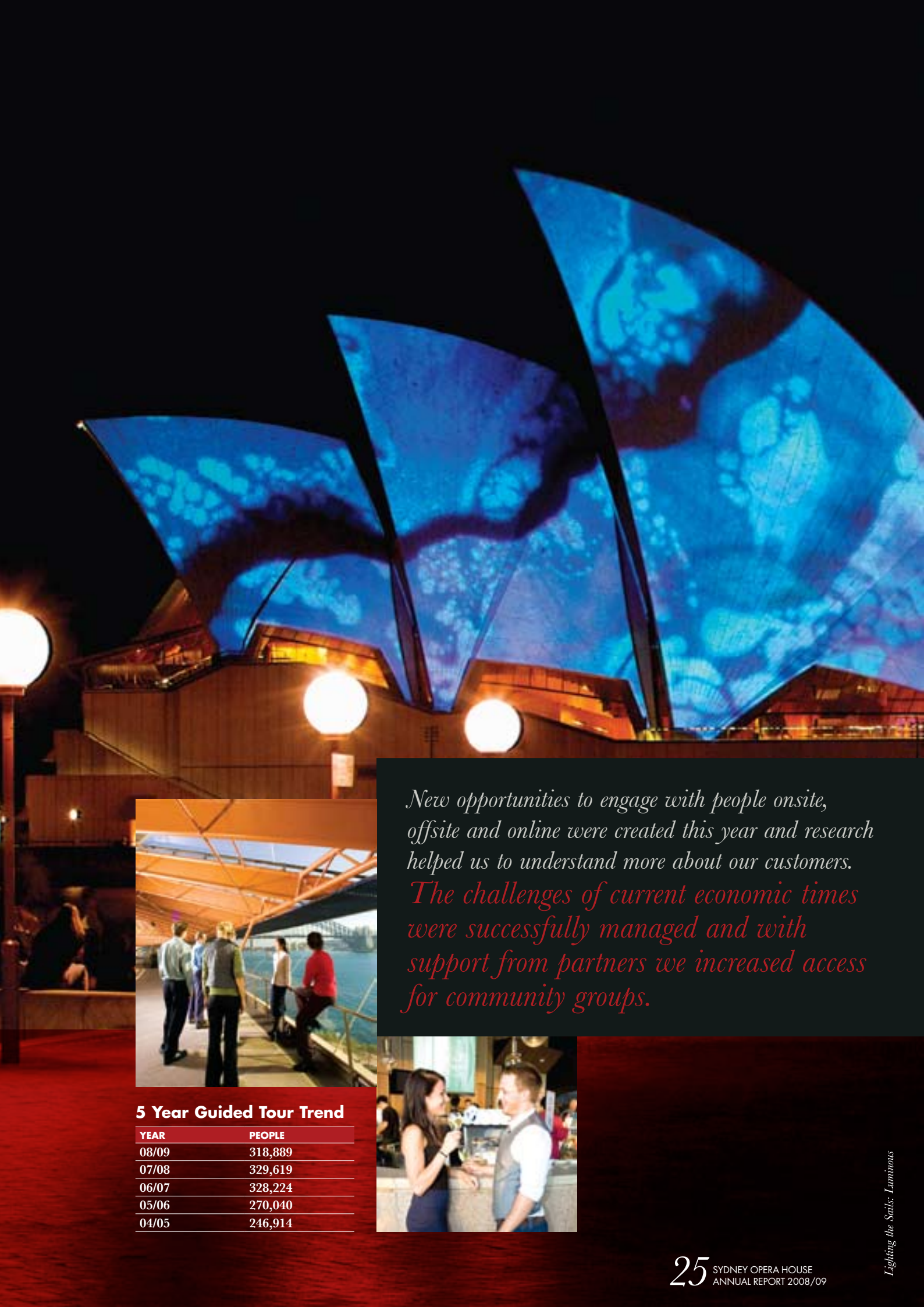
Since 2007, The Balnaves Foundation Open House Program has enabled 5,769 individuals, from over 60 disadvantaged community groups, to attend a performance at Sydney Opera House – many for the very first time. This year 1,864 subsidised tickets at \$5 each were provided to performances, including *Holy Cow!*, *Christmas at the House* and *Le Grand Cirque Aerial Dreams*.

Fostering innovation and excellence in the arts for more diverse audiences, The Keir Foundation invested in Brian Eno's *77 Million Paintings* in The Studio, as part of the *Luminous* festival. Free daily access was provided to over 19,000 visitors who viewed this audio-visual installation.

The Year Ahead

- Weekly Customer Journey Map implemented, providing customers with information about onsite activities and special offers.
- French language tour to commence.
- Continuing work with commercial partners to leverage marketing and other opportunities for growth across the Sydney Opera House precinct.
- More educational and community access initiatives onsite, offsite and online to expand the Sydney Opera House experience.
- Appointment of external access ambassador.





5 Year Guided Tour Trend

YEAR	PEOPLE
08/09	318,889
07/08	329,619
06/07	328,224
05/06	270,040
04/05	246,914

New opportunities to engage with people onsite, offsite and online were created this year and research helped us to understand more about our customers. The challenges of current economic times were successfully managed and with support from partners we increased access for community groups.



Building & Environment

*Significant work on the building and its facilities signalled major improvements to customer access this year, improving the journey to, and experience within, Sydney Opera House. **The commitment to a greener and cleaner environment underpinned initiatives targeting energy use, waste management and environmental awareness.***



Improving the Building & Facilities

The Western Foyers were transformed this year into an elegant and functional gathering space aligned with Utzon's vision and design principles, featuring a new cloakroom and box office, multiple bars and accessible amenities.

Facilities for artists, guests and staff were improved as part of the Green Room refurbishment. The concrete beams were returned to their original condition, more energy efficient lighting was installed, existing furniture revamped and wireless network access provided.

Outside, construction commenced to replace the 214 metre long Parapet Wall and Handrail. This project will correct a number of maintenance issues and ensure compliance with modern standards. A new Forecourt Masterplan, designed to guide future development of the Forecourt and improvements to pedestrian access and safety, was completed this year. The Masterplan will be delivered progressively, subject to funding.

The new Information Systems Strategic Plan 2008/11 is designed to improve customer and event delivery services, core infrastructure and communications, back office applications, and strategy and governance. Initiatives completed this year include 'select your own seat' capability on the website, a refresh of office based print services and an order placed for a new telephony system. Refer page 58 for further information.

Enhancing Customer Access

(refer page 57)

Significant progress was made this year on the Access Masterplan, which guides the design of future physical access upgrades at Sydney Opera House. Work included customer access to facilities and back of house audits which will inform the Masterplan and concept design solutions.

The Accessibility and Western Foyers Project achieved a milestone with installation of the Opera Theatre and Concert Hall escalators and public lift. Opening to the public by August 2009, these initiatives will allow patrons to by-pass 72 steps on their journey from the vehicle concourse to the main theatres.

Work continued inside the theatres to improve the performance experience for patrons. Wheelchair seating capacity was increased in all Western Theatres, while two new Platform Stairlift climbers enable patrons who use wheelchairs to enter the Playhouse from the Western Foyers for the first time. A new permanent captioning system in the Drama Theatre and induction loop in the Box Office have enhanced services for patrons with hearing impairments.

Promoting Environmental Sustainability

(refer pages 58 and 65)

Environmental sustainability was strengthened this year through a variety of initiatives. From February 2009 the Sail Lights were turned off for an extra four hours per night, saving close to 12 megawatt hours per year. In a first for Sydney Opera House, biodiesel generators were used to light the sails for *Luminous* and *Smart Light Sydney* with carbon emissions offset through independently verified Greenhouse Friendly™ carbon credits.

With the new role of Manager, Sustainability and Energy appointed in November 2008, a 'Green Team' was created to encourage environmental awareness throughout the organisation using specially designed programs and information for staff and stakeholders. Other initiatives included waste audits, installation of water efficient spray guns in restaurant areas, a 'Greening the House' exhibition to celebrate World Environment Day and development of a Recycling and Waste Management Strategy. Consultation with stakeholders was undertaken to inform a new Environmental Sustainability Policy and Plan.



Maintaining a Safe Environment

Enhancing the safety of the building, the Fire Damper Replacement project (involving replacement of 964 fire dampers) was completed and Stage 1 of the Fire Hydrant Upgrade project commenced. Refer page 64 for POPE compliance works projects.

Promoting safer and cleaner work practices, 'Site Clean Up Week' was conducted from 6-8 April 2009 to assist staff, contractors and business partners in disposing of dangerous goods and hazardous substances. This initiative aimed to improve awareness of OH&S requirements and environmental compliance standards.

Ensuring the safety of visitors, staff and business partners, a new safety management system, including an OH&S Risk Register was developed. The register improves identification, monitoring and management of potential safety hazards across high risk areas of the site and will be operational in July 2009. Refer page 63 for more information.

The Year Ahead

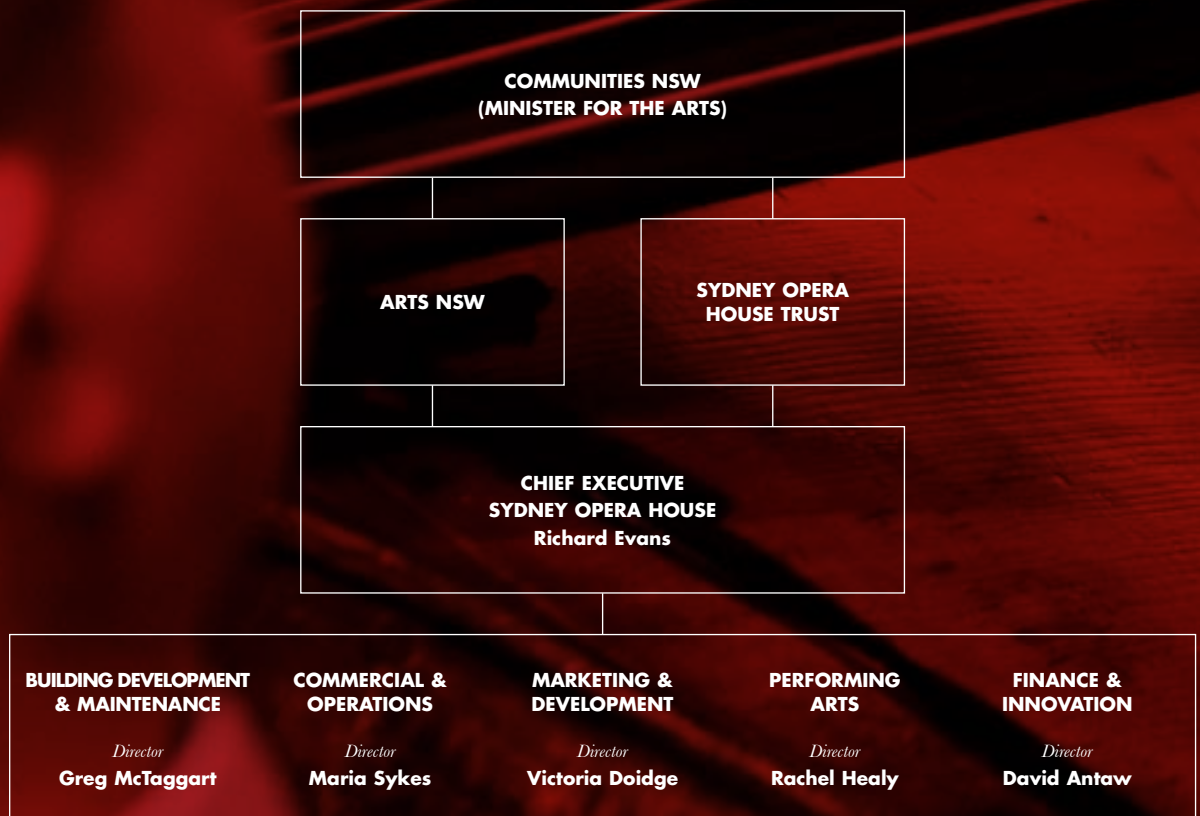
- Official opening of the refurbished Western Foyers, Opera Theatre and Concert Hall escalators and new public lift.
- Completion of the Access Masterplan and progressive implementation of physical access upgrades.
- New Conservation Plan.
- Implementation of an Environmental Sustainability Policy and Plan.
- Organic waste recycling system trial.
- Air conditioning upgrades to reduce energy consumption.
- A centralised Material Safety Data Sheet Repository and Incident Reporting Register for more effective OH&S management.
- Commencement of Stage 2 of the Fire Hydrant Upgrade to improve overall fire safety.

The Trust's Objectives and Conduct

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

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

Organisation Chart



Trust Committees, Memberships, Attendances

The Trust

The Sydney Opera House Trust consists of 10 members appointed by the Governor on the nomination of the Minister. A Trustee holds office for three years and is eligible for reappointment for no more than three consecutive terms. The Trust must include at least two persons who have knowledge of, or experience in, the performing arts.

Trustees reappointed to the Trust for a further three year term from 1 January 2009 to 31 December 2011 were Mr Evan Williams AM and Ms Sue Nattrass AO.

Two new Trustees, Ms Catherine Brenner and Rev Dr Arthur Bridge AM were appointed from 13 May 2009 and 1 January 2009 respectively, replacing Ms Barbara Ward and Ms Jacqueline Kott. On the request of the Trust, Ms Barbara Ward continues on as an external specialist to the Risk Management Committee. Meeting attendance figures for the period 1 July 2008 to 30 June 2009 are set out below. The figure directly following the Trustee's name is the number of meetings attended during the year and the figure in brackets indicates the number of possible attendances.

With key strategic and business items on the agenda the Trust met six times. Agenda items encompassed: Overall Business Performance Monitoring; Annual Budget and Three Year Business Plan; Strategic Asset Management Program; Three Year Access Strategic Plan; Opera Theatre Renewal Project; Enterprise Agreement and Performing Arts and Commercial projects. Attendance at Trust: Kim Williams AM 5 (6), John Ballard 6 (6), Catherine Brenner 1 (1), Arthur Bridge AM 1 (1), Wesley Enoch 3 (6), Renata Kaldor AO 6 (6), Jacqueline Kott 3 (3), Robert Leece AM 5 (6), Sue Nattrass AO 3 (4), Leo Schofield AM 4 (6), Barbara Ward 4 (5), Evan Williams AM 4 (4).

In addition, a Trust Planning Session was held in February 2009. The focus was on Trust and senior management evaluation and objectives; review of Trust committee charters and membership; economic environment impacts and budget assumptions; precinct and venue renewal project and relationships central to organisational success.

In February 2009, the Trust reviewed and individually signed a Code of Conduct for Trustees.

Risk Management (Audit) Committee

The Risk Management Committee monitors financial performance, internal controls and risk management. It ensures compliance with all relevant laws, regulations and ethics. The Risk Committee Charter was revised in February 2009 to strengthen monitoring of the Sydney Opera House Philanthropy Program.

Six meetings were held this year with key agenda items including: Review of Business Performance; internal audit reports – Entertainment Expenses Review; Systems Security Review; Philanthropy Health Check and Opera Point Events Contract Compliance. Agenda items also included: Annual Budget and Three Year Business Plan; Enterprise Agreement; Treasury Risk Management Policy; a variety of performing arts and commercial business cases approval and evaluation; approval of the Annual Accounts 2007/08; and a variety of business monitoring reports. Attendance at Risk Management Committee meetings: Trustees: Barbara Ward 5 (6), Catherine Brenner 1 (1), Sue Nattrass AO 4 (4) and Kim Williams AM 6 (6).

Building Committee

The Building Committee provides guidance to the Trust on the implementation of building development and maintenance projects. It ensures that proper controls are in place during all stages of project development and execution, and that construction is in synergy with the Utzon Design Principles and Conservation Management Plan.

Six meetings were held this year, with key agenda items including: Accessibility and Western Foyers Project; Opera Theatre Renewal Project; Lighting Masterplan; POPE Program; Risk Management Plans; updates on the progress with building works; Strategic Asset Management Program; Concert Hall Acoustics and Forecourt Masterplan. Attendance at Building Committee meetings: Trustees: Robert Leece 6 (6), Kim Williams 4 (6), Evan Williams AM 4 (4). Management: Richard Evans 4 (6), David Antaw 6 (6), Greg McTaggart 6 (6).

Conservation Council

The Conservation Council provides advice to the Trust on conservation and heritage matters and includes monitoring and reporting on National and World Heritage values.

Three meetings were held this year, with key agenda items including Conservation Management; Accessibility and Western Foyers Project; Gold Book Overview; Lighting Masterplan; Concert Hall Sound System Upgrade and Parapet Wall, Handrail, Membrane and Roadway Project. Attendance at Conservation Council Meetings: Trustees: Evan Williams AM 3 (3), Jacqueline Kott 2 (2). Management: Richard Evans 3 (3), Greg McTaggart 3 (3), Maria Sykes 3 (3). External Specialists: Sheridan Burke 3 (3), Hugo Leschen 1 (3), Rajeev Maini 3 (3), Peter Mould 2 (3), John Nutt 3 (3), Jason Perica 2 (3).

Philanthropy Committee

The charter of the Committee was revised in February 2009 to separate the financial approval and monitoring functions, which now fall under the role of the Risk Management Committee. The focus for the Philanthropy Committee is on leading the fundraising campaign as well as the development of a fundraising culture within Sydney Opera House. The Committee was expanded to include an external fundraising specialist.

Three meetings have been held with key agenda items including the Annual Giving Program; Naming Rights and fundraising events. Attendance at Philanthropy Committee Meetings: Trustees: John Ballard 3 (3), Kim Williams AM 2 (2), Renata Kaldor 3 (3), Leo Schofield AM 2 (2). Management: Richard Evans 2 (3), David Antaw 2 (3), Victoria Doidge 2 (2), Louise O'Donnell as Acting Director, Marketing and Development 1 (1). External specialists: Danita Lowes 1 (1).

All meeting absences were formally noted and Trustees were excused from attending the specific meetings.

The Trust



KIM WILLIAMS AM
B.Mus, CHAIRMAN

Appointed 2005, is Chief Executive of FOXTEL and a member of the Business Council of Australia. His previous roles have included positions such as Senior Executive at the Australian Broadcasting Corporation, Chief Executive of Southern Star Entertainment, Chief Executive of the Australian Film Commission, Chairman of Musica Viva Australia and Chief Executive of Fox Studios Australia. Kim founded the Australian Film Finance Corporation in 1988 as well as being its inaugural Chairman and was also a Director on the Zoological Parks Board of NSW. Kim brings to Sydney Opera House diverse management, board and committee experience in the commercial and public sectors. Kim is Chair of the Sydney Opera House Trust and a member of the Risk Management Committee and Building Committee.



JOHN BALLARD
MBA, FAICD

Appointed 2000, is a Director at Fonterra Cooperative Group Ltd and Magellan Flagship Fund Limited. John is also the Chairman of the Advisory Boards of Pacific Equity Partners Funds. Prior to this, he was Chief Executive Officer and Managing Director of Southcorp, a Director of Woolworths Limited, CSR Limited, Rinker Limited, Email Limited and Chairman of Wattyl Limited. John has an MBA from Columbia University in New York with a major in Marketing and International Business, and has worked in Europe, Asia and Australia. John is Chair of the Philanthropy Committee.



CATHERINE BRENNER
BEC LLB, MB

Appointed 2009, is a Professional Non-Executive Director. Catherine is a former Managing Director in the investment banking division of ABN AMRO where she has held various senior roles in the mergers and acquisitions and equity capital markets divisions. Prior to becoming an investment banker Catherine was a corporate lawyer. She is a non-executive director of Coca Cola Amatil Limited and AMP Life Limited. She is also a member of the Takeovers Panel and her community involvement includes current directorship of the Australian Brandenburg Orchestra. Catherine is a member of the Risk Management Committee.



REV DR ARTHUR BRIDGE, AM
M.LITT, D.MUS

Appointed 2009, has spent over 20 years working in the fields of health and community service, education and the arts. He is the Patron of numerous organisations including the Sydney Omega Ensemble, Sydney Youth Orchestra, Sydney Youth Ballet and the Australian International Conservatorium of Music and High School. Rev Bridge is also a former Director of The Riverside Theatres in Parramatta, the Joan Sutherland Performing Arts Centre in Penrith, and a member of the Music Board of the Australia Council. He is the Founder and Chairman of Arts Musica Australis which, since 1996, has been dedicated to providing support to young and emerging creative talent. Since 2008 he has been the Parish Priest of St. Oliver Plunkett Parish, Harris Park. Arthur is a member of the Conservation Council.



WESLEY ENOCH

Appointed 2007, is a member of the Nunnuccal Nuugi people of Southern Queensland. Wesley is Associate Artistic Director at Belvoir Street Theatre. Previously, he has been Artistic Director of Kooemba Jdarra Indigenous Performing Arts, an Associate Artist with the Queensland Theatre Company and a Resident Director with the Sydney Theatre Company and Artistic Director of Ilbjerri Theatre. In 2002 Wesley was the recipient of a Cité International des Arts residency in Paris. He also won the 2005 Patrick White Playwright's Award for the play *The Story of the Miracles at Cookie's Table*.



RENATA KALDOR AO

BA Dip Ed

Appointed 2005, is involved in Business, Education and Community Affairs and is a Director of ASI. Renata was appointed to the board of Public Interest Clearing House in 2008 and the Area Advisory Council of the Children's Hospital, Westmead in 2006. She was Deputy Chancellor of The University of Sydney, a Fellow of the University Senate and was awarded an Honorary Fellowship from University of Sydney in 2004. Renata has served as Chairperson of NSW Women's Advisory Council, a member of the Sydney Olympic Bid Committee, a director of NSW State Rail Authority and of The Garvan Medical Research Foundation. She was appointed to the Board of the Sydney Symphony Orchestra from 1996 to 2004. Renata is a member of the Philanthropy Committee.



ROBERT LEECE AM

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

Appointed 2002, is the NSW Infrastructure Coordinator General, Chairman of the NSW Nation Building and Jobs Plan Taskforce and Chairman of the Health Infrastructure Board. Robert was previously Chief Operating Officer of Tenix Pty Ltd, Deputy Director-General of the Olympic Coordination Authority and held board positions of various public and private organisations. Throughout his career he has been responsible for the successful development and construction of over \$40 billion of infrastructure and buildings in Australia. Robert is Chair of the Building Committee.



SUE NATTRASS AO

Appointed 2006, is Chair of the Cultural Development Advisory Board of the Melbourne City Council and the Advisory Board of the Arts and Entertainment Management Program at Deakin University. She is a Director of The Harold Mitchell Foundation, the Brian Stacey Memorial Trust and the John Truscott Design Foundation. Sue is a member of the Melbourne and Olympic Parks Trust. Previously, Sue was the Artistic Director of the Melbourne International Festival of the Arts and General Manager of the Victorian Arts Centre and has been an Arts consultant since 2000. She was President and a Life Member of the AEIA/LPA. She was Chair of the Confederation of Australian International Arts Festivals and the Melbourne 2006 Commonwealth Games Cultural Working Group. Sue is a member of the Risk Management Committee.



LEO SCHOFIELD AM

Appointed 2005, brings artistic, entrepreneurial and commercial expertise to the Trust. Leo is a board member of the National Portrait Gallery in Canberra. He is a former Director of Sydney Festival, Artistic Director of the Sydney 2000 Olympic and Paralympic cultural festivals, Artistic Director of the Melbourne International Festival of Arts (1994–1996), and Artistic Director of Sydney's New Year's Eve Celebrations (2002–2004). He has been involved in Australian debut presentations of a number of major international events and companies including the Edinburgh Military Tattoo and the Paris Opera Ballet. He is also a well-known and respected journalist and a television broadcaster. He has worked closely with many arts organisations in a fundraising capacity and served nine years as a Trustee of the Powerhouse Museum in Sydney.



EVAN WILLIAMS AM

Appointed 2006, is a Walkley Award-winning journalist and former newspaper editor, and has been a film critic for The Australian since 1981. From 1986 to 2001 he was head of the NSW Government's cultural sector, before being appointed a senior adviser in the NSW Cabinet Office. He has filled previous temporary vacancies on the Sydney Opera House Trust and has served as a member of the Archives Authority of NSW and the Australian International Cultural Council, and on the boards of the Sydney Biennale, the Sydney Festival and the Australian Chamber Orchestra. He was a speechwriter and arts adviser to the Hon. E.G. Whitlam from 1973 to 1977. Evan is Chair of the Conservation Council and a member of the Building Committee.

The Executive Team



RICHARD EVANS

Appointed Chief Executive in January 2008, began work as a freelance promoter, publicist, stage and production manager, eventually taking on the role of Executive Producer with the New Zealand Puppet Theatre. In 1993, he moved to Australia, working with Spare Parts Puppet Theatre in Fremantle and later became General Manager of DeckChair Theatre Company. In 1995, he joined the State Theatre Company of South Australia as Associate Producer. Richard was General Manager of Bell Shakespeare Company from 1997 until 2002 when he became General Manager of The Australian Ballet and Executive Director in 2004. Richard was Secretary of the Australian Major Performing Arts Group in 2000–2001, served on the Executive Council of the Australian Entertainment Industry Association from 2002 to 2005, and was Chairman of the board of Lucy Guerin Inc from 2006 to 2007. Richard has chaired the Performing Arts and Arts Management Advisory Committee of the AsiaLink Arts Program since 2007 and he is a member of the Building Committee, Conservation Council and Philanthropy Committee.



**DAVID ANTAW**

B.Bus, M.Com, FCPA

Appointed in October 2006 is Director, Finance and Innovation and is responsible for finance, information systems, risk management, business services, strategic planning, legal, governance and trust secretariat functions, human resources, learning and development and injury management. David has substantial depth of public and private sector experience at a senior level. His previous role was General Manager Finance and Corporate Services at Energy Australia. David has also held various senior financial and business development roles with Pioneer International and Tubemakers of Australia. He is a member of the Building Committee and Philanthropy Committee.

**VICTORIA DOIDGE**

B. Bus, Mktg

Appointed as Director Marketing and Development in February 2008. Victoria's portfolio includes public relations, marketing, ticketing services, philanthropy and corporate partnerships. Prior to joining Sydney Opera House, Victoria most recently held the position of Chief Marketing Officer for leading global digital marketing services provider, BlueFreeway. Prior to her role at BlueFreeway, she held the position of Director Market Development for the Sydney Symphony, a resident company of Sydney Opera House. Victoria was a co-founder and director of Australia's first online music destination, ChaosMusic, launched in 1998 and listed on the Australian Securities Exchange in 1999. Victoria has also held marketing and sales roles for OzEmail, Radio 2SM and News Limited. Victoria is a senior member of the Australian Marketing Institute and is a member of the Philanthropy Committee.

**RACHEL HEALY**

BA

Appointed as Director Performing Arts in August 2006, Rachel is responsible for Sydney Opera House's programming, presenter and theatre services, including sound, audio visual, lighting and staging. Former General Manager of Company B at Belvoir Street Theatre, Rachel has been working in the performing arts for 18 years as a manager and producer. Prior to her appointment at Belvoir St Theatre in 1997 Rachel worked with The Australian Ballet, Handspan Theatre in Melbourne and Magpie Theatre, the youth wing of the State Theatre Company of South Australia. Rachel has served on a number of arts boards, including Legs on the Wall, the Arts Industry Council (Victoria), Kage Physical Theatre, Live Performance Australia and she was Deputy Chair of the Theatre Board of the Australia Council. In 1998 she was awarded the inaugural Nugget Coombs Award for Arts Administration in the Young Manager category.

**GREG McTAGGART**

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

Appointed to Sydney Opera House in 2003 and to the role of Director of Building Development and Maintenance in April 2008. Greg is responsible for maintenance and conservation of the building, as well as major building projects. Greg was previously the Project Director of the Building Development Group responsible for the planning and delivery of all major building projects at Sydney Opera House. Greg has been involved in the delivery of public infrastructure and building projects for over 30 years working on a diverse range of projects including schools and hospitals, water supply and sewerage infrastructure, grain handling facilities and major sporting venues. Greg was also involved in the planning, construction and operational activities associated with the Sydney 2000 Olympic and Paralympic Games and received the 'Olympic Golden Rings' award from the International Olympic Committee for his contribution to the Games. Greg is a member of the Building Committee and the Conservation Council.

**MARIA SYKES**

BA (Hons)

Appointed to Sydney Opera House in 2002, and to the role of Director of Commercial and Operations in April 2008, Maria is accountable for the overall visitor experience on site, the development of a new Precinct Plan, all commercial revenues and frontline operations. Specifically she oversees all Sydney Opera House's commercial operations and business partnerships, including tourism, retail and food and beverage operations; Sydney Opera House brand licensing; customer relations, front of house, and emergency planning and response. Maria was the Sydney Opera House Trust's representative for the State, National and World Heritage projects including the development of the management and legislative frameworks to support the listings. Prior to joining Sydney Opera House, Maria held various policy advisor positions in international affairs and central government agencies in the UK and Australia before managing the NSW Government's legislative program as head of the Cabinet Secretariat. Maria was a French Announcer for the 2000 and 2004 Olympic Games. Maria is a member of the Conservation Council.

People & Culture



Collaboration with staff and the performing arts industry formed the basis of programs aimed at strengthening a culture of innovation, communication and leadership. Workforce enrichment programs to develop staff skills and maintain workplace safety were implemented, while our community contribution continues to grow with more opportunities to connect staff with charity partners and the wider community.





Collaboration, Innovation & Excellence

In its inaugural year, the Marker Business Excellence Project engaged with staff and other world class performing arts centres to measure organisational performance while generating improvement ideas and industry collaboration. A cross-section of staff participated in an online survey and discussion forums, with outcomes shared with The Arts Centre, Melbourne and The Edge, New Zealand in March 2009. Refer page 58 for further information.

Simplifying processes and reducing red tape for staff, customers and partners, 15 corporate policies were reworked this year. Public policy access was enhanced with the policies of Customer Feedback, Child Protection, OH&S, and Code of Conduct added to the website.

Developing Capability & Talent

(refer page 58)

A workforce enrichment program saw leadership training and management and career coaching extended to 131 staff. Ensuring consistent and high quality service for all customers, a new customer service training program was delivered to 45 Emergency Planning and Response Team members this year, with more training planned for customer service areas in 2009/10.

As a Registered Training Organisation, Sydney Opera House added a Diploma of Management to its scope. Through government funded programs to recognise and develop workforce capability, the internal Trainer and Assessor network commenced developing a new set of tools to assess staff for vocational qualifications.

Ongoing refinement of performance review processes saw an online performance planning and review system developed and tested with staff. Launching next year, the new system provides a simpler mechanism to identify skill development needs and recognise staff achievements.

Improvements to recruitment services were designed to increase service efficiency and quality, build our employment brand and attract quality candidates. Initiatives included a new e-recruitment system, an enhanced careers webpage, merit-based feedback for interview candidates, and improved recruitment resources for hiring managers.

Safety & Wellbeing

(refer page 63)

Ensuring the safety of visitors and staff, a new OH&S Policy and Consultation Statement were launched and the review of Safe Work Procedures continued. A focus on high risk activities and enhancement of OH&S and injury management resources saw reductions in the number of staff injuries and worker's compensation cases this year. Full statistics are provided on page 63.

Safety Week was held in October 2008, aimed at enhancing the safety and wellbeing of staff and resident company partners. Session topics included managing workplace bullying and harassment, work/life balance, self defence, OH&S awareness and First Aid. An online safety learning package and new OH&S webpage including information for hirers, school students and the general public have been developed for implementation next year.

Contributing to a healthier and happier workplace, some 70 individuals, including staff and business partners, participated in this year's free weekly Yoga and Pilates classes, which aim to reduce stress and improve physical fitness.

Connecting with the Community

The Workplace Giving Program donated \$23,049 to charity partners this year with a further \$4,000 in goods from Christmas and Mothers Day gift appeals. Coordinated by a group of over 40 staff volunteers, a regular program of fundraising events has expanded to include teams for the City2Surf and Sydney Running Festival next year. Staff, resident companies, business partners and suppliers donated time and services for the Arts Unite concert in February 2009, which raised \$159,373 for the Red Cross Bushfire Appeal.

Providing opportunities for young people in the arts, two graduate trainees completed a new Graduate Work Experience Placement through the Indigenous Traineeship Program. Three trainees from the Sydney Convention and Exhibition Centre were also supported to commence a vocational qualification in Live Production, Theatre and Events (Technical Operations). Next year we will continue to support trainees while exploring opportunities to extend qualifications to resident companies.

The Year Ahead

- Year 2 of the Marker Business Excellence Project, including hosting an international forum with consortium partners.
- Planning for a staff mentoring program and delivery of customer service training across the organisation.
- A new CEO's Award for Outstanding Service to reward and recognise staff achievements.
- Implementation of an online performance review system.
- Introduction of an online OH&S induction package for staff, contractors and hirers, including online safety and security training modules.
- Development of new accredited training programs through the Registered Training Organisation.
- Negotiation of a new Enterprise Agreement.

Financials

Financials

The overall group contribution is a loss for the year of \$8.7m. This comprises a contribution from general operations of \$1.5m and a net profit of \$7.7m from building maintenance and development offset by a depreciation expense of \$17.9m.

Sydney Opera House actively prioritises general operations activities to ensure that it has adequate cash reserves to maintain and sustain operations. Over 2008/09 the general operating cash flow was \$0.8m. The key elements of this were the 2008/09 general operations \$1.5m contribution offset by investment in capital assets of \$0.7m. The strong general operating contribution benefited from cost control across all areas of the business and a deliberate deferral in discretionary investment, in order to mitigate the economic downturn. Expenditure on building maintenance and development was funded by government grants with any profit or loss due to timing issues.

Preservation of adequate cash reserves has allowed general operating activities to cope, thus far, with fluctuations in commercial and fundraising activities as a result of the economic downturn, as well as manage risks associated with around the clock building operations. General operating cash reserves at \$8.5m are not considered large, they represent 10% of operating revenue and are immaterial in terms of \$1.8 billion in Sydney Opera House net assets and the uncertainty in global markets in the near future.

General Operations

Operating revenues were able to grow by 5% or \$4.1m on the prior year. Key reasons for this include:

- Programming revenue increased by 26% or \$3.7m due to growth in Sydney Opera House Presents activities both in terms of performances and attendees. The results were assisted by \$1.4m received from Events NSW on behalf of the NSW Government for *Luminous*, part of Vivid Sydney, a Sydney wide mid-year festival;
- Tourism revenues grew by 8% primarily due to an increase in the average price of tours; and
- Fundraising revenues grew by 31% or \$1.2m due to growth in non cash contra sponsorship.

Sydney Opera House continued to play a key role in the support and development of new artists and diverse arts forms:

- Overall 1,677 performances were presented to an audience of 1,241,763, a decrease of 2% over the prior year;
- Our four Resident Companies presented 551 performances covering opera, music, ballet and theatre to audiences of 629,317, a decrease of 7.6%; and
- Sydney Opera House itself presented 746 performances, covering a wide range of genre to audiences of 336,541, an increase of 11% over the prior year.

Expenditure on Sydney Opera House programming activities increased to \$22.2m with a net cost, after related production income of \$4.2m.

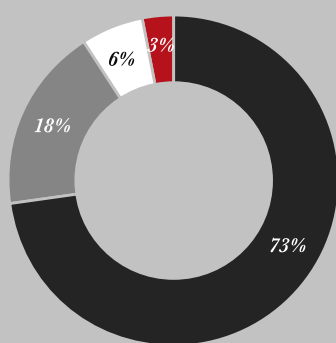
Building Development & Maintenance

The Other Activities profit of \$7.7m includes recognition of \$30.4m of Building Maintenance Government grants. In 2008/09 maintenance expenditure totalled \$32.7m – of which \$11.9m was capitalised. Significant progress was made in undertaking a number of high priority maintenance projects in 2008/09 including an upgrade of the Concert Hall Grand Organ's electronic control system, bronze cleaning and restorations works and lift upgrades.

This year building development continued, the Venue Improvement Programme capital funding (part of a \$69m package of funding approved by NSW Government in 2001/02) achieved substantial completion of the Accessibility and Western Foyers Project. Refer page 26.

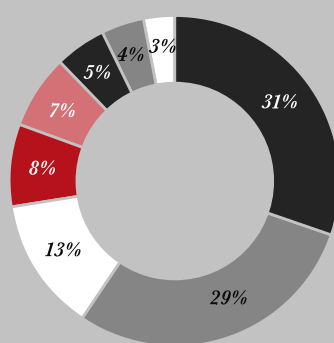
	2009 \$000	2008 \$000
Operating Activities		
<i>Revenues</i>		
Operating revenues	66,930	62,841
Government endowment	14,406	14,424
	81,336	77,265
<i>Expenses</i>		
Operating expenses	(79,823)	(73,226)
Operating Profit before Depreciation and other activities	1,513	4,039
Depreciation expense	(17,884)	(17,801)
Other Activities		
<i>Revenues</i>		
Maintenance grants	30,428	6,939
Asset related adjustment revenue	1,671	3,299
Increase in prepaid superannuation	750	184
Restricted donations revenues	209	164
	33,058	10,586
<i>Expenses</i>		
Building refurbishment & maintenance expenses	(24,696)	(16,109)
Asset related adjustment expense	(420)	(10,899)
Restricted donations expense	(271)	(138)
	(25,387)	(27,146)
Other Activities Profit/(Loss)	7,671	(16,560)
Surplus/(Deficit) for year, as per Audited Financial Report Income Statement	(8,700)	(30,323)

**Sources of funding for
operating activities 2008/09**



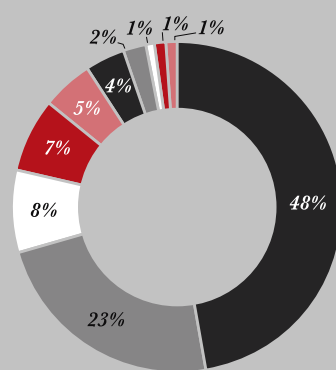
	2009 \$000	2008 \$000
Self-generated – commercial & recoveries	59,169	55,977
Endowment	14,406	14,424
Self-generated fundraising	5,179	3,940
Interest	2,582	2,924

**Commercial revenue sources
2008/09**



	2009 \$000	2008 \$000
Programming	18,001	14,329
Venue rental & recoveries	17,409	17,465
Tourism Services	7,830	7,259
Food & Beverage	4,511	4,629
Ticketing Services	4,342	3,935
Front of House	2,806	2,755
Business Development & Retail	2,643	2,669
Other revenue & recoveries	1,627	2,936

Operating expenses 2008/09



	2009 \$000	2008 \$000
Personnel expenses	(38,443)	(38,372)
Presentations	(18,065)	(13,022)
Marketing	(6,316)	(5,186)
Facility expenses	(5,636)	(5,544)
Administration	(3,970)	(4,381)
Fees for Services	(3,089)	(2,217)
Merchandising (incl. joint ventures)	(1,680)	(1,726)
Repairs & Maintenance	(566)	(614)
Tourism	(1,037)	(1,041)
Other	(1,022)	(1,123)

Financial Statements

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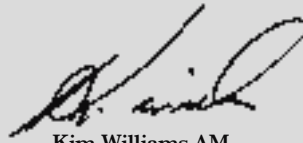
Sydney Opera House Trust

STATEMENT IN ACCORDANCE WITH SECTION 41C OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

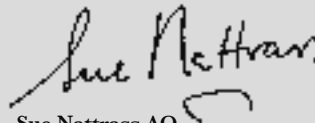
Pursuant to Section 41C of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:

1. In our opinion, the accompanying financial report exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2009, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act*, 1983, the Public Finance and Audit Regulation 2005 and the Treasurer's Directions.

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



Kim Williams AM
Chairman



Sue Natrass AO
Member, Risk Management Committee

SYDNEY
1 OCTOBER 2009



GPO BOX 12
SYDNEY NSW 2001

Independent Auditor's Report Sydney Opera House Trust

To Members of the New South Wales Parliament

I have audited the accompanying financial report of the Sydney Opera House Trust (the Trust), which comprises the balance sheet as at 30 June 2009, the income statement, statement of recognised income and expense and cash flow statement for the year then ended, a summary of significant accounting policies and other explanatory notes.

Auditor's Opinion

In my opinion, the financial report:

- presents fairly, in all material respects, the financial position of the Trust as at 30 June 2009, and its financial performance for the year then ended in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations)
- is in accordance with section 41B of the *Public Finance and Audit Act 1983* (the PF&A Act) and the Public Finance and Audit Regulation 2005.

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

The Trustees' Responsibility for the Financial Report

The members of the Trust are responsible for the preparation and fair presentation of the financial report in accordance with Australian Accounting Standards (including the Australian Accounting Interpretations) and the PF&A Act. This responsibility includes establishing and maintaining internal controls relevant to the preparation and fair presentation of the financial report that is free from material misstatement, whether due to fraud or error; selecting and applying appropriate accounting policies; and making accounting estimates that are reasonable in the circumstances.

Auditor's Responsibility

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

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

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

My opinion does not provide assurance:

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

Independence

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

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

Steven Martin
Director, Financial Audit Services

13 October 2009
SYDNEY

Financial Statements continued

BEGINNING OF AUDITED FINANCIAL REPORT

INCOME STATEMENT

FOR THE YEAR ENDED 30 JUNE 2009

	NOTE	2009 \$'000	2008 \$'000
Income			
Sale of goods and services income	3(a)	50,030	49,527
Share of net profits for joint ventures accounted for using the equity method	18	410	607
Investment income	3(b)	4,299	6,231
Grants and contributions	3(c)	7,043	4,088
Government contributions income	3(d)	44,834	21,363
Total Income		106,616	81,816
Expenses			
Personnel services expense	4(a)	38,016	39,054
Other expenses	4(b)	34,475	39,316
Maintenance expense	4(c)	24,941	15,968
Depreciation and amortisation expense	4(d)	17,884	17,801
Total expenses		115,316	112,139
Deficit for the year	19	(8,700)	(30,323)

The accompanying notes form part of this financial report

STATEMENT OF RECOGNISED INCOME AND EXPENSE

FOR THE YEAR ENDED 30 JUNE 2009

	NOTE	2009 \$'000	2008 \$'000
Loss on revaluation of property, fabric and internal fit-out	19	(63,291)	-
Losses on cash flow hedges recognised directly in Equity	8,19	(143)	(7)
Net (loss)/income recognised directly in equity		(63,434)	(7)
Deficit for the period	19	(8,700)	(30,323)
Total recognised income and expense for the year		(72,134)	(30,330)

Effect of Correction of Prior Period Errors

		2008 \$'000
Deficit for the period as reported in 2008		(19,643)
Correction of Prior Period Error	25	(10,680)
Restated deficit for the period		(30,323)

The accompanying notes form part of this financial report

BALANCE SHEET

AS AT 30 JUNE 2009

	NOTE	2009 \$'000	2008 \$'000
ASSETS			
<i>Current Assets</i>			
Cash and cash equivalents	6	60,310	75,303
Trade and other receivables	7	4,805	4,437
Prepayments		1,587	2,852
GST Receivable		1,652	1,452
Derivatives used for hedging	8	1,096	373
Inventory	9	82	93
Total Current Assets		69,532	84,510
<i>Non-Current Assets</i>			
Property, plant and equipment	10	1,760,897	1,809,403
Intangible assets	11	688	1,029
Investment accounted for using equity method	18	221	221
Total Non-Current Assets		1,761,806	1,810,653
Total Assets		1,831,338	1,895,163
LIABILITIES			
<i>Current Liabilities</i>			
Trade and other payables	12	11,433	8,227
Deferred Revenue	13	9,005	6,767
Payables - Personnel Service providers	14	9,866	8,120
Provisions	15	152	-
Derivative financial instruments	8	1,239	380
Total Current Liabilities		31,695	23,494
<i>Non-Current Liabilities</i>			
Payables – Personnel Service providers	14	957	704
Provisions	15	251	403
Total Non-Current Liabilities		1,208	1,107
Total Liabilities		32,903	24,601
Net Assets		1,798,435	1,870,562
EQUITY			
Accumulated funds	19	212,500	220,412
Reserves	19	1,585,935	1,650,150
Total Equity		1,798,435	1,870,562

The accompanying notes form part of this financial report

CASH FLOW STATEMENT

FOR THE YEAR ENDED 30 JUNE 2009

	NOTE	2009 \$'000	2008 \$'000
Cash flows from operating activities			
<i>Receipts</i>			
Receipts from operations		59,003	67,374
Interest received		3,879	6,235
Cash flows from Government		44,834	21,363
Total Receipts		107,716	94,972
<i>Payments</i>			
Payments to suppliers and personnel service providers		(90,498)	(97,494)
Total payments		(90,498)	(97,494)
Net Cash inflows/(outflows) from operating activities	24	17,218	(2,522)
Cash flows from investing activities			
Payments for property, plant and equipment		(32,211)	(27,120)
Net Cash outflows from investing activities		(32,211)	(27,120)
Net decrease in cash and cash equivalents		(14,993)	(29,642)
Cash and cash equivalents at the beginning of the financial year		75,303	104,945
Cash and cash equivalents at the end of the financial year	6	60,310	75,303

The accompanying notes form part of this financial report

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

FOR THE YEAR ENDED 30 JUNE 2009

*1. Summary of Significant Accounting Policies***(a) Reporting Entity**

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

This financial report for the year ended 30 June 2009 has been authorised for issue by the Sydney Opera House Trust on 22 September 2009.

(b) Basis of Preparation

The financial report is a general purpose financial report which has been prepared on an accruals basis and in accordance with applicable Australian Accounting Standards (which include Australian Accounting Interpretations), the requirements of the Public Finance and Audit Act, 1983, and the Public Finance and Audit (General) Regulation, 2005, and Treasurer's Directions.

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

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

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

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

(c) Statement of Compliance

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

(d) Insurance

The Trust's insurance activities are conducted through the NSW Treasury Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the Fund Manager based on past claim experience.

(e) Accounting for Goods & Services Tax (GST)

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

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

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

(f) Income Recognition

Income is measured at the fair value of the consideration or contribution received or receivable. Additional comments regarding the accounting policies for the recognition of income are discussed below.

(i) Government Contributions

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

(ii) Sale of Goods

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

Financial Statements continued

(iii) Rendering of Services

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

(iv) Investment Income

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

(v) Grants and Contributions

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

(g) Assets

(i) Acquisition of Assets

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

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

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

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

(ii) Capitalisation Threshold

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

(iii) Revaluation of Property, Plant and Equipment

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

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

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

The Trust revalues each class of property, plant and equipment at least every five years or with sufficient regularity to ensure that the carrying amount of each asset in the class does not differ materially from its fair value at reporting date. The last revaluation was completed on 30 June 2009 and was based on an independent assessment.

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

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

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

Revaluation increments are credited directly to the asset revaluation reserve, except that, to the extent that an increment reverses a revaluation decrement in respect of that class of asset previously recognised as an

expense in the surplus/deficit, the increment is recognised immediately as Income in the surplus/deficit.

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

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

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

(iv) Impairment of Property, Plant & Equipment

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

(v) Intangible Assets

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

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

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

All intangible assets were assessed for impairment as at 30 June 2009. No intangible assets were found to be impaired.

(vi) Depreciation and Amortisation

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

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

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

Depreciation rates are shown hereunder:

Category of Assets	Rate of Depreciation %
Building services	10.0, 20.0 & 33.3
Computer hardware	10.0, 20.0 & 33.3
Computer software	20.0 & 33.3
Plant and equipment	10.0, 20.0 & 33.3
Forklifts and Vehicle	10
Grand Organ	1
Amortisation of leasehold improvements	20.0 & 33.3

(vii) Maintenance

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

(viii) Leased Assets

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

The Trust has no finance leases.

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

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

Leasehold decommissioning costs have been capitalised and expensed where the Sydney Opera House Trust are contractually bound to restore the leased premises upon lease expiry. The asset and provision for decommissioning costs represents the present value of the trustees' best estimate of the future sacrifice of economic benefits that will be required to restore the leased premises to their original condition. The estimate has been made on the basis of market value on commercially leased property. The unexpired terms of the premises lease range from 2 to 3.5 years.

(ix) Loans and Receivables

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

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

(x) Inventories

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

(xi) Investments

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

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

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

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

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

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

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

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

(xii) Impairment of financial assets

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

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

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

(xiii) Derecognition of financial assets and financial liabilities

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

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

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

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

(xiv) Derivative Financial Instruments

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

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

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

(xv) Other Assets

Other assets are recognised on a cost basis.

(h) Personnel Services and Other Provisions

(i) Personnel Services Arrangements

The Trust and the Department of Arts, Sport and Recreation (DASR), entered into a Memorandum of Understanding effective from 1 July 2006 which sets out the arrangements for employment and payment of staff working at the Sydney Opera House which are considered employees of DASR. All payments to personnel and related obligations are done in DASR name and ABN and are classified as "Personnel Services" costs in these financial statements.

(ii) Personnel Services, Annual Leave, Sick Leave and On-costs

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

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

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

(iii) Long Service Leave and Superannuation

In the financial statements of the Department of the Arts, Sport and Recreation, long service leave is calculated in accordance with AASB 119 Employee Benefits for employees with 5 or more years of service, using current rates of pay. It is measured using an actuarial assessment with reference to the government bond rate of 5.4% to arrive at the reported value and a current liability. The Sydney Opera House Trust reports the equivalent expense and liability in its financial statements to reflect this provision of personnel services.

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

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

(i) Other Liabilities**(i) Payables**

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

(ii) Other Provisions

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

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

(j) Joint Ventures

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

(k) Fundraising and Bequests

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

(l) Comparative Information

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

(m) New Accounting Standards and Interpretations

Certain new accounting standards and interpretations have been published that are not mandatory for 30 June 2009 reporting periods. The following new Accounting Standards and Interpretations have not yet been adopted and are not yet effective.

- AASB 8 Operating Segments (1 January 2009) and AASB 2008-3 Amendments to Australian Accounting Standards from AASB 8 (1 January 2009) - introduces the "management approach" to segment reporting. AASB 8, which becomes mandatory for the Trust's 30 June 2010 reporting period will require the disclosure of segment information based on internal reports reviewed by the Trust Chief Operating Decision Maker in order to assess each segment's performance and allocate resources to them. As the Trust is currently completing an organisational restructure, and updating management reporting accordingly, it has not yet determined the final segment information that will be reported under the management approach.
- AASB 101 Presentation of Financial Statements (1 January 2009) and AASB 2008-8 Amendments to Australian Accounting Standard arising from AASB 101 (1 January 2009) - introduces as a financial statement the "statement of comprehensive income". The revised standard does not change the recognition, measurement or disclosure of transactions and events that are required by other AASBs. The revised AASB 101 becomes mandatory for the Trust's 30 June 2010 reporting period. The Trust has not yet determined the potential effect of the revised standard on the Trust's disclosures.
- AASB 123 Borrowing Costs (1 January 2009) and AASB 2008-6 Amendments to Australian Accounting Standards arising from AASB 123 (1 January 2009) - removes the option to expense borrowing costs and requires that an entity capitalise borrowing costs directly attributable to the acquisition, construction or production of a qualifying asset as part of the cost of that asset. The revised AASB 123 becomes mandatory for the Trust's 30 June 2010 reporting period. As the Trust does not have any borrowings the revised standard is not currently expected to have an effect on the Trust's financial report.
- AASB 1049 Financial Reporting of General Government Sectors by Government (1 July 2009) requires that the whole-of-government and general government sector (GGS) financial report must be prepared on a harmonised Government Finance Statistics (GFS)/Accounting Standard (GAAP) basis. The revised AASB 101 becomes mandatory for reporting periods commencing on or after 1 July 2009. However, the revised standard only impacts on the whole of government and GGS, and does not currently impact individual public sector entities, such as the Trust.
- AASB 2007-9 Amendments to Australian Accounting Standard arising from the review of AASBs 27, 29 & 31 (1 July 2009) relocates certain requirements from AAS 27, AAS 29 and AAS 31 into existing topic-based Standards and also makes consequential amendments. The Standard clarifies that for-profit government departments are outside the scope of both AASB 8 Operating Segments and AASB 114 Segment Reporting and may not always be able to comply with IFRSs. The Trust is a not-for-profit government department, and does not expect to be impacted by these revisions.

2. Financial Risk Management

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

- credit risk
- liquidity risk
- market risk

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

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

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

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

(a) Credit Risk

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

(i) Trade and Other Receivables

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

(ii) Other Financial Assets

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

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

(b) Liquidity Risk

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

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

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

(c) Market Risk

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

(d) Currency Risk

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

(e) Other Price Risk – TCorp Hour Glass facilities

Exposure to 'other price risk' primarily arises through the investment in the TCorp Hour Glass Investment facilities, which are held for strategic rather than trading purposes. The Trust has no direct equity investments. The Trust holds units in the TCorp Hour-Glass Cash Facility comprising of Cash and money market instruments of up to 2 years.

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

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

3. Income

	2009 \$'000	2008 \$'000
(a) Sale of goods and services		
Production	16,145	14,081
Theatre services	10,717	10,404
Venue rentals	6,736	7,097
Tourism	7,837	7,214
Outsourced food and beverage	4,114	4,132
Booking fees and charges	3,153	3,652
Miscellaneous	827	2,654
Outsourced merchandising, licensing & retail	501	293
	50,030	49,527
(b) Investment income		
Interest from financial assets not at fair value through profit or loss	4,299	6,231
	4,299	6,231
(c) Grants and contributions		
In-kind sponsorship	2,618	1,896
Cash sponsorship	1,513	1,386
Cash donations	601	536
In-kind donations	761	250
Grants other	1,550	20
	7,043	4,088
(d) Government contributions income		
Recurrent		
Annual endowment	14,406	14,424
	14,406	14,424
Capital and Maintenance		
Strategic asset maintenance	30,428	6,939
	30,428	6,939
	44,834	21,363

4. Expenses

	2009 \$'000	2008 \$'000
(a) Personnel services expenses		
All of the Sydney Opera House's personnel services are provided by the Department of Arts, Sport and Recreation except for temporary assistance which is included below:		
Salary, wages and allowances (including recreation leave)	34,960	32,483
Penalties & Overtime	4,188	4,282
Superannuation – defined contribution plans	2,652	2,453
Superannuation – defined benefit plans*	435	411
Superannuation – increase in prepaid position	(750)	(184)
Payroll tax and fringe benefits tax	2,440	2,323
Workers compensation insurance	139	923
Redundancies	267	708
Other expenses	67	98
	44,398	43,497
Less: charged to maintenance	6,382	4,443
	38,016	39,054
* These are provided free of charge by DASR and a corresponding amount is also shown in income as grants and contributions		
	2009 \$'000	2008 \$'000
(b) Other expenses		
Artist fees and presentation expenses	11,150	7,861
Publicity and advertising	6,291	5,175
Utilities and cleaning	3,965	3,733
Administration expenses	3,363	3,367
Consumables and minor equipment	2,344	2,511
Fees for services rendered	3,236	2,197
Tourism packages and events	1,009	1,041
Building and general insurance	1,080	879
Bank and credit card charges	850	651
Rent payments on operating leases	698	960
Assets written off	53	10,744
Loss on disposal of fixed assets	367	127
Bad and doubtful debt expense	-	(6)
Audit fee – audit of financial report	69	76
	34,475	39,316
(c) Maintenance		
Computer hardware maintenance	224	131
Software and network maintenance	486	417
Building and equipment repairs and maintenance	17,849	10,977
	18,559	11,525
Plus: Personnel services maintenance charge	6,382	4,443
	24,941	15,968

	2009 \$'000	2008 \$'000
(d) Depreciation, amortisation and make good		
<i>Depreciation</i>		
Building and building services	8,978	9,019
Plant and equipment	8,194	8,174
	17,172	17,193
<i>Amortisation</i>		
Intangible assets	441	443
Amortisation of leasehold improvements	218	88
	659	531
<i>Provision</i>		
Lease Make Good expense	53	78
	17,884	17,801

5. Trustees' Remuneration

No emoluments were paid to the Trustees during the year (2008: Nil).

6. Cash and Cash Equivalents

	2009 \$'000	2008 \$'000
Cash at bank and on hand	5,491	4,127
Hour-Glass cash facility	203	31,486
Short term deposits	54,500	39,574
NSW Treasury Corporation short term investments	116	116
	60,310	75,303
Cash and cash equivalent assets recognised in the Balance Sheet are reconciled at the end of the year to the Cash Flow Statement as follows:		
Cash and cash equivalents	60,310	75,303

Refer note 16 for details regarding interest rate risk and a sensitivity analysis for financial assets and liabilities.

7. Trade and Other Receivables

	2009 \$'000	2008 \$'000
Trade receivables	1,170	1,506
Allowance for impairment of receivables	(85)	(85)
Accrued Income	772	815
Prepaid Superannuation	2,322	2,075
Other receivables	626	126
	4,805	4,437

Refer note 16 for details regarding exposure to credit and currency risk and impairment losses related to trade and other receivables.

8. Derivatives Used for Hedging

Foreign Currency Risk Management

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

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

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

Foreign Currency Forward Contracts	Forward Rate (liability) \$'000		Fair Value (asset) \$'000	
	2009	2008	2009	2008
Euro	235	380	209	373
GBP	786	-	698	-
DKK	36	-	30	-
USD	87	-	77	-
CAD	95	-	82	-
Total	1,239	380	1,096	373

The Sydney Opera House Trust entered into contracts for the purchase of various currencies which expire within 4 months after year end. The Trust enter into forward foreign exchange contracts to cover foreign currency payments due on future performances.

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange contracts relating to anticipated future transactions is \$143k (2008: \$7k). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

9. Inventory – Held for Distribution

	2009 \$'000	2008 \$'000
Finished goods – at cost adjusted for obsolescence	82	93
Total inventory	82	93

10. Property, Plant and Equipment

	2009 \$'000	2008 \$'000
Land		
At fair value	75,000	75,000
Land – at fair value	75,000	75,000
Building and building services		
Gross carrying amount	1,663,516	1,727,133
Less: accumulated depreciation and impairment	68,289	59,387
Buildings and building services – at fair value	1,595,227	1,667,746
Land and buildings – at fair value	1,670,227	1,742,746
Plant and equipment		
Gross carrying amount	77,159	77,410
Less: accumulated depreciation and impairment	53,821	46,818
Plant and equipment – at fair value	23,338	30,592
Collections – works of art – at fair value	5,124	4,757
Work in progress – at fair value	62,208	31,308
Property, plant and equipment – at fair value	1,760,897	1,809,403

Financial Statements continued

Reconciliation

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

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

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

Building fabric, structure and internal fit out were revalued by Rider Levett Bucknall NSW Pty Ltd in 2009. The Art Collection was revalued by Sue Hewitt in 2009. Both of these reviews support the revalued amounts.

Land, plant & equipment and building services were not revalued in 2009. Carrying values are supported by a Land revaluation in 2005 by Valuer General from Department of Lands on the existing use basis. Plant and equipment and building services were revalued by Hugh Parlane Consulting Pty Ltd in 2006.

The value of work in progress represents capital works not completed at 30 June 2009.

The comparative reconciliation for the year ended 30 June 2008 is set out below:

2008	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Collection \$'000	Total \$'000
Fair value at start of year	1,750,281	38,675	16,351	4,765	1,810,072
Additions	1,020	160	26,381	1	27,561
Disposals & write offs	(50)	(69)	(10,744)	(8)	(10,871)
Reclassification	680	-	(680)	-	-
Make good	(78)	-	-	-	(78)
Depreciation	(9,107)	(8,174)	-	-	(17,281)
Fair value at year end	1,742,746	30,592	31,308	4,757	1,809,403

11. Intangible Assets

	2009 \$'000	2008 \$'000
Software		
At cost (gross carrying amount)	3,190	3,090
Less: accumulated amortisation and impairment	2,502	2,061
Net carrying amount	688	1,029

Reconciliation

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

	2009 \$'000	2008 \$'000
Intangibles - Fair value at start of year	1,029	1,472
Reclassification	100	-
Amortisation	(441)	(443)
Intangibles - Fair value at end of year	688	1,029

12. Trade and Other Payables

	2009 \$'000	2008 \$'000
Trade creditors	5,940	3,538
Accrued expenses	5,319	4,608
Other payables	174	81
	11,433	8,227

Refer note 16 for details regarding exposure to currency and liquidity risk related to trade and other payables.

13. Deferred Revenue

	2009 \$'000	2008 \$'000
Advance ticket sales	6,455	4,860
Hirers' deposits	633	1,021
Income in advance	1,917	886
	9,005	6,767

14. Payables – Personnel Services Providers

	2009 \$'000	2008 \$'000
CURRENT		
Annual leave and leave loading	3,212	2,748
Long service leave - current	4,628	3,890
Redundancy	496	628
Accrued salaries and wages	1,074	648
Fringe benefit tax payable	139	65
PAYG Withholding Payable	317	(2)
Payroll tax payable	-	143
	9,866	8,120
NON-CURRENT		
Long service leave – non-current	957	704
	957	704

Prepaid Superannuation

The funding position at 30 June 2009 in respect of the three defined benefits schemes related to personnel services received, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non Contributory Superannuation Scheme (SANCS) has been advised by Pillar Administration:

Fund	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000
SASS	6,091	6,799	6,024	6,683	67	116
SSS	43,513	50,356	41,292	48,440	2,221	1,916
SANCS	1,396	1,710	1,362	1,667	34	43
	51,000	58,865	48,678	56,790	2,322	2,075

15. Provisions

	2009 \$'000	2008 \$'000
CURRENT		
Lease make good provision	152	-
Total Non-Current Provisions	152	-
NON-CURRENT		
Lease make good provision	251	403
Total Non-Current Provisions	251	403
Total Provisions	403	403
Reconciliations		
Reconciliations of the fair value of Non-Current Provisions is set out below:		
Carrying amount at the start of the year	403	338
Additional provision recognised	-	65
Carrying amount at the end of the year	403	403

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

16. Financial Instruments

Financial Instrument Categories		Carrying Amount 2009	Carrying Amount 2008
Note	Category	\$'000	\$'000
Financial Assets¹			
Cash & cash equivalents	6 N/A	60,310	75,303
Trade & other receivables	7 Loans & receivables (at amortised cost)	2,687	2,363
Derivatives used for hedging	8 Designated and effective hedging instrument	1,096	373
Financial Liabilities²			
Trade & other payables	12 Financial liabilities (at amortised cost)	11,637	8,227
Derivative financial instruments	8 Designated and effective hedging instrument	1,239	380

Notes

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

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

(a) Credit Risk

Exposure to credit risk

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

	Note	2009 \$'000	2008 \$'000
Cash & cash equivalents	6	60,310	75,303
Trade & other receivables	7	2,687	2,363
Forward exchange contracts used for hedging	8	1,096	373
		64,093	78,039

Cash & cash equivalents

Cash comprises cash on hand and bank balances with Commonwealth Bank. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 2.00% per annum (6.25% in 2008). The TCorp Hour Glass cash facility is discussed in note 16 (c) below.

The Trust has placed funds on deposit with TCorp, Bankwest, NAB, Westpac and St. George. The deposits at balance date were earning an average interest rate of 4.03% (7.29% in 2008), while over the year the average interest rate was 5.99% (7.00% in 2008).

Trade & Other Receivables

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

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

	Carrying Amount	
	2009 \$'000	2008 \$'000
Tourism activities	247	213
Sponsorship	44	42
Venue Hire & related services	274	316
Commercial partners	296	179
Other	240	671
	1,101	1,421

Impairment Losses

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

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

2008	Total \$,000	Not Impaired \$'000	Considered Impaired \$'000
Not past due	1,335	1,335	-
< 3 months past due	104	84	20
3 - 6 months past due	8	2	6
> 6 months past due	59	-	59
	1,506	1,421	85

Financial Statements continued

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

	2009 \$'000	2008 \$'000
Balance at 1 July	(85)	(91)
Allowance for year	-	6
	(85)	(85)
Less: debts written off	-	-
Balance at 30 June	(85)	(85)

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

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

(b) Liquidity Risk

The following are contractual maturities of financial liabilities:

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

2008	Carrying Amount \$'000	Contractual Cash Flows \$'000	6 months or less \$'000
Non-derivative financial liabilities			
Trade and other payables	8,227	(8,227)	(8,227)
Derivative financial liabilities			
Forward exchange contracts used for hedging:			
Outflow	(380)	(380)	(380)
Inflow	380	380	380
	8,227	(8,227)	(8,227)

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

2009	Carrying Amount	Contractual Cash Flows	6 months or less
Foreign Exchange contracts:			
Assets	1,096	1,239	1,239
Liabilities	(1,239)	(1,239)	(1,239)
	(143)	-	-

2008	Carrying Amount	Contractual Cash Flows	6 months or less
Foreign Exchange contracts:			
Assets	373	380	380
Liabilities	(380)	(380)	(380)
	(7)	-	-

(c) Market Risk

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

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

	Change in Interest Rate	Impact on Profit/Loss	
		2009 \$'000	2008 \$'000
Cash at Bank	+/- 1%	56	42

Other price risk – TCorp Hour Glass facilities.

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

Facility	Investment Sector & Horizon	Change in Unit Price	Impact on Profit/Loss	
			2009 \$'000	2008 \$'000
Cash, money market instruments up to 1.5 yrs (pre 30 June up to 2 yrs)		+/- 1%	2	315

There is no impact on equity in relation to the cash facility. The return on the Hour Glass cash facility for the year was 5.36% (6.82% in 2008).

(d) Currency Risk

Exposure to currency risk

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

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

* The forward exchange contracts relate to future forecast payments.

2008	Euro \$'000	GBP \$'000	USD \$'000
Trade & other payables	280	22	13
Forward exchange contracts	380	-	-
Net exposure	660	22	13

Sensitivity Analysis

A 10 percent strengthening of the Australian dollar against the following currencies at 30 June would have increased (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2008.

	2009		2008	
	Equity \$'000	Profit or Loss \$'000	Equity \$'000	Profit or Loss \$'000
Euro	21	-	(6)	25
GBP	72	-	-	2
USD	8	-	-	1
DKK	3	-	-	-
CAD	9	-	-	-
	113	-	(6)	28

A 10 percent weakening of the Australian dollar against the following currencies at 30 June would have increased (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis is performed on the same basis for 2008.

	2009		2008	
	Equity \$'000	Profit or Loss \$'000	Equity \$'000	Profit or Loss \$'000
Euro	(26)	-	7	(31)
GBP	(87)	-	-	(2)
USD	(10)	-	-	(1)
DKK	(4)	-	-	-
CAD	(11)	-	-	-
	(138)	-	7	(34)

(e) Fair Value

Fair value versus carrying amount

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

	2009 Carrying Amount	2009 Fair Value	2008 Carrying Amount	2008 Fair Value
	\$'000	\$'000	\$'000	\$'000
Trade & Other receivables	2,687	2,687	2,362	2,362
Cash & cash equivalents	60,310	60,310	75,303	75,303
Forward exchange contracts used for hedging:				
- Assets	1,096	1,096	373	373
- Liabilities	(1,239)	(1,239)	(380)	(380)
Trade & other payables	(11,637)	(11,637)	(8,227)	(8,227)
	51,217	51,217	69,431	69,431

17. Trust Funds

(a) Annual Giving Program (Fundraising Appeal)

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

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

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

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

	Restricted		Unrestricted		Total	
	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000
Gross proceeds from fundraising appeals	190	141	436	395	626	536
Interest received on proceeds	13	5	26	12	39	17
Costs of fundraising	-	-	(355)	(308)	(355)	(308)
Net surplus from fundraising	203	146	107	99	310	245
Application of funds	(266)	(133)	-	(244)	(266)	(377)
Balance to/(from) accumulated funds	(63)	13	107	(145)	44	(132)

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

	2009	2008
Cost of fundraising as a percentage of funds raised (excluding interest)	53%	57%
Net surplus as a percentage of funds raised (excluding interest)	47%	43%

The cost of fundraising as a percentage of funds raised (excluding interest) over the life to date of the fund is 46.3% (2008: 39.8%).

(b) Foster Bequest

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

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

	2009 \$'000	2008 \$'000
Interest income	6	8
Distribution	(5)	(5)
Surplus	1	3

(c) Sydney Opera House Appeal Fund

Sydney Opera House Annual Giving Program has been established and the Appeal Fund money has been transferred to enable better management of those funds. In particular the funds have been directed to support the "Preservation and Development" objective of the Annual Giving Program as this objective is consistent with the Appeal Fund charter.

The transactions of the Sydney Opera House Appeal Fund included within the Trust's financial report were:

	2009 \$'000	2008 \$'000
Interest income	-	11
Expenditure	-	-
Surplus	-	11

Ownership Interest		
Name of Joint Venture	2009	2008
Sydney Opera House Retail Joint Venture	75%	75%

	2009 \$'000	2008 \$'000
Trust share of income	2,090	2,333
Trust share of expense	(1,680)	(1,726)
Trust share of profit	410	607
Movement in Investment in Joint Ventures		
Carrying amount of investment at beginning of financial year	221	221
Share of profit	410	607
Distribution from joint venture entities	(353)	(494)
Undistributed profits as at year end	(57)	(113)
Carrying amount of investment at the end of the financial year	221	221

	2009 \$'000	2008 \$'000
Cash	168	108
Receivables	15	-
Inventory	292	524
Non-current Assets	7	12
Current Liabilities	(122)	(296)
Equity	(360)	(348)
Cash Investment	221	221
Net Assets	221	221

19. Movements in Equity

	2009 \$'000	2008 \$'000
Changes in accumulated funds		
Balance at 1 July	220,412	250,735
Revaluation movements on disposal of assets	788	-
Deficit	(8,700)	(30,323)
Balance 30 June	212,500	220,412

Changes in Asset Revaluation and Hedge Reserve

	Asset Revaluation Reserve		Hedge Reserve		Total	
	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000	2009 \$'000	2008 \$'000
Balance 1 July	1,650,157	1,650,157	(7)	-	1,650,150	1,650,157
Recognised	(788)	-	7	-	(781)	-
Revaluation	(63,291)	-	-	-	(63,291)	-
Hedge Reserve	-	-	(143)	(7)	(143)	(7)
Balance 30 June	1,586,078	1,650,157	(143)	(7)	1,585,935	1,650,150

20. Commitments

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

	2009 \$'000	2008 \$'000
Payable:		
Within one year	11,263	11,053
Later than one year and not later than five years	460	5,801
Later than five years	-	-
Total including GST	11,723	16,854

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

	2009 \$'000	2008 \$'000
Payable:		
Within one year	8,808	15,167
Later than one year and not later than five years	-	2,396
Later than five years	-	-
Total including GST	8,808	17,563

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

	2009 \$'000	2008 \$'000
Payable:		
Within one year	664	758
Later than one year and not later than five years	1,148	1,745
Later than five years	-	-
Total including GST	1,812	2,503

The commitments include input tax credits of \$165k recoverable from the Australian Taxation Office (\$228k for 2008).

21. Contingent Liabilities

There are no contingent liabilities (Nil at 30 June 2008).

22. Payments to Consultants

In the year ending 30 June 2009, consultants were paid a total of \$190k (\$424k in 2008).

23. After Balance Date Events

There are no after balance date events (Nil at 30 June 2008).

24. Notes to the Statement of Cash Flows

Reconciliation of surplus of net cash flows from operating activities

	2009 \$'000	2008 \$'000
Deficit for the year	(8,700)	(30,323)
Depreciation, amortisation and make good	17,884	17,801
Capital – sponsorship & in-kind donations	(537)	(355)
Net loss on sale of plant and equipment and assets written off	420	10,871
Decrease in allowance for impairment of receivables	-	(6)
Increase/(decrease) in payables	7,332	(790)
Decrease in receivables	808	309
Decrease/(increase) in inventories	11	(29)
Net cash flow from operating activities	17,218	(2,522)

25. Disclosure of Prior Period Errors

Material errors relating to expenditure posted to the Work In Progress Asset Account were discovered in the current reporting period.

Recurrent expenditure incorrectly capitalised of \$10,680k should have been expensed in 2008 and expenditure of \$13,393k should have been expensed in periods prior to 2008. Comparative amounts for the prior periods have been restated in accordance with AASB108.

For errors originating in 2008, the comparative amounts have been restated. For errors occurring prior to 2008, opening balances of assets and equity have been restated. The Financial Statement lines affected are outlined below.

Amount of the correction and Financial Statement lines affected

	Previously Stated	Correction	Restated
Note	2008 \$'000	\$'000	2008 \$'000
Other expenses	28,636	10,680	39,316
Total expenses	101,459	10,680	112,139
Deficit for the period	(19,643)	(10,680)	(30,323)
Property, plant and equipment	1,833,476	(24,073)	1,809,403
Total non-current assets	1,834,726	(24,073)	1,810,653
Total assets	1,917,161	(24,073)	1,893,088
Net assets	1,894,635	(24,073)	1,870,562
Accumulated funds at year end 2008	244,485	(24,073)	220,412
Total equity	1,894,635	(24,073)	1,870,562

END OF AUDITED FINANCIAL REPORT

BUDGET

FIRST DETAILED BUDGET FOR THE YEAR ENDED 30 JUNE 2009

INCOME	\$000
Revenue from Operations	
Theatre Services	20,492
Production	17,248
Tourism	8,600
Food and Beverage	4,525
Ticketing	3,905
Investment	3,692
Cash Sponsorship	1,716
Contra Sponsorship	1,788
Miscellaneous	989
Retail	140
Total from operations	63,095
Government Grants	
Annual Endowment	14,406
Strategic Asset Maintenance	30,428
Total Government Grants	44,834
Total	107,929
EXPENDITURE	\$000
Personnel Services	44,346
Less charged to Maintenance	(5,801)
Sub total Personnel Services	38,545
Maintenance	20,188
Arts and Presentation	15,544
Marketing	6,343
Administration	4,690
Utilities	4,200
Fees for Services	2,259
Consumables and Minor Equipment	2,051
Tourism	1,178
Insurance	1,121
Rent	1,090
Bank Related Fees	491
Training	378
Audit Fee External	65
Total	98,143
Surplus before depreciation	9,786
Depreciation and amortisation	16,859
Deficit after depreciation	(7,073)
Share of net profits from joint venture	822
Deficit from ordinary activities	(6,251)

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2010

INCOME	\$000
Revenue from operations	
Sale of goods and services	56,736
Other	4,899
Investment	994
Sub total (excl joint venture)	62,629
Government Grants	
Annual Endowment	14,462
Strategic Asset Maintenance	29,013
Total Government Grants	43,475
Total	106,104
EXPENDITURE	\$000
Personnel Services	43,902
Less charged to Maintenance	(6,405)
Sub total Personnel Services	37,497
Other	39,371
Maintenance	23,469
Total	100,337
Surplus before depreciation	5,768
Depreciation and amortisation	21,860
Deficit after depreciation	(16,092)
Share of net profits from joint venture	716
Deficit from ordinary activities	(15,375)

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Account Payment Performance Indicators

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

Aged Analysis at the End of Each Quarter

Quarter	Current (ie within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	5,387	0	0	0	0
December	5,863	9	0	0	5
March	6,853	102	0	0	3
June	15,603	2	0	0	0

Accounts Paid on Time within Each Quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	100	5,387	5,387
December	92	100	5,863	5,877
March	92	98	6,853	6,958
June	92	100	15,603	15,605

The number of accounts paid on time averaged over the year was 99.5% (99% in 2007/08). Processing efficiency was improved, including the introduction of weekly multiple payment runs. Actual performance improved to 100% in the quarter ended June 2009. There was no interest paid on creditor accounts during the 2008/09 financial year.

Code of Conduct

The Code of Conduct is designed to ensure the actions and decisions of all staff are consistent with the vision, goals and standards of Sydney Opera House. The Code assists staff to apply the key principles and ethical values upheld by Sydney Opera House to their everyday work practices and behaviours. Key areas covered are individual performance and accountability; commitment to our customers; ethical standards, including use of resources, conflict of interest, gifts and benefits and corrupt conduct; fair and equitable behaviour; a safe and secure work environment; records and information, including confidential information; making public comment; outside employment; child protection; Acts, Regulations and procedure documents.

This year the Code of Conduct was updated in response to developments in both organisational and NSW Government policy and practices relating to employment of family and friends, child protection and the NSW Government Lobbyist Code of Conduct. The new Code is available on the Sydney Opera House website and is provided internally to all staff.

Sydney Opera House Trustees also have a Trustee Code of Conduct which outlines the standards of expected behaviour from Trustees. The Code is reviewed and endorsed at the first Trust meeting of the calendar year. In addition to the staff Code of Conduct, it encompasses accountability for public expenditure and decision making; use of public resources; use of official information; official spokesperson for the Trust; gifts and benefits; disclosure of interests; recognising and managing conflicts of interest; reporting suspect corrupt conduct; relevant legislation. There are also separate Codes of Conduct for the Trust Philanthropy Committee and Conservation Council, that provide further guidelines for the values and behaviours expected of all members.

Consultants

In accordance with NSW Government guidelines, projects for which consultants received more than \$30,000 are listed individually. Those that involved payments of \$30,000 or less are grouped under a total figure.

- Hawker Britton – Sydney Opera House Renewal Project strategic advice \$97,791.
- UMR Research Pty Ltd – Sydney Opera House Renewal Project Community Attitudes Research Study \$73,953.

Five consultancies of \$30,000 or less cost a total of \$18,725. The nature of these projects were – Finance and Accounting/Tax (1), Management Services (1), Training (1) and Other (2).

Credit Card Use

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

Richard Evans
Chief Executive

Customer Experience

Sydney Opera House aspires to be an international benchmark for the highest standards of customer service in an arts environment. It is proud to be a customer-focused workplace and uses the principles set out in the Commitment to Our Customers to inform and guide every aspect of our business.

Sydney Opera House Commitment to Our Customers

1. Our reputation

As Best Host we put service first and foremost. We will be known for exceptional service by everyone who visits Sydney Opera House and everyone who works here.

2. Our customers

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

3. Our style

To give our customers the Best Experience we will make them feel warmly welcomed and we will strive to ensure that visiting the Sydney Opera House is a positive, memorable experience. We will offer a courteous, helpful, informed and personalised response to our customers. We will seek our customers' feedback and will support each other in responding to it to meet their needs.

4. Our spirit

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

5. Our profile

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

6. Our team

We will work together, support each other and take personal responsibility to ensure that each customer's experience is seamless and consistently excellent. We will bring our knowledge and expertise to each interaction, offering responsive, effective and exceptional service to achieve the best possible outcome. Service at Sydney Opera House means everyone, everywhere, every time making our customers feel special.

The Brand – Where Imagination Takes You

Work continued this year to refine our brand, resulting in 'Where imagination takes you', our new brand tag line which will be progressively rolled out. Our brand's vision is to enrich the global community by being the creative hero for Australia.

Our brand promises to take everyone – people within the local, national and global communities – on a journey from the ordinary to the extraordinary. By working with the exceptional to capture people's imagination, wherever and wherever they are, we will amplify the appeal of the arts and Sydney Opera House globally.

Warmly Welcome

As hosts, we aim to always put the customer and the visitor experience first. This year we continued to refresh front of house and customer service operations to further improve standards.

A number of major building projects improving access to Sydney Opera House will significantly enhance the visitor and customer service experience for our patrons in 2009. A new public lift and escalators to the main halls will completely transform the customer journey to the main theatres from the Lower Concourse. It will also herald a new era of independence for many patrons with access needs.

New rostering allowed our Theatre Management team to take better control and ownership of specific venues and create a consistency of approach and service for our presenters and resident companies. New systems to bring audience paging under the control of Front of House are under development and will be implemented in July 2009.

The introduction of two-way radio communications for the Front of House and Stage Management teams will also come into effect during July 2009. This will bring Sydney Opera House in line with an industry standard and improve our ability to deliver professional customer service in all venues.

Sydney Opera House Host Team

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

Sydney Opera House Courtesy Shuttle Bus

Customer feedback continues to be very positive regarding this complimentary service, primarily aimed at our less mobile patrons. Transporting customers between Circular Quay and Sydney Opera House, usage continues to increase as the Shuttle Bus becomes better known and established. This year it carried in excess of 17,000 passengers (15,000 in 2007/08 and 13,000 in 2006/07).

Customer Service Standards

In addition to the high level Commitment to Our Customers' principles, all portfolios within Sydney Opera House have developed and adopted their own customer service standards and guidelines. The Front of House Handbook provides more detailed operational guidance on standards of service excellence. Staff will be progressively monitored and managed against these benchmarks with the introduction of a streamlined performance management program.

Customer Service is now well established as a major component of recruitment processes and induction for all staff. Targeted customer service training with Emergency Planning and Response teams successfully strengthened customer service standards this year, and will be more widely rolled out during 2009.

Customer Service Group

The Customer Service Group was formed in 2008 as a high level strategic decision-making committee developing and implementing customer service initiatives. Some early achievements include CEO Walkrounds – building inspections focussing on presentation and customer service issues with CEO and executive level participation, and Sunday Box Office phone service.

Initiatives in development include further improvement of our customer feedback program and upgrading the Online Customer Survey, car park signage upgrade in partnership with Wilson Parking to address congestion issues when the car park is full, and a CEO’s Award for Outstanding Service to recognise excellence and commitment by staff.

Sydney Opera House Car Park

A number of important initiatives to enhance the car park experience were launched this year, in conjunction with Wilson Parking and City of Sydney Council.

Significant improvement to egress from the car park exit was achieved through implementing an earlier start to the no stopping and no parking times in Macquarie Street, previously 8pm and now 6.30pm. Changes to traffic light phasing in Macquarie Street and a major upgrade of car park infrastructure were also achieved. These initiatives have resulted in a 40% improvement in the average vehicle exit time at peak periods.

A Taxi Zone was created in Macquarie Street after 8pm, onsite ticket validators for staff, artists and customers were introduced, and we worked with the management team at Wilson Parking to ensure customer service training was improved and better standards delivered. Wilson Parking was also welcomed as a sponsor for a number of events. All projects combined have seen a reduction in the number of customer complaints about the car park.

Customer Research

An Onsite Conversion Study was undertaken by Inside Story in November and December 2008. This study aimed to gain a deep understanding into people’s behaviour patterns onsite, understand any barriers to purchase, navigation issues, product awareness and their overall experience. The study was both quantitative and qualitative, comprising an online survey completed by 1,001 recent Sydney Opera House customers (those who had purchased tickets to a performance in the past six months), intercept interviews with 360 people onsite (mix of local, interstate and overseas residents), focus group discussions with three groups (two with regular visitors and one with sporadic visitors) and two in-depth phone interviews among sporadic visitors.

Results showed:

- 84% agreed that an “information centre to tell us more about what there is to see and do at the Sydney Opera House” would greatly enhance their experience and engagement with the site;
- 42% of first time visitors are unsure of where to go and what to do – therefore, they simply “wander around”, take a photo and believe that they have had the Sydney Opera House experience. Navigation and signage needs to be improved to meet customer needs;
- Local residents are not familiar with the full range of food and drink on offer. Eating and drinking done is offsite, often because there is seen to be better variety elsewhere; and
- The need to encourage people to move around the outside of the site, via clear customer journeys.

The study has informed the development of two new marketing initiatives designed to better inform customers of activities onsite. These initiatives, as well as further campaigns and projects to improve navigation and engage with visitors onsite will be implemented next year.

Customer Service Feedback

Customer feedback is one of the ways Sydney Opera House measures the success of its performances, customer service and facilities management. Our customers include ticket buyers,

people who eat and drink on the precinct, attendees of presenter performances, presenting organisations and hirers.

For the first time this year we recorded and reported customer service interactions using our box office operating system and customer database Tessitura. This has allowed for a much improved capture of feedback from all areas of Sydney Opera House and has inevitably increased totals from previous years. A special category was established this year to monitor specific feedback regarding a new Box Office transaction fee introduced this year, which accounted for 52% of all counted complaints.

Online Customer Satisfaction Survey

This survey is designed to measure the quality of the services provided. In the past 12 months 359 visitors provided us with a rating of their experience (361 in 2007/08).

Online Customer Satisfaction Survey Results

	2008/09	2007/08	2006/07	2005/06
Overall satisfaction with visit	81%	78%	81%	82%
Site presentation	84%	82%	84%	84%
Performance Support Services	85%	80%	82%	83%
Car Park	62%	65%	69%	68%
Dining	74%	67%	73%	77%
Tours	77%	83%	82%	86%
Ticketing	80%	82%	81%	83%

Overall Unsolicited Feedback 2004 to 2009

Type of Feedback	2008/09	2007/08	2006/07	2005/06	2004/05
Negative	661	266	305	362	224
Positive	83	54	57	120	90

Unsolicited Feedback by Category for 2008/09

This information is broken down even further in the table below to represent the type of feedback received in each major area.

Category	Positive	Negative
Front of House	31	19
Marketing	3	9
Performance Content	19	102
Policies and Procedures	1	31
Retail and Food	1	9
Security	2	2
Site and Venues	1	29
Ticketing Services	14	67
Box Office Counter Fee	-	344
Tourism	7	3
Website	-	38
Shuttle Bus	3	1
Wilson’s Car Park	1	7
Total	83	661

Presenter Satisfaction Measurement Surveys

In 2008 Sydney Opera House updated the Presenter Satisfaction Survey System which had been in place for the past three years. While retaining the principles that underpinned this system – pursuit of excellence, respect and understanding and mutual advantage – the process was simplified and streamlined to encourage greater participation from resident companies.

Conducted every 12 months, the new system involves a survey completed by the presenter and a review meeting at which the responses are discussed. Feedback is sought on event delivery processes, technical services, front of house services, building facilities, safety, catering and other services provided by Sydney Opera House. The survey ranks satisfaction from 1 (total dissatisfaction, very inconsistent or unreliable service, vast improvement required) to 7 (total satisfaction, no room for improvement). This year all four resident companies participated.

Areas that scored high (6.5 out of 7 or higher) included account management, invoicing and settlement, recording studio, Host Team, first aid, Fire and Safety Officers, customer database and Theatre Bars. Areas that showed the greatest improvement since 2007/08 (more than 2 point increase) were venue hire contracts (+2.3 points) and maintenance (+2.0 points).

Feedback was provided on only one specific area requiring improvement (average score less than 4 out of 7): backstage security. This was mostly due to the ongoing issues with electronic room access and staffing changes on the Help Desk (which has since been resolved).

Irregular and one-off hirers were invited to participate in online versions of the Presenter Satisfaction Survey. During 2008/09 ten companies took the opportunity to respond, with overwhelming positive feedback received. This is in keeping with results for prior years.

Disability Action Plan

The *Sydney Opera House Access Strategic Plan 2005/08* was endorsed by the Sydney Opera House Trust in December 2005. The Plan was developed following consultation with key stakeholders and disability access groups, including Accessible Arts and the Human Rights and Equal Opportunity Commission. Its ultimate focus is ensuring the best customer experience for all people who use, work and perform at Sydney Opera House.

The Plan, which is based on the principles outlined in the NSW Government Disability Policy framework, contained 62 projects designed to improve access to facilities and services, as well as providing leadership in accessibility for the performing arts industry.

It provides a strategic framework within which clear goals are set for improvement of accessibility to Sydney Opera House facilities, services and performance product to people with disabilities and for the measurement of progress towards those goals. From July 2009 this Plan will be replaced by a new *Sydney Opera House Access Strategic Plan 2009/12*.

Achievements 2008/09

- Construction continued on the Accessibility and Western Foyers Project. Including the first public lift with capacity for four wheelchairs from Lower Concourse level to the Vehicle Concourse and Box Office level, and two new escalators installed into stairs from Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre.
- New accessible unisex toilet facility constructed in the Western Foyers.
- The Sydney Opera House Access Masterplan commenced concept designs for improving access to the public, performing arts presenter and business partner and employee areas of Sydney Opera House.
- Increase in wheelchair and companion seating spaces constructed in the main body of seating in all three Western Theatre venues.

- Two Platform Stairlift climbers were installed on entry to the Playhouse to provide mainstream disability access into the theatre.
- Hearing loop system installed in the Box Office counter windows.
- Permanent captioning system installed in the Drama Theatre.
- Performances under the banner of Sydney Opera House Presents and tours became affiliated with the NSW Companion Card, providing complimentary tickets for attendant carers assisting patrons with a significant and permanent disability.
- Regular Access Awareness sessions delivered as part of monthly staff induction training.
- A series of new information materials were developed for patrons and customers with disabilities, including a Theatre Access Guide Brochure, Online Access Diary for assisted performance information, and a Quarterly Online Access Newsletter.
- In partnership with Accessible Arts, Sydney Opera House hosted industry information sessions in the Utzon Room. Inclusion of People with Disabilities is Core Business for all Arts Organisations was presented by Betty Siegel, Director of Accessibility at the Kennedy Centre for Performing Arts, Washington D.C., and an Industry Companion Card Information Session was presented by National Disability Services.
- Discounted Access Tours of Sydney Opera House, including an Auslan interpreter tour, offered as part of celebrations for International Day of People with Disabilities 2008.

Sydney Opera House, working in partnership with Vision Australia and Sydney Theatre Company, provided the following audio described performances this year: *The Narcissist*, Sydney Theatre Company – Drama Theatre, one performance in September 2008; *The Pig Iron People*, Sydney Theatre Company – Drama Theatre, one performance in November 2008; *Travesties*, Sydney Theatre Company – Drama Theatre, one performance in April 2009; *When The Rain Stops Falling*, Sydney Theatre Company – Drama Theatre, one performance in June 2009.

Sydney Opera House Access Strategic Plan 2009/12

Going forward, the new three year *Sydney Opera House Access Strategic Plan 2009/12* endorsed by the Trust in June 2009, follows the format and incorporates the planning outcomes set out in the *Guidelines for Disability Action Planning by NSW Government Agencies*.

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

Year 1 of the new Plan will involve:

- Completion of the Sydney Opera House Access Masterplan for backstage, presenter and public areas;
- Completion of the Accessibility and Western Foyers Project upgrades;
- Refurbishment and upgrade of the Lower Concourse accessible toilet facility;
- Upgrade to the accessible lift in The Studio venue to improve wheelchair access reliability;
- Research into a proposal for an inclusive mentoring/work experience program for arts workers with disabilities, in partnership with Accessible Arts; and
- A new high profile external ambassador program to assist with promotion of access facilities.

The full Plan is available on the Sydney Opera House website and will be lodged with the Department of Aging, Disability and Home Care.

Electronic Service Delivery

A number of major initiatives were achieved this year to improve the electronic service delivery to patrons, visitors, stakeholders and staff. These initiatives will continue with endorsement of a new *Information Systems Strategic Plan 2008/11* by the Sydney Opera House Trust Risk Management Committee in February 2009.

Sydney Opera House provides a variety of services through the website sydneyoperahouse.com, including publications, information on services and access, promotional offers, job vacancies, tenders and applications for filming. The ability to purchase tickets for Sydney Opera House events and tours and make a donation to the Sydney Opera House Annual Fund is also available.

Website development continued with a focus on improving services and information on events, food and beverage experiences, tours, retail and site access. Enhancing services for online ticket purchases and new web functionality allows patrons to select their own seat while maintaining the ability to book tickets with a 'best available seat' option. In addition, this year saw the development of a platform to display live events over the internet (for instance broadcasting over the internet the *Lighting of the Sails* for the *Luminous* festival).

A wireless network was deployed in the Green Room, providing guests and performers with internet access. This has been very well received and used extensively. Plans to expand the wireless network across the building are being developed and will be implemented when funding is available.

Supporting business continuity, an alternate site has been created to house backup infrastructure, allowing all critical business systems to be run in the event of loss of the main centre located at Sydney Opera House. This provides some basic disaster recovery capability to protect against flood and fire type issues, and allows continued availability of customer service and internal management systems.

Energy Management

Sydney Opera House is committed to environmental sustainability, including energy management. A number of energy management initiatives were successfully implemented in 2008/09.

- Appointment of Manager, Sustainability and Energy to develop, manage and integrate energy management and other sustainability initiatives across the organisation.
- Upgrades to improve the efficiency of the air conditioning system, including replacement of older motors with new efficient ones and installation of an additional small, efficient chiller to service the Lower Forecourt, to better match our demand requirements.
- Expansion of automated lighting controls to turn off lights when they are not required. For example, we have reduced the operating hours of Sail lighting to align with the Sydney Harbour Bridge, turning the lights off for an extra four hours per night. This saves around 12 megawatt hours per year, or around 11 tonnes of greenhouse gas.
- Purchased 6% GreenPower, supporting Australia's renewable energy industry, and continued implementation of our Energy Saving Action Plan and Water Saving Action Plans.
- Investigation of innovative approaches to air conditioning of venue and box office areas to ensure energy efficiency without affecting the functional use of the spaces.

In addition, a number of energy management actions have been undertaken.

- Progressive replacement of older lighting with newer energy efficient lights, such as the replacement of old energy hungry tubes with energy efficient tubes in the Green Room.
- Launch of an internal 'Greening the House' campaign and section on the staff intranet aimed at educating staff about environmental sustainability and encouraging energy efficiency.

- Replacement of all old printers, faxes and photocopiers with energy efficient multifunctional machines.
- Use of biodiesel generators as an alternative energy source to light the Sails as part of the *Luminous* festival. In addition, carbon emissions from the *Lighting of the Sails* were offset through Greenhouse Friendly™ carbon credits.
- Assistance to Sydney Symphony to monitor the electricity used during their Earth Hour performance, so that they could purchase GreenPower for the electricity used.
- Consultation with key stakeholder groups, staff and contractor companies for development of an Environmental Sustainability Policy and Plan.
- Hosting a 'Client Earth' forum – a wide ranging discussion about sustainability and social change.

Electricity, Gas and Water Use Statistics

Electricity Use (MWh)	2008/09	2007/08	2006/07
Sydney Opera House	17,707	18,730	19,056
Offsite Leases (office and storage) ¹	277	209	164
Total	17,984	18,939	19,220

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

Water (ML) ³			
Sydney Opera House	54	58	66

1 Data on Sydney Opera House electricity use at Customs House is provided by City of Sydney.

2 Gas facilities only used in Sydney Opera House kitchens.

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

Next year, energy management initiatives will include:

- Developing a Sustainability Plan with clear objectives and targets for energy reduction;
- Upgrading metering and monitoring to allow better understanding and management of electricity, gas and water use;
- Continuing with lighting controls and upgrades; and
- Continuation of air conditioning upgrades, including a new approach to control condenser water temperature controls to run the chillers more efficiently and pre-treatment of outside air for the Concert Hall to better control humidity.

Equal Employment Opportunity (EEO)

Maintaining our commitment to equality within our workplace, a number of EEO-related achievements were realised this year in accordance with objectives to ensure a diverse and skilled workforce, improve employment access and participation by EEO groups, and maintain a workplace culture displaying fair practices and behaviours.

- Implementation of the Marker Business Excellence Project, an initiative to engage with staff and involving arts centres internationally to identify opportunities for improvement and collaboration. This year the project involved an online survey and focus groups for staff which provided feedback to be used for a wide range of organisational improvement strategies in the areas of Leadership, Strategy and Planning, Information and Knowledge, People, Customer and Market Focus, Process Management, Improvement and Innovation, and Success and Sustainability. The composition of the groups included all areas and levels of the organisation, and fairly represented gender and tenure.

Overall the business excellence self assessment score was 415 out of 1000, which is at the lower level of that which would be considered for a Bronze Award within the Business Excellence Framework. Detailed results and a report on improvement themes and ideas were published on the staff intranet. A number of initiatives have been implemented, such as wireless access in the Green Room, a number of environmental initiatives and digital communications. Other initiatives are incorporated in the new three year Strategic Plan such as establish a mentoring program, develop a meaningful suite of organisation wide performance measures, create an accessible source of information, improve communication and understand more about customers and simplify internal processes.

- Continued delivery of the monthly organisation orientation program for new staff and specific role induction programs addressing EEO principles and practices such as disability awareness and diversity.
- Customised audio tour training was delivered to Foreign Language Tour Guides incorporating English, Mandarin, Japanese, and Korean languages.
- Increase in the representation of women on the Executive Team to 75% (57% in 2007/08) and participation of 45 women leaders in a Leadership Development Program.
- Enhancement of recruitment services, including a merit-based feedback policy for all interview candidates, new information resources for managers and an improved application process through a new e-recruitment system.
- Advancement of the Indigenous Traineeship Program to include Indigenous Graduate Work Experience Placements, with funding from the NSW DET Elsa Dixon Employment Program. Two women graduate trainees successfully completed a new three month placement working on events such as the *Message Sticks Indigenous Arts Festival* and the *Luminous* festival.
- A Safety Week Program incorporating briefings on bullying, harassment and violence in the workplace and work related concerns and grievances, plus development of online resources to deliver flexible compliance training to staff.
- Update and redistribution of our Code of Conduct including publication on our website, and expansion of regular CEO Forums to include an online version, ensuring all staff have access to important information and achievements.
- Review of Sydney Opera House Registered Training Organisation programs and further development of vocational competencies and qualifications, including:
 - alignment of existing management development resources with the nationally recognised Certificate IV in Frontline Management; and
 - development and addition of a Diploma of Management to the scope of delivery.
- Continuation of a new Performance Planning and Review System, with further refinement throughout 2009.

Sydney Opera House has also participated and taken a leadership role in other external industry programs supporting EEO outcomes, such as International Day for People with Disabilities. We created and host the Access Awards, recognising the contributions of both staff and external supporters to the improvement of access at Sydney Opera House.

EEO initiatives planned for 2009/10 include:

- Continuation and development of the Marker Business Excellence Project, including further initiatives to engage with staff and integrate their improvement ideas and feedback into planning processes;
- Renewed focus on personal employee development and implementing opportunities for career coaching and mentoring;

- Sydney Opera House Registered Training Organisation will focus on:
 - development of accredited training programs and an Apprenticeship and Internship program for new entrants and existing workers;
 - research into funding for a new Indigenous Intern Partnership Program for individuals who can demonstrate that their careers in arts and entertainment would benefit from a work placement at Sydney Opera House; and
- Implementation of e-learning programs and resources, and the completion of a new online Performance Planning and Review Scheme for all staff to identify key areas for skill development and career enhancement.

Trends in the Representation of EEO Groups

% of Total Staff					
EEO Group	Benchmark or Target	2009	2008	2007	2006
Women	50%	45%	48%	47%	44%
Aboriginal people and Torres Strait Islanders	2%	0.0%	0.0%	0.0%	0.0%
People whose first language was not English	20%	12%	14%	13%	16%
People with a disability	12%	4%	5%	4%	5%
People with a disability requiring work-related adjustment	7%	0.3%	0.6%	0.6%	0.9%

Trends in the Distribution of EEO Groups

Distribution Index					
EEO Group	Benchmark or Target	2009	2008	2007	2006
Women	100	101	97	99	94
Aboriginal people and Torres Strait Islanders	100	n/a	n/a	n/a	n/a
People whose first language was not English	100	79	78	81	85
People with a disability	100	n/a	n/a	n/a	88
People with a disability requiring work-related adjustment	100	n/a	n/a	n/a	n/a

Note: Staff numbers as at 30 June 2009. Information provided by the Workforce Profile Unit, Department of Premier and Cabinet. Excludes casual staff. A Distribution Index of 100 indicates that the centre of the distribution of the EEO group across salary levels is equivalent to that of other staff. Values less than 100 mean that the EEO group tends to be more concentrated at lower salary levels than is the case for other staff. The more pronounced this tendency is, the lower the index will be. In some cases the index may be more than 100, indicating that the EEO group is less concentrated at lower salary levels. The Distribution Index is automatically calculated by the software provided by ODEOPE. The Distribution Index is not calculated where EEO group or non-EEO group numbers are less than 20.

Ethnic Affairs

In support of the NSW Principles of Multiculturalism, opportunities were created for artists, audiences, and visitors to engage with Sydney Opera House through a broad range of activities.

The universal language of music once again provided the largest component of our multicultural programming during the year. Presentations ranged from intimate recitals in The Studio to large scale popular events in the Concert Hall.

Government Reporting continued

The Studio hosted performers from a diverse cross-section of cultural backgrounds, showcasing traditional music re-imagined through contemporary sensibilities. Highlights included:

- *Kwartet Punakawan* 10 August 2008 – Indonesian pianist Jaya Suprana led his quartet through an exploration of timeless Sufi music;
- *Latin Block Party* 16–17 August 2008 – a nine-piece ‘All Star’ Latin-fusion orchestra showcased the new wave of urban Latin sounds. The season included an ‘all-ages’ show to create a family fiesta performance;
- *Tujiko Noriko* 22 August 2008 – the undisputed queen of Japanese avant-pop experimental music made her much awaited return to Australia; and
- *Clocked Out – “The Wide Alley”* 1 March 2009 – contemporary ensemble Clocked Out’s performances of works by Erik Griswold, Vanessa Tomlinson and Zou Xiangping utilised moving and still images to support their fusion of western avant-garde with the musical traditions of China’s Sichuan province.

The Concert Hall program featured a range of musical performances selected to appeal to both specific local communities and the wider global music audience. Highlights included:

- *50 Years of Bossa Nova* 10 September 2008 – three generations of Brazilian bossa nova stars converged on the Concert Hall to celebrate 50 years of arguably the most seductive popular music to emerge from the 20th century;
- *Goran Bregovic and his Wedding and Funeral Band* 14 and 16 October 2008 – a 37 piece ensemble (including an all-male choir, Polish string orchestra and nine piece brass band) brought to life Goran Bregovic’s film scores alongside traditional Balkan tunes in a unique form of Gypsy-rock;
- *Zakir Hussain Presents Masters of Percussion* 9 November 2008 – the revered tabla virtuoso Zakir Hussain presented a celebration of North Indian music accompanied by the six-piece Masters of Percussion along with the dazzling dancing drummers of Manipur;
- *Sa Dingding* 8 March 2009 – singing in Mandarin, Sanskrit, Tibetan and an entirely self-created language, Sa Dingding, united the beauty of Chinese tradition with smoky lo-fi electronica to create a uniquely 21st century art form;
- *Roberto Fonseca* 9 March 2009 – building on his generation-bridging experience as pianist with Buena Vista Social Club, young Cuban composer Roberto Fonseca led his quintet through works drawing on his Afro-Cuban heritage and deep love of jazz, funk and soul;
- *Rita* 5 April 2009 – Israel’s premier diva performed her greatest hits with a six-piece band, combining Middle Eastern sounds and distinctive Persian rhythms in her powerful contemporary ballads;
- *Angelique Kidjo and Ayo* 12 April 2009 – world music legend and Grammy Award-winner Angelique Kidjo delivered her iconic brand of Afro-funk, salsa, reggae, gospel and jazz to the Concert Hall. The headline performance was complemented by one of the latest success stories of the global music scene, Ayo, whose gentle soul-stirring grooves reflected her Nigerian and Gypsy heritage;
- *Tinariwen and Te Vaka* 13 April 2009 – this double bill took the audience on a journey from the African desert to the Pacific Ocean. Tinariwen’s Saharan blues recounted the struggle for freedom and independence of the Tuareg people with tales of rebellion and exile, contrasted by Te Vaka’s infectious Polynesian rhythms of pan-Pacific groove; and
- *Eleftheria Arvanitaki* 23 and 25 May 2009 – two performances were presented by the queen of ‘Greek-roots’ music, combining the traditions of rembetika with a contemporary Greek idiom.

Other programs of significant multicultural interest presented during the year included:

- *Sara Baras Ballet Flamenco* 25–28 September 2008 – one of the leading lights of contemporary Spanish flamenco, Sara Baras performed her latest program *Sabores* in the Concert Hall with guest artists José Serrano and Luis Ortega and a corp de ballet of eight dancers;
- *In Spitting Distance* 7–18 October 2008 – Palestinian actor Khalifa Natour delivered a virtuoso performance in the story of an Arab traveller attempting to catch a flight on the anniversary of September 11. Written by Palestinian Taher Najib and directed by Israeli Ofira Henig, the production was performed in Arabic with English subtitles in the Playhouse;
- *Rasa Unmasked* 13–15 March 2009 – choreographed by Australia’s Anandavalli and Lingalayam Dance Company in collaboration with Malaysia’s Ramli Ibrahim and Sutra Dance Theatre, the production explored the nine key ‘sentiments of rasa’ to a soundscape incorporating the Javanese gamelan, Carnatic Indian vocals and percussion in The Studio; and
- *Teula Postcards* 29 April–2 May 2009 – acclaimed contemporary dance ensemble Polytoxic presented a satirical look behind the tourist façade of the Pacific Islands with their holiday postcard from Samoa.

Services and information to meet the needs of visitors and customers from diverse cultural backgrounds continue to be provided through public tours provided in Japanese, Korean and Mandarin. A new European language tour in French was trialled this year, and will be introduced permanently next year. In addition, website pages, information brochures and other printed collateral are produced in all languages in which we provide tours.

Programs for staff continued with role training for Tour Guides and Front of House staff, and customer service training for Emergency Planning and Response teams designed to meet the needs of a diverse customer base. A series of workshops and events for staff focused on working in a culture that respects and values diversity were held during Safety Week 2008.

Next year Sydney Opera House will continue to:

- Provide tours in Japanese, Korean and Mandarin, and a new language tour in French;
- Communicate via a range of translated material and interpreters;
- Present a number of opportunities to a range of artists, audiences and the community through events, services and consultation; and
- Provide training and development for staff in meeting customer needs.

Freedom of Information (FOI)

The impact of the FOI requirements on Sydney Opera House is minimal. No major issues have arisen during the year in complying with the Freedom of Information Act 1989. Four applications were received during the reporting year and one was withdrawn.

FOI Statistics

FOI Requests	2008/09	2007/08	2006/07	2005/06
New requests	4	0	4	2
Brought forward	0	0	0	0
Total to be processed	0	0	4	2
Completed	3	0	2	0
Transferred out	0	0	0	0
Withdrawn	1	0	2	2
Total processed	3	0	4	2
Unfinished (carried forward)	0	0	0	0

Freedom of Information Statement of Affairs

Functions and Structure

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

The Trust is charged with:

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

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

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

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

The Chief Executive of the Sydney Opera House Trust is the General Manager, who is supported by a team of five Directors. More information about the structure and functions of Sydney Opera House can be found on page 28 or on our website at sydneyoperahouse.com.

Public Participation in Policy Formulation

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

Categories of Documents Held by Sydney Opera House

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

- Sydney Opera House Annual Report
- Corporate Goals
- Artistic Vision
- Conservation Plan
- Utzon Design Principles
- Sydney Opera House Policies
 - Artworks Management
 - Assistance to Community and Charitable Organisations and Events
 - Charitable Collections
 - Child Protection
 - Code of Conduct
 - Commitment to Our Customers
 - Credit Control and Debtor Management
 - Customer Feedback
 - Giving Corporate Donations
 - Illumination of the Sails
 - Filming at Sydney Opera House
 - OH&S

- People with Disabilities and Older People
- Privacy
- Receiving Gifts and Benefits
- Smoking Ban: Covered Vehicle Concourse
- Sponsorship.

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

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

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

Access

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

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

Freedom of Information Officer

Sydney Opera House

GPO Box 4274

Sydney NSW 2001

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

Telephone: (02) 9250 7488

Fax: (02) 9250 7844

Email: foi@sydneyoperahouse.com

Heritage Management

The cultural and architectural importance of Sydney Opera House is recognised with its inclusion on the World Heritage List, National Heritage List, and State Heritage Register. *The Management Plan for the Sydney Opera House* sets out the statutory framework that will ensure that the heritage values of the site are protected and conserved. The Sydney Opera House Conservation Council is a specialist advisory committee to the Sydney Opera House Trust on conservation matters. Refer page 29 for Conservation Council Information.

Work commenced on a comprehensive review of the Conservation Plan this year, with the fourth edition of this important document scheduled to be ready by December 2009.

The first development application assessed under the new World Heritage requirements was approved in 2008. This approval was for the installation of two new escalators from the Box Office level to the Southern Foyers of the Concert Hall and Opera Theatre. Construction of these escalators is now nearing completion and will be opened for public use in July and August 2009. No heritage issues were encountered during the construction of the escalators.

Indigenous

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

Message Sticks Indigenous Arts Festival

Presented by Sydney Opera House, *Message Sticks Indigenous Arts Festival* is a celebration of Indigenous culture through contemporary film, performance, music and visual arts.

Due to building works in the Western Theatres two Festivals were held this year, in July 2008 and in May 2009. The film component for both Festivals was curated by Darren Dale and Rachel Perkins of Blackfella Films and supported by our partnership with Screen Australia’s Indigenous Unit. All films were made by Indigenous artists and question and answer sessions were held after each screening, providing the audience with an opportunity to meet the filmmakers.

Films in 2008 were mainly documentaries, drawing a wide audience of Indigenous and non Indigenous filmmakers and members of the public. The memorable opening night film *River of No Return* was preceded by a live performance from the Chooky Dancers. Other significant films screened included *Mad Morro*, *Spirit Stones* and *When Colin Met Joyce*, and for the first time the Festival included special screenings for schools as part of our House:Ed program.

The 2008 Festival also featured three sold out music concerts in The Studio that introduced the Wangatunga Strong Women’s Group from Bathurst Island and the phenomenal talent of Geoffrey Gurrumul Yunupingu to Sydney audiences.

The 10th *Message Sticks Indigenous Arts Festival* was hosted by Sydney Opera House from 7–10 May 2009. The Festival presented a collection of 18 outstanding feature, short and documentary films by Australian and international filmmakers, highlighted by the Sydney premiere of Warwick Thornton’s award winning *Samson & Delilah*.

‘The New Black’ featured seven new short films by emerging Indigenous filmmakers, including Deborah Mailman’s *Ralph* and Leah Purcell’s *Auntie Maggie and the Womba Wukgun*. Two international films were presented, *Barking Water* from the USA and *Before Tomorrow* from Canada. Message Sticks 2009 included screenings as part of the House:Ed program, as well as a series of free music performances and an exhibition of works by Indigenous photographers Ricky Maynard and the late Michael Riley.

In celebration of the Festival’s 10th anniversary, a retrospective of Warwick Thornton’s short drama works was presented, including the award winning *Green Bush* and *Nana*. Hosted by Margaret Thornton, the retrospective showcased five films, all of which had their premiere at the *Message Sticks Indigenous Arts Festival*.

Indigenous Traineeship

The Sydney Opera House Indigenous Technical Theatre and Graduate Traineeship Program was launched as part of the 1999 ‘Dreaming of a Better Future’ Indigenous Conference. An initial commitment to engage 10 trainees over a three year period saw the first four trainees commence in May 2000. 17 trainees have since completed a three month or 12 month program and another three commenced in March 2009.

The Program has now established itself as an avenue for leadership development, incorporating its own Traineeship Network. Employment participation levels for Indigenous people at Sydney Opera House have increased as a direct result of the Traineeship Program, with Indigenous staff working in the Sound, Lighting, Staging, Production, Tourism and Visitor Operations - Front of House departments.

Wesley Enoch, Sydney Opera House Trustee and currently Associate Artistic Director at Belvoir Street Theatre, participated as guest speaker for the Trainee Network Forum this year and introduced the trainees to industry contacts and relevant strategies to progress their careers in the entertainment industry. In addition, other entertainment industry organisations such as Bangarra Dance Theatre, NAISDA, The Australian Ballet, Opera Australia

and Sydney Convention & Exhibition Centre have supported the Work Experience Program.

This success has led Sydney Opera House to focus on establishing a three month Indigenous Graduate Work Placement Program with funding from NSW DET Elsa Dixon Employment Program, enabling two graduates to gain the required work skills to cement their academic learning and to expose them to a diverse network of future employers.

Next year we aim to celebrate the 10th year of the program by seeking further funding opportunities to support the Indigenous Employment Program.

Insurance

Sydney Opera House insurance coverage is provided by the NSW Treasury Managed Fund, a self-insurance scheme administered by GIO (which covers property, public liability and motor vehicle) and by Allianz (which covers workers compensation).

The property policy protects Sydney Opera House assets and the properties for which it holds long-term leases.

During the year Sydney Opera House had three property claims totalling \$13,420.

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

	2008/09 \$	2007/08 \$	2006/07 \$	2005/06 \$	2004/05 \$
Motor Vehicle	0	0	0	0	700
Property	662,440	661,490	406,700	481,550	525,630
Public Liability	382,770	370,940	342,230	344,060	459,330
Workers’ Comp.	702,970	842,390	1,411,974	1,114,080	1,119,640
Miscellaneous	5,460	1,880	0	5,370	5,350
TOTAL COST	1,753,640	1,876,700	2,160,904	1,945,060	2,110,650
Total Employees	716	719	703	701	644
COST PER EMPLOYEE	2,449	2,610	3,074	2,775	3,277

Investment Performance Measure

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

Land Title Holdings

Summary of Land Holdings

Ownership of Sydney Opera House and its land is vested in the Minister administering the Sydney Opera House Trust Act 1961 (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Act 1961, is responsible for the operation and maintenance of Sydney Opera House and its land. The site area is 3.606 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2009 was valued at \$75,000,000.

Legal

There have been no amendments made to the Sydney Opera House Trust Act 1961 or to the Sydney Opera House By-law 2005 in the 2008/09 year.

Occupational Health and Safety (OH&S)

OH&S continues to be a priority for the organisation. Key activities undertaken are outlined below (also refer pages 27 and 35).

- Development of a new OH&S Policy and OH&S Consultation Statement, as well as a Safety Leadership Handbook to provide leaders with practical guidance on ensuring the safety of all people working at Sydney Opera House.
- A safety management system to document plans, procedures and activities has been developed to help continue to improve our safety record.
- A new centralised incident reporting and Material Safety Data Sheet repository has been established to allow collation of accurate data and proactive risk management processes.
- Development of an online safety learning package to provide general site safety induction for staff, hirers and contractors, for implementation in 2009/10.

Worker's Compensation

The number of staff accidents resulting in injury this year has decreased (from 229 in 2007/08 to 221 in 2008/09). Lost time to injuries has also decreased compared to 2007/08 (reduced from 5.09 in 2007/08 to 4.87 hours lost per thousand hours worked in 2008/09).

The number of Workers Compensation cases has decreased (down to 44 from 45 in 2007/08).

Improvements in both the number of injuries and lost time injury statistics are the result of an increased focus on high risk activities across the organisation, and an overall increase in the resources applied to OH&S management as a result of the organisational safety realignment.

Year	Number of staff injuries	Number of new workers compensation cases*
2008/09	221	44
2007/08	229	45^
2006/07	252	46
2005/06	253	57
2004/05	286	69

* Includes all workers compensation cases including provisional liability.

^ In 2007/08 the number of new workers compensation cases was incorrectly reported as 44.

Overseas Travel

Sydney Opera House employees undertake interstate and overseas travel for business reasons including sourcing performing arts product, touring programmes and representing Sydney Opera House at key industry forums. Overseas travel was approved by the Minister for the Arts and travel undertaken during the reporting year is listed below.

Name/Position	Date/Country	Purpose
Wendy Martin Head of Theatre and Dance	5-8 July 08 France, Spain and USA	To attend the Avignon Arts Festival and International productions for presentation at Sydney Opera House.
	8-22 Nov. 08 Canada, Germany and France	To attend performances in Canada and France commissioned by Sydney Opera House for presentation in 2009 and the world's leading dance festival in Germany.
	13 May – 3 June 09 UK, Belgium, France, Canada and USA	To attend performances for presentation at Sydney Opera House and attend the Kunsten Festival in Brussels.

Name/Position	Date/Country	Purpose
Sarah Duthie Sales Account Manager, Tourism	7-20 Aug. 08 USA	To attend the annual OzTalk North America trade event to carry out targeted sales visits to key wholesalers and product planners.
	14-27 Sept. 08 India	To attend the India Travel Mission to establish business relationships with key travel agencies and tour operators.
David Antaw Director, Finance and Innovation	12-15 Aug. 08 New Zealand	To participate in the first comparison session of Project Marker involving The Edge, Auckland and The Arts Centre, Melbourne.
Carolyn Stewart-Smith Manager, Planning and Governance	12-15 Aug. 08 New Zealand	To participate in the first comparison session of Project Marker involving The Edge, Auckland and The Arts Centre, Melbourne.
Ken McSwain Business Solutions Manager, Information Systems	23-31 Aug. 08 USA	To attend and present a paper at the Tessitura Arts Enterprise Software Conference.
Aaron Curran CRM Manager	23-31 Aug. 08 USA	To attend and present a paper at Tessitura Arts Enterprise Software Conference.
Richard Evans CEO	25-29 Aug. 08 China	To accept an invitation to speak at the 2008 World Summit for Theatre Operation and Development and attend the 10th Anniversary Concert of the Shanghai Grand Theatre.
	20-28 Oct. 08 USA and Canada	To attend the Performing Arts Consortium Conference in Canada and a meeting with Hewlett Packard in the USA.
	3-8 Dec. 08 Denmark and UK	To attend the funeral of Jørn Utzon.
	5-17 May 09 USA	To attend the Performing Arts Centres Consortium Conference and meet with heads of performing arts centres in New York and Los Angeles.
	20-24 May 09 China	To accept an invitation to speak at the 2009 International Summit on Theatre Development at the National Centre for the Performing Arts in Beijing.
Victoria Doidge Director, Marketing and Development	25 Aug. – 9 Sept. 08 USA and UK	To scope the development of a digital distribution capability to enable Sydney Opera House content to be distributed across a range of destinations.
Brigid Collaery Stage Manager	30 Sept. – 14 Oct. 08 USA	To undertake an internship at the Kennedy Centre in Washington and at the Brooklyn Academy of Music, New York.
Philip Rolfe Associate Director	26 Oct. – 9 Nov. 08 UK, Spain and Italy	To attend the Womex Music Market in Spain, meetings in London and the production of <i>In-I</i> in Rome.
Gavin Norris Production Manager	3-8 Nov. 08 UK	To attend meetings in London to discuss creative and technical aspects for the forthcoming production of <i>Le Grand Cirque</i> .
Ray Dick Assistant Facilities Manager	13-20 Nov. 08 New Zealand	To attend a conference in Corrosion and Prevention. To visit The Edge to discuss facility opportunities and challenges within the same industry and discuss potential solutions.
Noel Jordan Head of Performance for Young Audiences	14-16 March 09 New Zealand	To attend the Capital E National Arts Festival, Wellington and the Auckland International Arts Festival.

Name/Position	Date/Country	Purpose
Cameron O'Neill Supervisor, Sound/AV Technical Support	1–8 April 09 Germany and The Netherlands	To attend the Pro Light and Sound Messe in Frankfurt and visit the Kassel Theatre.
Virginia Hyam Head of Contemporary Culture	18–21 June 09 Singapore	To attend an international production of Video Games Live and meet with the producers and touring organisation.
Simon Spellicy Tourism Manager	2–5 June 09 Korea	To accept the invitation of the Mayor of Seoul to receive 'Best City Landmark in Asia Pacific' Award at the Seoul Tourism Awards.
Maria Sykes Director, Commercial and Operations	2–5 June 09 Korea	To accept the invitation of the Mayor of Seoul to receive 'Best City Landmark in Asia Pacific' Award at the Seoul Tourism Awards.

POPE Legislative Compliance

Place of Public Entertainment (POPE) Licence works to upgrade fire systems in the building commenced in mid-2006 and have progressed according to agreed timeframes. The overall project budget is \$25.5 million, of which \$15.8 million has been spent in previous years to complete a Fire Services upgrade, Western Theatres Smoke Management System upgrade, and Green Room Fire Safety upgrade.

In 2008/09, \$6 million was expended towards replacing fire dampers throughout the building. The deadline for completion of the Fire Damper project is February 2010. The project is well ahead of schedule and is expected to be completed in the first half of 2009/10.

Stage 1 of the Fire Hydrant upgrade project has commenced, with expenditure to date of \$300,000 for the installation of strategically placed isolation valves throughout the hydrant system. The isolation valves will enable parts of the system to be isolated in future, without affecting the remaining hydrants. This will improve access for maintenance and provide redundancy within the system in case of a partial malfunction.

The requirements of the POPE Licence are being fully met. Pending changes to the NSW Environmental Planning and Assessment Act relating to POPE Licences are being monitored and Sydney Opera House will continue to report in accordance with any changes introduced in the future.

Privacy Management

The Sydney Opera House Privacy Plan includes:

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

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

Privacy Contact Officer

Sydney Opera House
GPO Box 4274
SYDNEY NSW 2001

Telephone: (02) 9250 7111

Email: privacy@sydneyoperahouse.com

There were no privacy complaints or reviews conducted during the year. Sydney Opera House received two inquiries relating to the privacy of customer's credit card information on our ticketing system, which were each resolved to the patron's satisfaction. A number of customers also chose to opt out of receiving direct marketing material.

Publications

This year we produced *Sydney Opera House 2007/08 Annual Report*, a bi-monthly *What's On Guide* introduced in April/May 2009 to replace the previous monthly version; Fairfax Quarterly insert *At the House* (produced and printed by Fairfax); brochures for *Adventures*, *Kids at the House*, *Message Sticks Indigenous Arts Festival*, *Luminous* festival, and the Spiegeltent; program brochures for *Utzon Music Series* and *Hemispheres*; programs for *Message Sticks Indigenous Arts Festival*; promotional material for *Adventures*, *Kids at the House*, *Utzon Music Series*, *House:Ed*, *Hemispheres*, *Luminous* festival and the Spiegeltent; individual performance brochures, flyers and posters for each show; promotional material for a Christmas gift campaign; Christmas Card; tourism flyers in a range of Asian languages; Backstage Tour passes; High Tea promotional material; Experience Packages flyers; Utzon Memorial program.

The *Sydney Opera House Annual Report 2008/09* is available on the internet at sydneyoperahouse.com. The total costs for production of the annual report including design, copywriting, additional photography, print format copies and internet version was \$42,430 including GST.

Risk Management

Audits

Sydney Opera House Trust Risk Management (Audit) Committee ensures that obligations are met with respect to financial reporting, internal controls and risk management and ensures compliance with all laws, regulations and codes of ethics. The charter of the Risk Management Committee was revised to include assisting the Trust with the management of the Sydney Opera House Philanthropy Program as it relates to monitoring the implementation of the Program, establishing guidelines for the investment and the expenditure of Program monies and approval of actual expenditure of the monies.

Performance and compliance audits were carried out by Deloitte Touche Tohmatsu on a variety of business processes and systems for the 2008/09 period, including:

- *Systems Security Review*, May 2009 – an evaluation was undertaken of the extent to which selected systems' security controls are implemented and operating effectively at Sydney Opera House. Systems in the scope of the review included Event Business Management System (EBMS), Sun Financials, PayGlobal, CHRIS21 and Tessitura. An assessment was also undertaken of the alignment of the primary Sydney Opera House network with recommended industry practices. The majority of findings have been resolved, or are on track for resolution by July 2009;
- *Opera Point Events Contract Compliance Review*, January 2009 – a review was undertaken of the compliance of Opera Point Events (OPE) with the Services Agreement with Sydney Opera House, by reviewing processes and testing a range of transactions to supporting documentation and revenue declarations. The key issue related to record keeping. Management continues to work with OPE to implement the recommendations;
- *Entertainment Expenses Review*, November 2008 – an internal assessment of the quality of controls over entertainment expenditure was conducted. This included the assessment of the adequacy of existing Sydney Opera House policies, identification of trends in entertainment expenditure over the last three years and compliance with Sydney Opera House policies in the areas of authorisation and approval of entertainment expenditure, accuracy of the recording of expenditure and use of corporate credit cards. The majority

of issues raised have been addressed with the implementation of an Entertainment Expenses Policy and associated guidelines in October 2008. In addition, an updated Credit Card Policy and a comprehensive Procurement Policy were also implemented in October 2008; and

- *Philanthropy Health Check Review*, August 2008 – a comparison was conducted of the procedures adopted by Sydney Opera House to the NSW Government's best practice guidelines for charitable organisations developed by the Department of Gaming and Racing, and it was found that the program closely aligned to those best practices. Suggested recommendations have been implemented, with a revised Philanthropy Committee Charter approved by the Trust in February 2009 and a Philanthropy Committee Code of Conduct adopted in March 2009.

Business Continuity

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

For further information on risk management refer to the Corporate Governance section on page 29.

Senior Executive Service

There are eight senior executive service positions at Sydney Opera House. Six positions are filled by women.

SES Level	2008/09	2007/08	2006/07
2	2 (2 female*)	1 (1 female)	2
3	4 (3 female*)	3 (2 female)	4 (3 female)
4	1 (1 female)	2 (1 female)	
6^	1	1	1

* Includes maternity leave coverage of two positions.

^ This position is actually graded SES 5, Mr Evans was granted an additional grade to SES 6 on a personal basis from appointment.

As at 30 June 2009 the Chief Executive of Sydney Opera House was Richard Evans.

Performance Statement

Richard Evans

Chief Executive Officer, SES Level 6

Appointment at Level 6 commenced on 29 January 2008

Total remuneration package: \$311,950 pa

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

Mr Evans worked to the delivery of the Sydney Opera House business plan and budget endorsed by the Trust on 26 June 2008. Key activities and achievements are outlined in this report.

The Sydney Opera House is an Australian icon and remains the flagship performing arts venue in Sydney, as well as a signature Sydney landmark. Its reputation and standing is maintained through the efforts of the management team and the client arts companies that perform there.

Wage and Salary Movements

A 4% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2002 effective from the first pay period commencing on and after 1 July 2008.

A 4.44% increase was granted to staff covered by the Sydney Opera House Enterprise Agreement 2006 effective from the first pay period commencing on and after 1 July 2008.

A 2.5% wage increase applied to Senior Executive Service staff effective from the first pay period commencing on or after 1 October 2008 as per the Statutory and Other Offices Remuneration Act 1975.

Waste and Recycling Management

Sydney Opera House has been working to improve waste and recycling management.

Two waste audits were conducted this year to gain an in depth understanding of the waste streams at Sydney Opera House. Audit information has been used to review current practices and to develop a Recycling and Waste Management Strategy for improving waste recycling, which will be implemented in the next year. The strategy will include a new three bin separation system (paper, comingled and landfill), improved recycling of building maintenance materials including light bulbs, and trial systems for managing organic food waste from kitchens within the Sydney Opera House precinct.

Results of the waste audits are outlined below.

Stream	Tonnes	Cubic Metres	Percentage of Total (Tonnes)
Cardboard recycling	51.91	741.56	7%
Paper recycling	15.27	386.30	2%
Glass recycling	150.95	487.00	20%
General waste	547.17	4,142.57	71%
Total	765.30	5,757.43	100%

World Environment Day was celebrated on 5 June 2009 with a 'Greening the House' exhibition, featuring displays which described and sought feedback on the draft recycling and waste management strategy and provided mobile phone recycling points.

Performance List

Presenter	Production	Venue	Performances	Attendance
Music				
2Rules Media	MahmoodKhanFunk Live	Concert Hall	1	431
4-D International	James Morrison and His Big Band	Concert Hall	1	2,181
Andrew McKinnon Concert Presentations	David Hobson & Teddy Tahu Rhodes in Concert	Concert Hall	1	1,862
Andrew McManus Presents	David Byrne	Concert Hall	2	3,915
Arts North	Primary Choral Concert	Concert Hall	1	1,939
Arts Unite	A Benefit Concert for the Victims of the Victorian Bushfires	Concert Hall	1	2,524
ATA Allstar Artists	A Night in Budapest & Vienna with Antal Szalai and his Gypsy Band	Utzon Room	5	720
Australian Chamber Orchestra	Dawn Upshaw – ACO	Concert Hall	1	1,683
	Euphoric	Concert Hall	1	2,450
	Great Romantics	Concert Hall	1	1,405
	Inner Voices	Concert Hall	1	1,471
	Intense	Concert Hall	1	1,422
	The Red Tree	Concert Hall	1	1,813
	Vivacious	Concert Hall	1	2,194
Australian Girls Choir	Australian Girls Choir	Concert Hall	2	3,427
Australian Institute of Brain Training	Le Carnaval des Animaux	The Studio	1	313
Clavier School of Music	Annual Concert	Utzon Room	2	154
Fiveways Studio	Student Showcase	Utzon Room	2	240
Fremantle Media Australia Pty Ltd	Australian Idol 2008 Final	Forecourt	1	6,000
Frontier Touring Company	Sting and Edin Karamzov	Concert Hall	1	2,668
Fuzzy	Goldfrapp	Concert Hall	1	2,260
HVK Productions	Treorchy Male Choir	Concert Hall	1	860
Kambala	Music Festival 2009	Concert Hall	1	1,800
Lior	Lior – Shadows and Light	The Studio	5	1,464
Lisa B Entertainment	Remembering the Carpenters	Utzon Room	2	287
Michael Coppel Presents	Chick Corea and John McLaughlin and the Five Peace Band	Concert Hall	2	3,657
	Duffy	Concert Hall	1	2,253
	Simply Red with Kate Ceberano	Concert Hall	2	4,200
MLC School	MLC School Concert 2009	Concert Hall	1	2,200
Musica Viva	Gidon Kremer & Kremerata Baltica	Concert Hall	2	3,668
NSW Department of Education and Training	Encore 2009	Concert Hall	2	4,616
	Festival of Instrumental Music	Concert Hall	4	7,767
	Our Spectacular 2008	Concert Hall	1	1,900
	Primary Choral Festival	Concert Hall	4	7,703
Opera Australia	New Year's Eve Gala	Concert Hall	1	2,446
	Radiance – A Tribute to Richard Hickox	Concert Hall	1	1,759

Presenter	Production	Venue	Performances	Attendance
Present Australia	Premiering Sydney 2008 Festival	Concert Hall	1	1,757
	Voices in the House 2008	Concert Hall	1	1,805
	World Voices 2009	Concert Hall	1	2,175
Ryde District Schools	Music Festival 2008	Concert Hall	1	2,200
Southend Boys' and Girls' Choirs	Southend Boys and Girls Choirs	Utzon Room	1	131
Suzuki Talent Education Association of Australia	Suzuki Graduation Concert	Concert Hall	1	1,648
	Suzuki Piano Recitals	Utzon Room	17	2,550
Sydney Festival	Dawn Chorus for Bushfire Appeal	Forecourt	1	500
	Masters of Tradition	Concert Hall	2	4,158
	Matthew Herbert Big Band	Concert Hall	1	2,168
	The Swell Season	Concert Hall	3	6,764
Sydney International Piano Competition	Sydney Piano Competition	Concert Hall	5	7,618
Sydney Opera House	50 Years of Bossa Nova	Concert Hall	1	2,062
	Abby Dobson	Forecourt	1	214
	Amanda Palmer	The Studio	3	1,052
	Angelique Kidjo & Ayo	Concert Hall	1	2,216
	Battles	Opera Theatre	2	2,621
	Bill Frisell Trio	The Studio	2	717
	Book of Longing	Concert Hall	2	3,682
	Broad	Concert Hall	1	1,188
	Charlie Haden Quartet West	Concert Hall	1	1,293
	Christa and Dick Hughes	Forecourt	1	296
	Christmas at the House	Concert Hall	8	13,809
	Circle of Rhythm	Forecourt	1	154
	Coco's Lunch – I Wanna Be A Mermaid*	Utzon Room	27	6,420
	Coco's Lunch – Invisible Rhythm*	Utzon Room	1	65
	Coco's Lunch – Sing Up a Storm*	Utzon Room	2	291
	Damien Dempsey	Opera Theatre	1	1,018
	Dan Sultan	Forecourt	1	301
	Dave Graney	The Studio	1	160
	Dave McCormack	Forecourt	1	220
	David Hobson in Concert	Concert Hall	2	3,352
	Dhafer Youssef Quartet	The Studio	2	718
	Eletheria Arvanitaki	Concert Hall	2	3,552
	Europa Galante	Concert Hall	1	2,049
	Fine Blue Thread	Forecourt	1	125
	Flow Goes the Universe	Playhouse	1	384
	For the Good Times	Concert Hall	3	6,260
	Goran Bregovic and his Wedding and Funeral Band	Concert Hall	2	4,295
	Gretchen Parloto	Forecourt	1	298
	Gurrumul	The Studio	2	592
	Holly Throsby	Forecourt	1	322

* SOH Young Audiences Program

+ Balance of season in FY08

Balance of season in FY10

Presenter	Production	Venue	Performances	Attendance
Sydney Opera House cont.	Israel Philharmonic Orchestra	Concert Hall	3	7,598
	I've Got a Bullet-Proof Heart	Forecourt	1	218
	Jackie Orszaczky Tribute	The Studio	2	644
	Jazz Hot Baby*	Utzon Room	30	6,791
	Jazz Now 2008	The Studio	4	1,144
	Jeff Lang	Forecourt	1	186
	Jim Conway	Forecourt	1	274
	Jimmy Barnes	Forecourt	1	328
	Joe Lovano & John Schofield	Concert Hall	1	1,744
	Jon Hassell and Maarifa Street	Opera Theatre	1	810
	Jon Hopkins	Playhouse	2	563
	Juke Baritone	Forecourt	1	348
	Justin Bond is Close to You	The Studio	5	1,187
	Kate Miller-Heidke	Forecourt	1	313
	Kronos Quartet – The Fence Project	Concert Hall	1	1,220
	Kwartet Punakawan	The Studio	1	240
	Ladytron	Opera Theatre	1	1,412
	Latin Block Party	The Studio	2	597
	Lee 'Scratch' Perry	Opera Theatre	1	1,386
	Lior	Forecourt	2	656
	Little Boy Amadeus*	Utzon Room	21	5,017
	Meet Me in the Middle of the Air	Concert Hall	1	2,216
	Message Sticks 2008 – Geoffrey Gurrumul	The Studio	2	688
	Mingus Big Band	Concert Hall	1	2,109
	Mozart Boy Genius*	Utzon Room	6	1,217
	Music for Tutus*	Utzon Room	30	7,092
	Ngarukuruwala	The Studio	1	309
	Old Man River and Friends	The Studio	1	241
	Patti Smith and Her Band	Concert Hall	1	2,681
	Pure Scenius – Part 1	Concert Hall	1	1,637
	Pure Scenius – Part 2	Concert Hall	1	1,702
	Pure Scenius – Part 3	Concert Hall	1	1,479
	Rachid Taha	Opera Theatre	1	929
	Reggie Watts	Playhouse	7	2,610
	Rita	Concert Hall	1	1,573
	Robert Forster	The Studio	2	549
	Roberto Fonseca	Concert Hall	1	1,633
	Ronan/Ronan	Forecourt	1	206
	Root	Forecourt	1	167
	Rowland S Howard	Forecourt	1	258
	Sa Dingding	Concert Hall	1	1,454
	Seun Kuti and Egypt 80	Opera Theatre	1	941
	Stephen Cummings	Forecourt	1	260
	Sweet Dreams*	Utzon Room	18	3,397
	Tex Perkins and Charlie Owen	Forecourt	1	328

Presenter	Production	Venue	Performances	Attendance
Sydney Opera House cont.	The Audreys	The Studio	1	264
	The Blackeyed Susans	Forecourt	1	330
	The Little Mermaid*	Concert Hall	7	7,511
	Tinariwen & TeVaka	Concert Hall	1	1,539
	Tujiko Noriko – Electric Music	The Studio	1	302
	Urthboy	Forecourt	1	164
	Utzon Music Series – Cocos Lunch	Utzon Room	1	200
	Utzon Music Series – Ethel	Utzon Room	1	179
	Utzon Music Series – Flinders Quartet and Genevieve Lacey	Utzon Room	1	179
	Utzon Music Series – Love and the Art of War	The Studio	1	241
	Utzon Music Series – Paul Grabowsky	Utzon Room	1	179
	Utzon Music Series – Sasha Rozhdestvensky	Utzon Room	1	179
	Utzon Music Series – Simone Young and Alexander Soddy	Utzon Room	1	199
	Utzon Music Series – Sydney Symphony Chamber Players	Utzon Room	1	179
	Utzon Music Series – Teddy Tahu Rhodes	Utzon Room	1	198
	Utzon Music Series – The ABC Young Performer Award	Utzon Room	1	196
	Utzon Music Series – The Wide Alley	The Studio	1	216
	Utzon Music Series – Windstrokes	Utzon Room	1	181
	Vanessa Amorosi	Forecourt	1	325
	Watussi	Forecourt	1	344
	Zakir Hussain – Masters of Percussion	Concert Hall	1	2,565
Sydney Philharmonia Choirs	A Christmas Celebration	Concert Hall	1	1,401
	Amadeus	Concert Hall	2	3,627
	Chorus Oz: Haydn's The Creation	Concert Hall	1	548
	Easter Oratorio	Concert Hall	1	1,437
	Handel's Messiah	Concert Hall	3	5,541
Sydney Region Music Festival	Mozart Requiem	Concert Hall	2	5,006
	Ode to Joy	Concert Hall	2	3,939
Sydney Symphony	Sydney Region Music Festival 2008	Concert Hall	1	2,533
	A Louis Armstrong Tribute	Concert Hall	2	5,230
	A Midsummer Night's Dream	Concert Hall	5	12,231
	A Tribute to Duke Ellington	Concert Hall	2	4,777
	Air Supply	Concert Hall	2	5,063

* SOH Young Audiences Program
+ Balance of season in FY08
Balance of season in FY10

Performance List continued

Presenter	Production	Venue	Performances	Attendance
Sydney Symphony cont.	Ashkenazy conducts Shostakovich	Concert Hall	3	7,362
	Bach Voices	Concert Hall	3	7,010
	Beethoven and Beyond	Concert Hall	3	6,974
	Belshazzar's Feast	Concert Hall	2	5,186
	Best of the West End	Concert Hall	2	5,104
	Elgar's Cello Concerto	Concert Hall	2	5,072
	Elgar's Enigmas	Concert Hall	3	7,082
	Gelmeti's Farewell	Concert Hall	2	5,004
	Grieg's Piano Concerto	Concert Hall	3	5,062
	Hero in the Making	Concert Hall	3	6,295
	Homelands	Concert Hall	3	6,364
	Human Nature with the Sydney Symphony	Concert Hall	3	6,452
	Kate Cebrano with the Sydney Symphony	Concert Hall	1	2,199
	Mahler 1	Concert Hall	4	8,287
	Missa Solemnis	Concert Hall	1	2,450
	Movie Music: Crime Time	Concert Hall	3	6,101
	Polished Brass	Concert Hall	1	1,874
	Power and Panache	Concert Hall	4	8,864
	Romantic Perfection	Concert Hall	3	7,496
	Russian Tribute	Concert Hall	3	6,422
	Sense and Sensuality	Concert Hall	4	6,623
	Strauss, Saint-Saëns & Sibelius	Concert Hall	3	7,031
	Stravinsky's Firebird	Concert Hall	3	7,171
	Stravinsky's Petrushka	Concert Hall	3	6,831
	Sydney Symphony with Roberta Flack	Concert Hall	3	8,109
	TaikOz and the Sydney Symphony	Concert Hall	3	7,134
	The Boys	Concert Hall	1	2,298
	The Colour of Time	Concert Hall	1	1,983
	The Dream of Gerontius	Concert Hall	2	4,320
	The Spirit of Delight	Concert Hall	2	4,640
	Viennese Classics	Concert Hall	3	7,492
Symphony Entertainers	Ms Shreya Ghoshal Live in Concert	Concert Hall	1	1,852
The Australian Pops Orchestra	Absolutely British	Concert Hall	2	3,619
The Austral-Korean Culture Foundation	Seoul Metropolitan Traditional Music Orchestra	Concert Hall	1	1,489
The Harbour Agency	Katie Noonan	The Studio	2	725
	Beyond the Dark Side	Concert Hall	1	2,026
United World Concert Tours	Sydney Youth Musicale	Concert Hall	3	4,550
Visit Australia	Japan Festival 2008	Concert Hall	1	1,000
World Youth Day Co-ordination Authority	SBS Youth Orchestra	Concert Hall	1	1,200
	World Youth Day – Missa Solemnis	Concert Hall	1	2,681
	Youth Festival	Forecourt	3	13,500
	Youth Music Festival	Concert Hall	1	1,800
XYZ Networks	Max Sessions – Kasey Chambers	The Studio	1	150
	Max Sessions – Newton Faulkner	The Studio	1	150
TOTAL MUSIC			486	531,241

Presenter	Production	Venue	Performances	Attendance
Theatre				
Adrian Bohm Presents	Dylan Moran	Concert Hall	1	2,259
Alex the Stage Play Ltd	Alex	The Studio	5	928
A-List Entertainment	Jimecoin On Ice	Playhouse	12	4,181
	The Kranksy Sisters – Three Bags Full	Playhouse	7	2,631
	Umbilical Brothers – Don't Explain	Playhouse	12	4,724
Andrew Kay and Associates	The 39 Steps	Playhouse	37	11,041
Andrew McManus Presents	Jerry Lewis in Concert	Concert Hall	1	1,704
Bell Shakespeare Company	Anatomy Titus Fall of Rome	Playhouse	33	6,401
	Hamlet+	Drama Theatre	15	8,100
	Pericles#	Drama Theatre	4	2,162
	The Alchemist	Playhouse	34	9,720
Bjelke-Petersen Bros.	National Seniors Final 2008	Concert Hall	1	2,501
Jane Goodall Institute	Jane Goodall – Hope for Nature	Opera Theatre	1	753
Sydney Festival	Ivanov	Drama Theatre	7	2,881
Sydney Opera House	Alan Cumming	The Studio	4	1,220
	Brian Eno Keynote Address – Scenius	Opera Theatre	1	942
	Cabaret Decadanse	Playhouse	4	1,241
	Camille	Forecourt	6	1,870
	Camp as a Row of Spiegeltents	Forecourt	1	324
	Caroline Nin+	The Studio	5	933
	Christa Hughes: Temptation	Forecourt	1	328
	Client Earth Forum	Opera Theatre	1	508
	Conversation Piece with Jon Hassell and Brian Eno	Opera Theatre	1	432
	David Sedaris	Concert Hall	1	2,039
	Die Roten Punkte	Forecourt	1	167
	Edward de Bono	Opera Theatre	1	950
	Floating	Playhouse	11	3,154
	Food Court	Opera Theatre	2	1,142
	Gatz	Playhouse	21	5,615
	Girl Who Cried Wolf*	The Studio	10	1,395
	Holy Cow	The Studio	7	2,232
	How to Read Tea Leaves*	Forecourt	2	258
	In Spitting Distance	Playhouse	10	1,481
	Instructions for Modern Living	The Studio	4	404
	Jason & the Argonauts*	Playhouse	10	2,840
	Jason Byrne	The Studio	10	2,050
	Jørn Utzon State Memorial Service	Concert Hall	1	2,076
	Judith Lucy's Not Getting Any Younger	Playhouse	26	10,281
	Laraaji – Laughter Flow	Utzon Room	2	379
	Late Night Lounge	The Studio	2	597
	Le Grand Cirque	Concert Hall	26	45,394
	Lea DeLaria	Forecourt	4	666
	Little Big Shots*	The Studio	19	2,745
	Men of Steel*	The Studio	2	278

* SOH Young Audiences Program
+ Balance of season in FY08
Balance of season in FY10

Presenter	Production	Venue	Performances	Attendance
Sydney Opera House cont.	Message Sticks 2008 Film Festival	Playhouse	13	2,765
	Message Sticks 2009 Film Festival	Playhouse	9	2,771
	Message Sticks 2009 Education Program*	Playhouse	2	195
	Monkeyshines: Kabaret 4 Kids*	The Studio	17	4,346
	Otis Lee Crenshaw	The Studio	6	751
	Pigs, Bears & Billy Goats Gruff*	Playhouse	23	7,609
	Poetry Slam Finals	The Studio	1	321
	Possessed+	Playhouse	6	2,230
	Rod Quantock	Forecourt	1	148
	Rolf Harris	Playhouse	14	5,470
	Sam Simmons	Forecourt	1	302
	Special Delivery*	Playhouse	24	5,500
	Spontaneous Broadway#	Playhouse	5	1,863
	Tales of the Afterlives	Opera Theatre	1	829
	Tete	The Studio	1	310
	Teulia Postcards	The Studio	3	478
	The Burlesque Hour (2008)	Forecourt	5	1,447
	The Burlesque Hour (2009)	The Studio	17	5,279
	The Casio Brothers*	The Studio	6	1,767
	The Casio Brothers & Demolition B-Girl*	Forecourt	4	622
	The Shape of a Girl (2008)*	The Studio	7	1,073
	The Shape of a Girl (2009)*	The Studio	10	1,501
	The Tragical Life of Cheeseboy*	The Studio	9	924
	The Dirty Brothers	The Studio	5	648
	The Wet Spots	The Studio	2	521
	Tripod	Forecourt	4	1,203
	Vamp	The Studio	12	3,172
	Wil Anderson – Wilosophy	Playhouse	14	5,471
	Wolf Under the Bed*	Playhouse	13	2,201
Sydney Peace Foundation	Sydney Peace Prize Lecture	Concert Hall	1	1,778
Sydney Theatre Company	Pig Iron People	Drama Theatre	54	26,000
	The Narcissist	Drama Theatre	50	22,221
	Travesties	Drama Theatre	52	26,539
	When The Rain Stops Falling	Drama Theatre	49	24,187
Tim Woods Entertainment	That Was the Year That Was	Concert Hall	2	2,440
	The Complete Works of William Shakespeare (Abridged)	Playhouse	42	14,141
Vibe Australia	The Deadly Awards 2008	Concert Hall	1	1,593
Visual Event Management	Star Trek – World Premiere	Concert Hall	1	1,769
TOTAL THEATRE			855	337,992
Opera				
Australian Opera Auditions Committee	Highlights of Opera 2008	Opera Theatre	1	746

Presenter	Production	Venue	Performances	Attendance
City of Sydney Cultural Council	McDonald's Operatic Aria 2008	Opera Theatre	1	750
Opera Australia	Baroque Masterpieces#	Opera Theatre	2	2,463
	Billy Budd	Opera Theatre	8	8,158
	Cavalleria Rusticana & Pagliacci	Opera Theatre	11	11,774
	Don Giovanni	Opera Theatre	18	22,003
	Goldman Sachs Tribute Concert	Opera Theatre	1	1,200
	La bohème	Opera Theatre	7	9,185
	Lady Macbeth	Opera Theatre	8	7,008
	Lucia di Lammermoor	Opera Theatre	10	12,909
	Madama Butterfly	Opera Theatre	24	33,922
	My Fair Lady+	Opera Theatre	10	14,605
	Orlando	Opera Theatre	8	7,463
	Otello	Opera Theatre	9	11,307
	The Magic Flute	Opera Theatre	18	23,932
	The Makropoulos Secret	Opera Theatre	7	7,194
	The Pearlfishers	Opera Theatre	13	17,210
	Werther	Opera Theatre	7	6,897
Sydney Opera House	Jerry Springer – The Opera	Concert Hall	7	12,646
The Australian Singing Competition	2008 Mathy Awards	Opera Theatre	1	534
TOTAL OPERA			171	211,906
Dance				
Bangarra Dance Theatre	Mathinna	Drama Theatre	30	10,889
City of Sydney Cultural Council	McDonald's Ballet Scholarship Finals 2008	Concert Hall	1	864
	Primary School Dance Groups	Concert Hall	1	1,300
	Secondary Dance Groups	Concert Hall	2	1,900
McDonald College	An Evening of Classical Ballet	Opera Theatre	1	1,297
Sydney Opera House	Ballet Flamenco Sara Bara – Sabores	Concert Hall	4	6,878
	Bubble*	The Studio	9	1,723
	In-I	Drama Theatre	10	5,311
	Press	Playhouse	6	1,683
	Push	Concert Hall	4	6,525
	Rasa Unmasked	The Studio	3	643
	Surprise*##	The Studio	2	269
	Firebird and Other Legends	Opera Theatre	21	30,383
	Interplay	Opera Theatre	21	25,518
	Introduction to the Ballet	Opera Theatre	1	167
The Australian Ballet	Manon	Opera Theatre	22	31,516
	Nutcracker – The Story of Clara	Opera Theatre	23	32,745
	Saturdays at Five – Clara's Story	Opera Theatre	1	302
	Saturdays at Five – Creative Collaborations	Opera Theatre	1	163
	Saturdays at Five – Musical Masterpieces	Opera Theatre	1	275
	Saturdays at Five – Perfect Partners	Opera Theatre	1	273
TOTAL DANCE			165	160,624

* SOH Young Audiences Program
+ Balance of season in FY08
Balance of season in FY10

Annual Giving Program

The following are Donors to the Annual Giving Program, whose generosity raises support for Sydney Opera House's performance, access and education initiatives. The Annual Giving Program sincerely appreciates the support of its donors since the Program's inception in March 2007.

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2009

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Small Image References

Page	Performance
12/13	Lee ‘Scratch’ Perry, Geoffrey Gurrumul Yungupingu, In-I, Brian Eno
14/15	Taiko, James Morrison, Patti Smith, Angelique Kidjo
16/17	Hoipolloi’s Floating, The Alchemist, The Narcissist, Travesties, The Pig Iron People
18/19	Madama Butterfly, Don Giovanni, Billy Budd, Jerry Springer: The Opera
20/21	The Nutcracker, Push, Sara Baras, Interplay, Rasa Unmasked, Mathinna
22/23	Music for Tutus, Pigs, Bears & Billy Goats Gruff, Shape of a Girl, Little Big Shots
24/25	Chinese language guided tour, Enjoying drinks at theatre bars
26/27	Western Foyers refurbishment, Greening the House initiatives
34/35	Indigenous Traineeship Program graduates, Scenery dock

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Telephone: 61 2 9250 7777
Facsimile: 61 2 9251 3943
Email: bookings@sydneyoperahouse.com

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

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

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Telephone: 61 2 9250 7777
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Web: sydneyoperahouse.com
Email: bookings@sydneyoperahouse.com

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Guided Tours

Our one hour 'The Essential Tour' operates between 9.00am and 5.00pm daily (except Christmas Day and Good Friday). Tours can be purchased from the Tours desk located in the main Box Office Foyer.

Telephone: 61 2 9250 7250
Facsimile: 61 2 9250 7096
Web: sydneyoperahouse.com
Email: tourism@sydneyoperahouse.com

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Wilson Parking operates a car park at Sydney Opera House which is open from 6.30am to 1.00am, seven days a week. Entry to the car park is via Sydney Opera House end of Macquarie Street, Sydney.

Telephone: 1800 PARKING
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Financial information elsewhere in this report is unaudited.

Definitions:

Performances

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

Events

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

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