



Sydney Opera House
Financial Year 2018-19

Annual Report



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

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



About Us

Who We Are

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

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

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

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

The Opera House is operated and maintained on behalf of the NSW Government and the people of NSW by the Sydney Opera House Trust. It is a not-for-profit public non-financial corporate entity that this year generated 89% of its operating revenue. The NSW Government provides the remainder of operating revenue and also funding for building maintenance and capital projects.

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

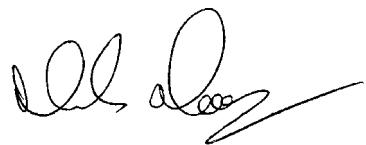
Having embarked on a Decade of Renewal at its 40th anniversary, the Opera House is now midway through a program of major upgrades to ensure this 20-century icon continues to inspire future generations of artists, audiences and visitors.

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

UNESCO 2007

The Hon Don Harwin MLC Minister for the Arts

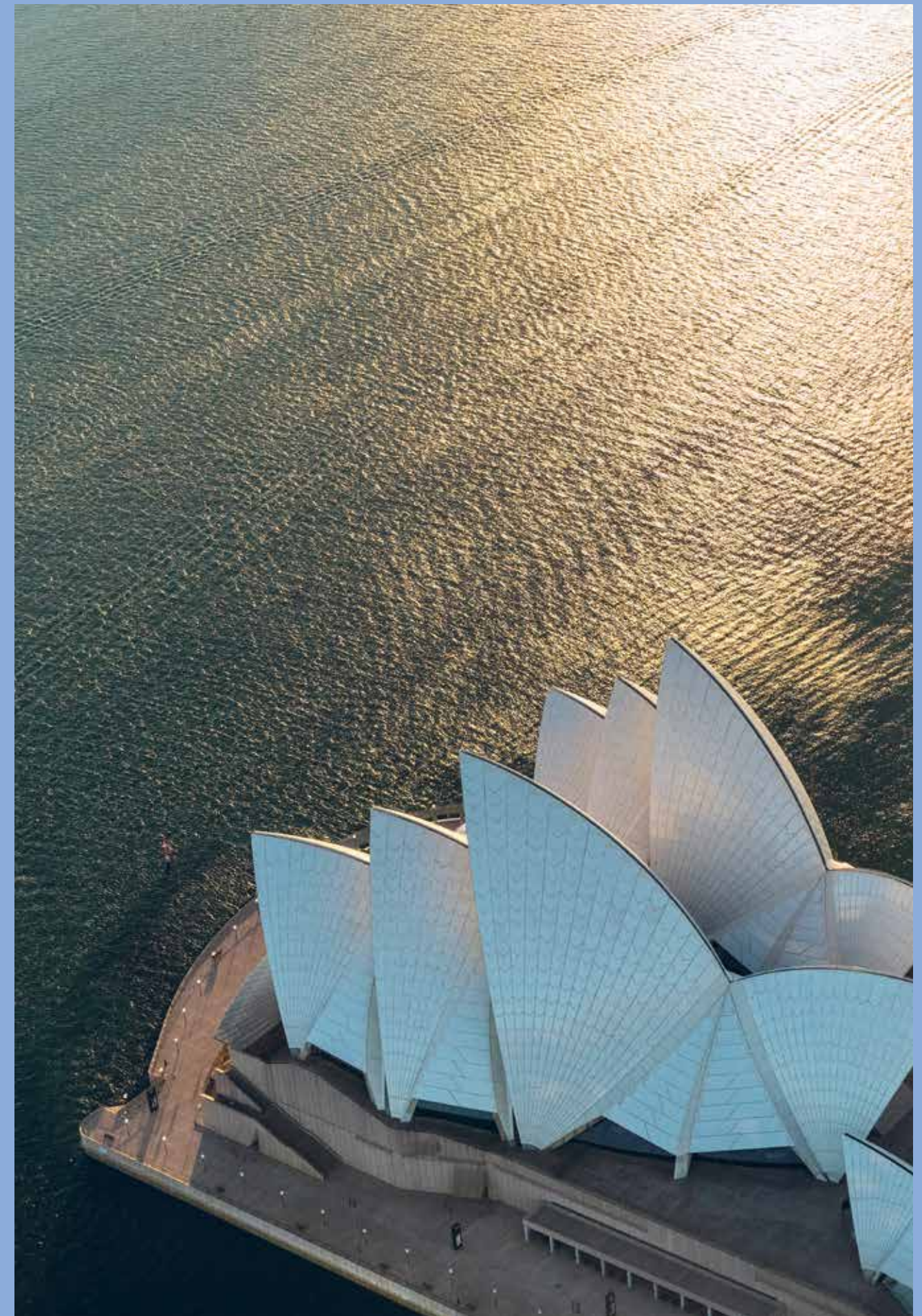
We have the pleasure of presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2019 for presentation to Parliament. This report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Audit and Finance Act 1983.



Nicholas Moore
Chairman



Louise Herron AM
Chief Executive Officer



Sydney Opera House. Photo by Hamilton Lund.

Our History



1957

Jørn Utzon wins Sydney Opera House design competition

1966

Jørn Utzon resigns



1999

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



2007

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



2012

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

2013

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



2019

The Yallamundi Rooms function and events centre opens, a major milestone in a Decade of Renewal works totalling more than \$275 million; a new lift improves accessibility to the Joan Sutherland Northern Foyer; Vivid Live takes almost \$5 million at the box office and more than five million people watch the Lighting of the Sails livestream; new uniforms by Australian designer Dion Lee are rolled out to staff; John Coburn's tapestries, commissioned as curtains for the Joan Sutherland Theatre and Drama Theatre for the opening in 1973, are re-hung in their original venues for the first time in a decade; the Opera House becomes carbon-neutral, five years ahead of schedule, and announces 85% of its energy will come from renewable sources

1960

2000

2010

2019

1959

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



1973

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

2006

Asian-language tours begin in Mandarin, Japanese and Korean



2005

National Heritage listing

2002

Utzon Design Principles published

2011

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

2010

First Environmental Sustainability Plan launched

2009

Western Foyers refurbished. First Vivid Live festival



2016

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

2015

The Welcome Centre opens and wins the 2016 National Trust Heritage Award for Interpretation; the NSW Government reserves \$202 million for Stage 1 Renewal projects; the self-funded stage machinery upgrade for Joan Sutherland Theatre announced; Dance Rites, the First Nations dance competition was launched on the Opera House Western Broadwalk

2018

Major upgrades to the Joan Sutherland Theatre are completed on time and on budget; the Opera House celebrates its 45th anniversary; the Conservation Management Plan Fourth Edition wins a National Trust Heritage Award; the Opera House participates in the Sydney Gay and Lesbian Mardi Gras Parade for the first time

Our Vision

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

Our Mission

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

Our Values

Safety

Our greatest responsibility

Creativity

Be bold and innovative

Excellence

Strive for the best

Collaboration

One team

Accountability

Focus and own it

Vision, Mission and Values

Decade of Renewal



Sydney Opera House Forecourt. Photo by Hamilton Lund.

Since opening its doors in 1973, the Opera House has become a global beacon for creativity, attracting 10.9 million visitors a year.

The nation's premier tourist destination and a world-class performing arts centre, the Opera House presents more than 1,800 events annually, attended by almost 1.4 million people as well as offering a variety of tour experiences, which in FY19 attracted more than 564,000 patrons who took a paid tour beneath the sails. Precinct activities and private funding through donors and corporate partners, generate 89% of the Opera House's operating revenue, with the NSW Government contributing the remainder. This is a leading benchmark among publicly owned arts and cultural institutions around the world.

In October 2018, the Opera House celebrated its 45th anniversary, marking the midpoint in a Decade of Renewal to ensure this masterpiece of 20th-century architecture continues to inspire artists, audiences and visitors into the 21st century and beyond.

Totalling more than \$275 million of capital works, the first stage of the Opera House's Renewal program is being funded by the NSW Government, with additional investment from the Opera House enabling essential upgrades to the Joan Sutherland Theatre. As well as replacing technology and machinery at the end of its working life, these important works are opening up new areas of the building to the public. Accessibility improvements are transforming the experience for everyone.

Throughout this program of important capital works, we are taking great care to respect the heritage and integrity of the Opera House, in accordance with the Utzon Design Principles, our Conservation Management Plan and in consultation with the Design Advisory Panel (formerly the Eminent Architects Panel) and Conservation Council.

As part of the 45th anniversary celebrations, the Opera House commissioned a second report from Deloitte Access Economics analysing the value of the Opera House to the arts and the nation. Five years after Deloitte's initial *How Do You Value an Icon?* report, the follow-up, *Revaluing Our Icon: Midpoint in Sydney Opera House's Decade of Renewal*, shows the Opera House's economic contribution and broader value to NSW and the nation have increased significantly during that time. This has been driven by increased activity in the Opera House precinct.

Key findings from the 2018 Deloitte report:

- The precinct's total economic contribution was \$1.2 billion in 2016-17, up 44% in real terms on the 2012-13 contribution of \$800 million;
- The precinct supports about 8,700 full-time equivalent jobs, and for every person directly employed by the Opera House, 14 others are employed throughout the economy; and
- The Opera House's social asset value was \$6.2 billion in 2018, up 24% in real terms from \$4.6 billion in 2013.

Deloitte found that nine out of 10 survey respondents agreed that the Opera House is an iconic landmark that contributes to Australia's national identity and international standing and 73% said that it makes a significant or very significant contribution to Australian culture.

Almost three-quarters of people say they would recommend the Opera House to a friend – a very high level of brand recognition and advocacy. Importantly, the Opera House brand is more than just a name or a logo; it is a powerful symbol of Australian culture and creativity at home and abroad.

Kevin McCloud, designer and presenter of the popular *Grand Designs* television show, describes the building as "an eloquent essay about culture; the symbol of a relationship between people and place".

The Renewal works are critical to preserving the Opera House's unique contribution to culture in this country and the building itself, a modern masterpiece and emblem of Australia.



A new accessible passageway outside the Joan Sutherland Theatre opened in 2018.
Photo by Daniel Boud.

Key achievements five years on

In FY19, the Opera House celebrated a number of significant Renewal milestones, including the opening of the Yallamundi Rooms. The new functions and events centre replaced the longstanding events marquee on the Northern Broadwalk and restored the building's original facade. A new lift and passageway to the Joan Sutherland Theatre gave wheelchair users and visitors with limited mobility access to the stunning views from the Northern Foyers for the first time.

These were in addition to the upgrades to the theatre in 2017, when it was closed for seven months to make significant improvements to the theatre machinery, orchestra pit, acoustics and safety. Work also commenced on improvements to the site entry located at the bottom of Macquarie Street and the area under the Monumental Steps, providing more welcoming and safe arrival and entrance points for 10.9 million annual visitors.

The midpoint in the Opera House's Decade of Renewal coincided with the building's 45th anniversary and the centenary of Utzon's birth. In October 2018, we held a fortnight of events celebrating the enduring creative bond between Australia and Denmark. The year also marked a major point in the Opera House's commitment to sustainability, with carbon neutrality achieved five years ahead of schedule. The Opera House also attained a 5 Star Green Star rating from the Green Building Council of Australia, a significant achievement for a heritage building.

In FY19, contemporary music festival Vivid Live had its most successful year to date and ticket sales for the Opera House's in-house programming arm Sydney Opera House Presents increased. We also led the industry in combating online credit card fraud, increased digital engagement and celebrated our heritage with the restoration of John Coburn's beautiful tapestries, returning the original "house curtains" briefly to their homes in the Joan Sutherland and Drama Theatres for free public viewings.

The next five years

The refreshed Sydney Opera House Strategy 2018-23 sets out our vision and goals for the next five years across three pillars: People; Experiences; and Building. We aim to carry the momentum of the successes and gains already made, expand the spectrum of art and experiences, cultivate new and diverse art forms, attract new audiences, encourage creativity and inspire the community.

The biggest project in the Decade of Renewal is the refurbishment of the Opera House's largest internal venue, the Concert Hall. The upgrades, beginning in February 2020, will improve acoustics, accessibility, the stage and backstage areas and replace end-of-life theatre systems. The Concert Hall will be closed for up to two years to enable the world-class refurbishment to take place, reflecting the scale and complexity of the project and the sensitivity required when making changes to a World Heritage-listed building.

An extensive operational and workforce planning process has been undertaken to determine workforce requirements in the lead-up to and during Concert Hall works. This major project will have significant financial, operational and staff impacts, for which the Opera House has developed mitigation strategies.

No public submissions were received in response to the development applications for the Concert Hall upgrades and the heritage community was broadly supportive of the Renewal proposals. A rigorous and competitive procurement process led to the appointment of construction company Taylor as managing contractor for the project and specialist engineering firm Waagner-Biro Stage Systems to upgrade the venue's theatre systems.

The final Stage 1 Renewal project will transform existing office space in the building's north-western corner into a new Creative Learning Centre. For the first time, the Opera House will have a dedicated space for interactive programs, experimentation and learning in a building that embodies creativity and innovation. The centre will be the home of the Opera House's world-renowned Children, Families & Creative Learning Program, along with new and expanded programming including STEAM (Science, Technology, Engineering, Art and Mathematics) and other initiatives. The flexible environment in the Creative Learning Centre will host workshops, creative play and engagement activities, talks and performances, and will include a permanent digital classroom. Construction will take place during upgrades to the Concert Hall.

Day in, day out, people interact with the Opera House, whether physically, through a performance in one of its world-class venues or a trip to the vibrant precinct, or digitally, by viewing a livestream or engaging with content online.

The Decade of Renewal will ensure the Opera House continues to live up to its mission, inspiring and strengthening the community through everything we do.

“An eloquent essay about culture; the symbol of a relationship between people and place.”

Kevin McCloud



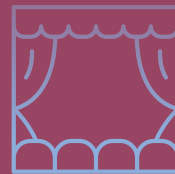
Kevin McCloud. Photo by Daniel Boud.

Year at a glance 2018-19

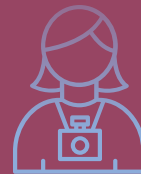
1.4m Total audience attendance for Performing Arts events for the year



426,000
Attendance at Sydney Opera House Presents performances



685,000
Attendance at resident companies performances



564,095
Attendance at Sydney Opera House Tours

1,834

Total number of performances



165,000
people at *Badu Gili* Lighting of the Sails

2,205

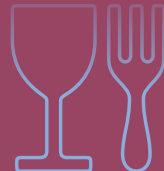
Attendance at Coburn Tapestries 1-day exhibition



89,325
Attendance at performances for young audiences

60

Accessible performances and programs offered



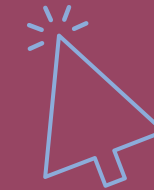
Over 2 million food and beverage transactions

\$5m

Vivid Live 2019 festival record gross box office



2.4 million followers on social media



8.9 million website visits



1.1 million hours of Opera House video content consumed globally

Livestream views

Vivid Live Lighting of the Sails

5.2m

The Cure's 30th anniversary performance of *Disintegration*

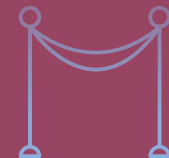
1.3m



78% staff engagement score for the second year running. 13% higher than average NSW public sector results

\$6.2bn

Opera House's iconic social asset value according to Deloitte



In April 2019 we opened our new function and events centre, the Yallamundi Rooms

The Opera House became carbon neutral five years ahead of schedule



Awarded 5 Star Green Star rating



Chairman's Message

The Sydney Opera House is a masterpiece that continues to capture the world's imagination. It is Australia's premier tourism destination and leading performing arts centre, as well as a symbol of the nation.

Over the past year, the Opera House attracted more than 10 million visitors:

- Almost 1.4 million people attended a total of more than 1,800 performances.
- More than 564,000 people took a guided tour of the building, the highest number to date.
- Millions enjoyed the wide range of bars and restaurants on offer.
- Many more simply appreciated the magnificent building, surrounding public spaces and harbourside setting.

It has been an exciting year on the Opera House's stages, encompassing art forms and performers from around the world. More than 685,000 people attended performances by our resident companies, many of which played to packed houses and received widespread critical acclaim. Opera Australia and The Australian Ballet enjoyed their first full year back in the renewed Joan Sutherland Theatre, with productions such as Aida and Spartacus taking full advantage of the improved facilities.

Meanwhile, performances presented by the Opera House's own programming arm, Sydney Opera House Presents, attracted 426,000 people – a testament to the growing demand for contemporary programming. Notable highlights included a record-breaking year for Vivid Live, which grossed almost \$5 million, as well as global-exclusive appearances by legendary hip-hop group Wu-Tang Clan in the Concert Hall. More than 10,000 tickets to four Sydney-only concerts sold out instantly, with almost 60% being first-time Opera House attendees.

In addition, more than 288,000 people attended a variety of recitals, school concerts, community events, competitions and performances by external hirers.

In line with its enabling Act, the Opera House continues to be a significant meeting place for the community. In FY19, as well as annual events such as New Year's Eve and the Australia Day concert, thousands came to Bennelong Point to welcome the Duke and Duchess of Sussex, who then returned to formally open the Invictus Games on the Forecourt. The state memorial for former Prime Minister Bob Hawke drew dignitaries and the public alike for an event that was broadcast live in collaboration with the ABC.

In FY19 the Opera House generated 89% of its operating revenue.

We have also continued to broaden our digital reach, taking performances to international audiences online. People increasingly watched Opera House content online and for longer periods, with the number of minutes watched up 38% on FY18, driven by Vivid Live's Lighting of the Sails by Andrew Thomas Huang, viewed more than 5 million times, and a livestream of The Cure in concert, viewed 1.3 million times. Website visits also increased by 18% to 8.9 million in FY19, while programming for younger audiences expanded to reach more than 28,000 people through digital content. On social media, the Opera House is now the third-most popular global cultural institution, with 2.4 million followers across all of its channels, including more than 2 million Facebook fans.

This strong engagement, including in the re-opened Joan Sutherland Theatre, is reflected in the Opera House's financial performance. In addition to \$13.8 million of operating funding from the NSW Government in FY19, the Opera House generated 89% of its operating revenue (\$116.9 million, up 12% on FY18). This exceptionally high ratio of self-funding among publicly owned global arts and cultural institutions tells the story of a building and an organisation working hard 365 days a year.

Overall, revenue from the Opera House's wide-ranging performance activities increased 19% on FY18, to a total of \$77.6 million. Other precinct activities, including tours, food and beverage and retail, generated \$30.4 million, an increase of 8% on FY18.

That this growth has continued as we deliver more than \$275 million of capital works, funded largely by the NSW Government, demonstrates the public's love of the Opera House, the broad range of experiences it offers, the tenacity and creativity of its hard-working staff and the vital role it plays in the community.

In the lead-up to its 40th anniversary, the Opera House embarked on a Decade of Renewal. Six years later, in addition to completing upgrades to the Joan Sutherland Theatre, we have a new rehearsal room and a number of important accessibility improvements. More recently, we opened the doors to a redesigned function centre (the Yallamundi Rooms). Upgrades to the arrival area under the Monumental Steps are close to completion.

The Trust continues to be very focused on the safety and security of all employees and site visitors and was pleased to receive additional funding from the NSW Government that has enabled important safety and security improvements, including at the entrance to the site.

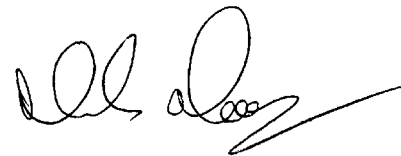
There remains much to do. The coming refurbishment of the Concert Hall is the largest Stage 1 Renewal project, with the venue closing for up to two years. A robust plan has been developed to ensure the organisation is ready for the works starting in February 2020. There will be unavoidable impacts, but these major works are essential to ensure the Concert Hall and Opera House can continue to inspire many generations of artists, audiences and visitors. We are also undertaking a thorough review of our operating model to ensure the business is in the best possible shape for the future.

I thank my fellow Trustees for their efforts and counsel, and CEO Louise Herron and the management team for their enthusiasm and leadership. On behalf of the Trust, I would like to acknowledge Trustee Matthew Fuller who completed his term in December 2018. Matthew made an important contribution to the Opera House, including as the Chair of the Visitor Experience Committee and a Member of the Building and Heritage Committee. In January 2019, we welcomed a new Trustee – Kevin McCann AM. Refer to page 80 for more information on the Trustees.

On behalf of the Trustees, I would also like to express our sincere thanks to the NSW Government for the operational endowment and maintenance and capital grants it provides. In particular, we are grateful to the Hon. Don Harwin MLC, Minister for the Arts, for his direction of the Government's cultural vision.

As we continue to renew this vital community asset, we also value the significant contribution made by our donors and corporate partners, who enable many projects and help us provide a diverse range of experiences for audiences and visitors.

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



Nicholas Moore
Chairman



Opera House sails light up with artwork from The Cure's *Disintegration* for Vivid Live.
Photo by Prudence Upton.

We are more than halfway through a decade of renewal to ensure this fine instrument continues to inspire generations of artists, audiences and visitors. The aim is an ever-more vibrant and accessible Opera House, one that fosters creativity and engages more deeply with the community.



CEO's Message

The Building

This year, we reached several milestones in our Stage 1 Renewal program, including the opening of the Yallamundi Rooms, the first new venue within the Opera House since the refurbishment of the Utzon Room in 2004. Yallamundi means “storyteller” in the local Sydney Indigenous language and honours the long history of gathering and storytelling by the original custodians of Bennelong Point, the Gadigal. Operated by the Trippas White Group, this new function and events centre has been very well received.

We also completed the final upgrades to the Joan Sutherland Theatre (JST). A new lift and passageway now connects the theatre’s Northern and Southern Foyers, for the first time giving wheelchair users and less mobile visitors access to every level of the Northern Foyer and its sweeping harbour views. We are also building a new lift from the Box Office Foyer to the JST Southern Foyer.

At the same time, we are making significant improvements to the area under the Monumental Steps and the entrance to the site, so as to provide a more welcoming and safe arrival path for our 10.9 million annual visitors.

Once finalised in late 2019, these works will provide an independent path of travel from the Macquarie Street entrance, across the Forecourt, under the Monumental Steps, and right up to the JST Northern Foyer. Similar access to the Concert Hall Northern Foyer will be created as part of future works. None of this would have been possible without the Vehicle Access and Pedestrian Safety Project completed in 2016, which removed more than 1,000 weekly heavy-vehicle movements from the Forecourt and created a more pedestrian-friendly space for the community to enjoy.

Throughout Renewal, our rich heritage continues to be an inspiration. On 22 May 2019, tapestries by renowned Australian modernist John Coburn, which had operated as stage curtains for the JST and Drama Theatre, were restored and exhibited in their original settings. More than 2,200 people viewed *The Curtain of the Sun* and *The Curtain of the Moon*. The curtains were commissioned by architect Peter Hall in line with Jørn Utzon’s vision for the Opera House and are among the most significant large-scale tapestry artworks in Australia. Their exhibition is part of a strategy to share more of our heritage with the community.

Another important part of Utzon’s vision that we continue to champion is the Opera House’s connection to nature. Sustainable design is part of the building’s DNA, from self-cleaning ceramic tiles on the sails to a pioneering seawater cooling system. In FY19, we made considerable progress in environmental sustainability, achieving carbon neutrality five years ahead of schedule and receiving a 5 Star Green Star rating from the Green Building Council of Australia, a significant achievement for a World Heritage building. We also worked with scientists from the University of Technology Sydney to install eight artificial reefs along the Opera House sea wall, with the aim of increasing biodiversity in the harbour.

“I like to think the Sydney Opera House is like a musical instrument, and like any fine instrument, it needs a little maintenance and fine tuning, from time to time, if it is to keep on performing at the highest level.”

Jørn Utzon

Performing Arts

While the building is being transformed, the breadth and vibrancy of the art performed on its stages continues to flourish, attracting new artists and audiences. In line with our Artistic Strategy, we presented a range of experiences attended by a broad spectrum of the community. Highlights included:

- The most successful Vivid Live in its 11-year history achieved a record gross box office, including five sold-out Concert Hall performances by The Cure.
- A summer line-up including circus, salsa and sleight of hand drew large audiences for Blanc de Blanc Encore, In the Heights and The Illusionists: Direct from Broadway.
- First Nations programming was embedded across genres, with rapper Briggs curating a night of live music in the JST for Vivid Live and the national First Nations competition Dance Rites becoming a stand-alone event on the Forecourt.
- Educational opportunities for young Australian musicians were created with such legends as jazz pianist Herbie Hancock and the Staatskapelle Berlin.
- All About Women, our annual Talks & Ideas festival that explores new perspectives on issues that matter to women, increased its gross box office by more than 30% on FY18.

Among our wonderful resident companies: Opera Australia broke box-office records for its production of *Evita* with Tina Arena; The Australian Ballet, as well as presenting classics such as *Cinderella* to packed houses, showed the depth of Australian talent by staging 10 new works, including Alice Topp's *Aurum*, which won the Helpmann Award for best ballet; Bangarra Dance Theatre celebrated three decades as Australia's premier First Nations dance company with 30 Years of Sixty Five Thousand. More resident company highlights can found on page 36.

A vibrant precinct and place for the community

As well as these unmissable performances, Utzon's iconic building and its spectacular harbour setting draw millions of visitors to the precinct every year. Some choose to relax and enjoy the stunning views with a drink and a meal on the Lower Concourse, while others take a guided tour beneath the sails or snap a selfie while strolling around Bennelong Point.

FY19 was another strong year for Opera House precinct activities, particularly tours. Our gratitude, as always, goes to the very professional and collaborative commercial partners of our bars and restaurants, Bennelong, Opera Bar, Opera Kitchen, Portside, Green Room, Yallamundi Rooms, The Lounge and the Concert Hall and JST Theatre Bars, as well as to the teams at LS Retail and Magic Memories.

Popular community activities such as the morning fitness program Sunrise on the Steps continue to attract newcomers to the Opera House (up 75% on last year) while tai chi classes on the Podium and a giant lantern on the Western Broadwalk for this year's citywide Lunar New Year celebrations drew large numbers of local and international visitors.

In October 2018, the immense pride and sense of ownership that the community feels for this place was on show when more than 310,000 people signed a petition and thousands more came to the site to protest the illumination of the Opera House sails for The Everest horse race. It is moments like this that provide an important reminder of the great responsibility we have as custodians of this symbol of Australia.

Our People

All of our achievements depend on the hard work of the Opera House's dedicated staff. They embody the organisation's values of creativity, excellence, collaboration, accountability and safety. It is a great privilege to work with them. The year's many highlights are set out in this report. Among my favourites are:

- Staff members played an important role in developing our new range of uniforms, launched in October 2018 to coincide with the Opera House's 45th anniversary. The sleek, modular collection by New York-based Australian designer Dion Lee was inspired by the sculptural form of the building and staff worked with Lee to ensure the uniforms accommodated a range of operational needs.
- Following on from our first Mardi Gras float in 2018, an Opera House Pride group was established with the goal of supporting LGBTQI staff and promoting inclusivity.

As always, many thanks to our Trustees, led by Chairman Nicholas Moore, for their support and wise counsel, as well as the members of our Design Advisory Panel and Conservation Council. Thanks also to the NSW Government, the Minister for the Arts, the Hon. Don Harwin MLC, and our highly collaborative colleagues in the Department of Premier and Cabinet, Department of Planning and Environment, and NSW Cultural Institutions.

I would also like to acknowledge Kate Dundas, former Executive Director, Performing Arts, who led the development of our Artistic Strategy for the next three years prior to her departure in April 2019. I am very grateful for her dedication and vision. We have since separated Kate's role into two portfolios, welcoming Fiona Winning (previously Head of Programming) to the role of Director, Programming, and Lou Oppenheim to the role of Director, Production & Events.

Partners and Supporters

Thank you to the many partners and supporters who share our vision and values. They help us create enriching experiences and contribute to safeguarding the Opera House for the artists and audiences of the future.

We are delighted that EnergyAustralia renewed its Major Partnership with the Opera House for a further two years. We will collaborate on projects that shine a spotlight on diversity, equality and sustainability. Mastercard also extended its support of the Opera House for a further three years, continuing its position as our longest-standing Major Partner.

I would also like to acknowledge Samsung, which joined as Principal Partner in 2013 and brought its highly successful partnership with us to a close after six years. Both organisations are immensely proud of our achievements together, including important technology upgrades and revitalising the Box Office Foyer.

We are particularly grateful to visionary donor Peter Weiss AO for the largest philanthropic gift in the Opera House's history. His \$1 million contribution, made over four years, will enable the creation of two new rehearsal rooms for artists who use the Concert Hall and an upgrade to spaces used by Sydney Symphony Orchestra musicians.

Looking ahead

Much has been achieved since we embarked on a decade of renewal six years ago but our greatest challenge lies ahead – renewing the largest internal venue, the Concert Hall, which will be closed for up to two years from February 2020. There has been an extensive and rigorous planning process to mitigate the significant disruption resulting from this project, the biggest upgrade to the hall since the Opera House opened in 1973. This includes working with the Media, Entertainment and Arts Alliance (MEAA) to minimise the impact on our workforce. We want to be as considerate as possible to everyone affected, including our resident companies.

Plans are also well advanced for the Creative Learning Centre. This repurposing of existing office space will take place at the same time as the Concert Hall works. For the first time, children and young people will have a dedicated space at the Opera House to play, experiment and learn in a building that embodies creativity and innovation. This new space will play a critical role in nurturing the artists, creators and audiences of the future. We hope they will grow up to treasure the Opera House and its myriad experiences, treating it as their house, just as we do today.



Louise Herron AM
Chief Executive Officer

Awards

Australasian Annual Reporting Award

Silver Australasian Annual Reporting Award 2019.

Australia Council Awards

Rhoda Roberts AO (Head of First Nations Programming) was awarded the prestigious 2019 Ros Bower Award for Community Arts and Cultural Development.

The Australian Tourism Export Council Awards (NSW Branch)

The Opera House sales team received two Tourism Export Council (NSW Branch) Awards.

Rosalind Pixley, Business Development Manager, was awarded the Australian Tourism Export Council (NSW branch) Len Taylor Award for Leadership.

Sarah Duthie, Head of Sales, was awarded the Australian Export Council (NSW branch) Captain Trevor Haworth Outstanding Contribution to the Tourism Industry Award.

Executive PA Award Winner

Anthony Carthew, Executive Assistant to the CEO, won the 2018 PA of the Year at the Executive PA Awards.

Gold Partner Recognition - NSW Government Sustainability Advantage

The Opera House was awarded Gold Partner recognition as part of the NSW Government Sustainability Advantage Program. The award acknowledges businesses that have committed to achieving environmental improvement and excellence in sustainability.

Helpmann Awards 2019

Resident companies including The Australian Ballet, Bangarra and Opera Australia received a total of seven awards.

The Opera House's presenting arm, Sydney Opera House Presents (SOHP), received eight nominations for *In the Heights*, *Vivid Live 2018*, *Personal* and Daniel Barenboim conducting Staatskapelle Berlin.

Licensing Industry Merchandisers' Association (LIMA) International Licensing Awards

The Opera House was nominated for Best Licensed Collaboration in the LIMA International Licensing Awards for the 2018 collaboration with Sheridan for three bedding ranges inspired by the Opera House. This is the first time an Australian brand has been a finalist in this category.

2019 Webby Award Winner

The Opera House was awarded a 2019 Webby Award for an original online video devoted to music, *Seconds to Stage – Skepta*.



The Year's Activity



Experiences

Performing Arts

The Opera House's status as the beating heart of Sydney's arts scene reached new heights in FY19, with an increasingly diverse range of programming bringing new audiences to its venues and surrounds.

Annual favourite Vivid Live festival celebrated its 11th year with record-breaking attendance and box office revenue. Free community events such as the Invictus Games opening ceremony and First Nations dance competition Dance Rites attracted thousands to the Forecourt.

The wide range of events inside the Opera House's venues and foyers, and outside on the Forecourt and Northern Broadwalk, is programmed by the in-house programming department, Sydney Opera House Presents (SOHP), seven flagship resident companies and commercial hirers, and draws audiences of all ages and cultural backgrounds.

In all, almost 1.4 million people attended more than 1,800 performances at the Opera House in FY19, with 685,000 attending resident company performances, 426,000 attending SOHP performances and 288,000 attending events by commercial or other hirers.

Digital engagement also continues to grow strongly, including more than 2.4 million social media followers.

The Opera House is committed to embracing the performing arts in all their diversity, from traditional forms to leading-edge contemporary performance and ideas. Delivery of this vision, is being led by Fiona Winning, who became Director, Programming in April 2019. She works with the heads of genre programming to oversee production and artistic development for SOHP, across Artist and Sector Development, Contemporary Music, Contemporary Performance, First Nations, Talks & Ideas, Children, Families & Creative Learning and Classical Music.

In June 2019, Lou Oppenheim joined the team in the new role of Director, Production & Events, overseeing production services, venue and event sales, event operations and recording and broadcasting, and leading the operational delivery of all performance and event activities at the Opera House.

In line with the three-year Artistic Strategy launch in FY18, the programming and production team presented a wide range of events in FY19 designed to promote inclusivity and connect audiences with the art, the building and the precinct. This included programming the work of artists from diverse backgrounds and different lived experiences, with special emphasis on First Nations artists; inspiring and nurturing creative learning to encourage lifelong engagement with the arts; and using digital technology to share Opera House performances and events with the world. This approach paid off, with Performing Arts revenue exceeding budget, due in part to a highly successful Contemporary Performance program. Also, first-time customers to SOHP were up 15%, demonstrating the strength and depth of the programming, and the ability to anticipate evolving community expectations.

The strategy's overarching commitment is to balance challenging artistic experiences with financial success and community and digital engagement. In FY19, the Opera House, together with its resident companies and commercial hirers, worked to delight, educate and thrill audiences in the precinct and online. To create unique experiences that leave them coming back for more. To make a place everyone in the community can call home.

Resident companies

The Australian Ballet

Artistic Director David McAllister commissioned 10 new works for the 2018 season, demonstrating the incredible range of talent in Australia and the company's ability to attract leading ballet creatives. The highlight, in a year overflowing with originality and artistic flair, was the world premiere of Lucas Jervies' full-length work *Spartacus*. *Limelight* called it "a remarkable ballet ... an emotionally and visually powerful piece of theatre that comments, surprisingly loudly, on the eternal power struggle between State and subject".

The Australian Ballet kicked off 2019 with its "Season of Enchantment", a showcase of classical and contemporary ballet at its eclectic best. *Verve* was an explosive triple bill featuring three dramatically different yet equally virtuosic works by acclaimed choreographers from within the company: Stephen Baynes, Tim Harbour and Alice Topp. The Australian Ballet's newest resident choreographer. Her work *Aurum* was created with the support of a Rudolf Nureyev Prize for New Dance. The work was later performed in New York as part of a two-week celebration of Australian dance and went on to win the 2019 Helpmann Award for best ballet.

The Australian Ballet also performed seven short works by emerging choreographers for the *Bodytorque: Atelier* program; an abridged version of the classic ballet *Coppélia* for the company's Storytime Ballet program for children; and a sold-out season of Alexei Ratamansky's *Cinderella*.

“a remarkable ballet ... an emotionally and visually powerful piece of theatre.”

Limelight



The Australian Ballet's *Spartacus*. Photo by Daniel Boud.



Richard Tognetti performs Beethoven's Violin Concerto in *Tognetti's Beethoven*. Photo by Nic Walker.

Australian Chamber Orchestra

Artistic Director Richard Tognetti crafted a mystical and celestial experience for the opening of the 2019 Season, reuniting the Australian Chamber Orchestra with the Grammy-Award winning Estonian Philharmonic Chamber Choir for the first time in 20 years. On the program were works by JS Bach and Arvo Pärt, the most performed living composer in the world over the past decade. The Estonian Philharmonic has worked closely with Pärt for more than three decades, giving them unparalleled "first-hand insight" into the composer's music.

"Part's *Berliner Messe* summoned an emotional palette of staggering range, from the obsidian-edged fury of the Gloria, to the plaintive delicacy of the Agnus Dei," wrote *The Sydney Morning Herald* of the sold-out Concert Hall performance.

This marked back-to-back triumphs for the ACO, as the 2018 season had been brought to a climactic end with a sold-out double bill of Beethoven, with Tognetti revisiting the composer's mighty Violin Concerto for the first time in 11 years, followed by a rousing performance of the Fifth Symphony.

The livestream of this performance reached more than 553,000 people on Facebook and was viewed more than 210,000 times. This followed the livestreamed performance of Bach's iconic *Goldberg Variations* in the Concert Hall in August, which reached an audience of more than a million people and was viewed almost 330,000 times.

In May, the ACO teamed up with virtuoso saxophonist Branford Marsalis for a program inspired by Latin American jazz and directed by ACO Principal Violin Satu Vänka. Marsalis and Vänka alternated on stage for a program that included Brazilian composer Heitor Villa-Lobos' *Fantasia* for Saxophone and Orchestra and Astor Piazzolla's *Four Seasons of Buenos Aires*.

“Part’s Berliner Messe summoned an emotional palette of staggering range, from the obsidian-edged fury of the Gloria, to the plaintive delicacy of the Agnus Dei.”

The Sydney Morning Herald

Bangarra Dance Theatre's *Dark Emu*. Photo by Daniel Boud.

Bangarra Dance Theatre

In 2019, Bangarra celebrated 30 triumphant and ground-breaking years with a program of works that also acknowledged its 15-year partnership with the Opera House. Comprising three pieces, *30 years of sixty five thousand* featured a restaging of Frances Rings' *Unaipon*, first performed in the Drama Theatre in 2004. Also appearing on this landmark bill was *to make fire*, in which Artistic Director Stephen Page looked back over three decades of the company, and *Stamping Ground* by Czech choreographer Jiří Kylián, the first work by a non-Indigenous choreographer to be performed by the company. After launching the program at the Opera House, where it played to more than 13,000 people, Bangarra embarked on its most extensive tour of Australia, taking the show to Canberra, Perth, Darwin, Brisbane, Melbourne, Adelaide and Hobart playing to 40,000 people.

In 2018, as one of their first engagements during their tour of Australia, the Duke and Duchess of Sussex were invited to watch the company rehearse *Spirit 2018*. It was significant for Bangarra to share the beauty, integrity and resilience of Aboriginal and Torres Strait Islander cultures with Their Royal Highnesses, who learned the history of the company and met the ensemble of 18 proud Aboriginal and Torres Strait Islander dancers. Bangarra then took *Spirit* to India, performing in New Delhi, Bangalore, Mumbai and Japan. They also worked with Indigenous groups in communities across the country, sharing knowledge and engaging in artistic collaborations.

At the Helpmann Awards, the company won best regional touring production for *Bennelong*, which toured in regional venues during FY19, and Waangenga Blanco won best male dancer for *Dark Emu*, which premiered at the Drama Theatre in June 2017 and continued into 2018. Bruce Pascoe, whose award-winning book about Indigenous agriculture was the basis for *Dark Emu*, joined artistic director Stephen Page for a post-show discussion as part of NAIDOC Week at the Opera House.

Bell Shakespeare

Bell Shakespeare continued to use technology to take Shakespeare to regional and remote students across the nation, with performances from the education season of *Romeo and Juliet* livestreamed from the Opera House. As well as performing to 11,393 teachers and students at Bennelong Point, an additional 1,572 students in classrooms across Australia saw the play.

Moliere's *The Misanthrope* returned in a new guise in 2018, translated by Australian playwright Justin Fleming and set against the backdrop of the Australian music industry. Danielle Cormack took on the title role of the savvy, sophisticated misanthrope who rejects the superficiality of society in this fresh production directed by Lee Lewis and presented in association with Griffin Theatre Company.

A production of *Julius Caesar*, directed by James Evans, toured to 28 venues nationally, before finishing with a season at the Opera House. This classic political thriller, which explores what can happen when fear infects society, continues to resonate strongly with audiences.

The 2019 opener featured John Bell in his first role with the company since stepping away in 2015. Taking on the titular role in Moliere's *The Miser*, Bell played Harpagon, a stingy moneylender who is prepared to sacrifice his children and his dignity to come out on top. Directed by Peter Evans, this hilarious production featured Michelle Doake, Harriet Gordon-Anderson, Elizabeth Nabben, Sean O'Shea, Jamie Oxenbould, Russell Smith, Damien Strouthos and Jessica Tovey. In all, more than 40,500 people attended Bell Shakespeare performances at the Opera House in FY19.

Bell Shakespeare's *The Miser*. Photo by Prudence Upton.

Opera Australia

Opera Australia's first fully digital production showed the vast potential of the recently renovated Joan Sutherland Theatre to dazzling effect. Ten huge LED screens that moved around the stage recreated the splendour of ancient Egypt for Verdi's *Aida* in a production directed by Italian director Davide Livermore and starring soprano Amber Wagner and tenor Riccardo Massi. It played to packed houses and attracted widespread critical acclaim.

"There's no denying the extraordinary theatrical thrills of this *Aida*, which captures your heart like all the best pieces of theatre," wrote *Time Out* in a five-star review. "We haven't had a more exhilarating night at the opera in a long time."

Australian soprano Jessica Pratt wowed hometown audiences in July when she made her long-awaited company debut in the role that has made her famous around the world, *Lucia di Lammermoor*. Pratt is one of only three Australians to have ever sung this role on the hallowed La Scala stage, putting her in the illustrious company of Dame Nellie Melba and Dame Joan Sutherland.

Another famous Australian singer who has gained a loyal following in Europe, Tina Arena, made her Opera Australia debut in September in the title role of the Andrew Lloyd-Webber musical *Evita*. The show broke box-office records and achieved the highest-grossing advance for any production in the Opera House's history.

In 2019, the company's biggest-selling summer season to date included the Australian premiere of the critically acclaimed production of *Wozzeck* by celebrated South African visual artist William Kentridge. The production, which *Limelight* called "a stunning production, musically and visually", earned Michael Honeyman a Helpmann Award for his work in the title role. Lise Lindstrom picked up a Helpmann for best female performer for *Salome* and Taryn Fiebig won for best female in a supporting role for *Metamorphosis*.

"We haven't had a more exhilarating night at the opera in a long time."

Time Out



Opera Australia's *Aida*. Photo by Prudence Upton.



Simone Young conducts Mahler's Symphony No. 6. Photo by Daniela Testa.

Sydney Symphony Orchestra

The Sydney Symphony performed a series of outstanding events at the Concert Hall in FY19.

Leading international conductor Simone Young returned for what *The Australian* called "a magnificent interpretation" of Mahler's Symphony No. 6, along with Britten's *Les Illuminations*. These splendid performances were nominated for Best Symphony Orchestra Concert for the 2019 Helpmann Awards.

The opening bars of Richard Strauss' *Thus Spake Zarathustra* signalled the start of the orchestra's opening gala performance and the 2019 season in the Opera House Concert Hall. It also marked the beginning of Chief Conductor and Artistic Director David Robertson's farewell season. Principal Oboe Diana Doherty featured in a performance of Australian composer Nigel Westlake's *Spirit of the Wild – Oboe Concerto*, bringing to life a piece written for her. The performance was nominated for Best Individual Classical Music Performance at the Helpmann Awards.

The Opera House broadcast studio team collaborated with the Orchestra, sharing music with people in 72 countries, public libraries across the state, schools, sports stadiums, regional conservatoria and local council facilities through several livestreams, including a performance of Beethoven's Ninth Symphony. The broadcast coincided with the closing of the 2018 Invictus Games and encapsulated the theme of the unconquerable human spirit in the face of adversity. A free, at-capacity concert in the Concert Hall in tribute to the much-loved music educator Richard Gill was also livestreamed free of charge across the nation and the globe, allowing people everywhere the opportunity to join the Sydney Symphony in celebrating the life of Australia's first citizen of music.

Sydney Theatre Company

In FY19, the Sydney Theatre Company showcased a range of productions to Opera House audiences. *The Long Forgotten Dream* by H. Lawrence Sumner was a rich tapestry of families and Australian history, directed by Neil Armfield. Dario Fo's side-splitting *Accidental Death of an Anarchist* featured an all-star all-female cast directed by Sarah Giles. Australian classic *A Cheery Soul* by Patrick White was a darkly funny portrait of 1950s Australia, directed by STC Artistic Director Kip Williams. Nakkiah Lui's stinging satire on Australian politics, *How to Rule the World*, was directed by STC Associate Director Paige Rattray. *Mosquitoes* by Lucy Kirkwood, weaving together science, sibling rivalry and the meaning of life, was directed by STC Resident Director Jessica Arthur.



Sydney Theatre Company's *Mosquitoes*. Photo by Daniel Boud.

Sydney Opera House Presents (SOHP)

Artist and Sector Development and Australian Performance

This program gives local independent artists, small companies and producers a platform to showcase their talent. It also offers unique professional development opportunities through mentorships and masterclasses.

The Unwrapped series is designed to invite audiences to experience the diverse breadth of contemporary independent work. In FY19, it presented eight works across a broad range of challenging contemporary performance and dance at accessible prices.

We also presented three works by mid-career independent Australian artists, including William Yang's *Party (verb)*, Ali MacGregor's Helpmann award-winning *Yma Sumac: The Peruvian Songbird* and Jonathan Biggins' *The Gospel According to Paul*.

Three new works were created as part of the Digital Mentorship Program, including Victoria Hunt's short film *TAKE*, which premiered at the Sydney Film Festival and was awarded the Whenua Jury Short Non-Fiction Prize at the Wairoa Maori Film Festival. Erth Visual & Physical and Dead Puppet Society held a one-week puppetry masterclass for 18 artists from around Australia.



Ali MacGregor performs in *Yma Sumac: The Peruvian Songbird*. Photo by Clare Hawley.

Children, Families & Creative Learning

The Opera House continued its commitment to entertaining and educating young audiences, presenting 23 seasons of work to more than 80,000 children and their families. It also expanded its digital program to share works far beyond Bennelong Point, reaching more than 28,000 people in FY19.

More than 8,000 attended local company Monkey Baa's new production of Australia's highest-selling children's book, *Possum Magic*. The Opera House season marked the launch of a national tour. The show was highly regarded by author Mem Fox and illustrator Julie Vivas, who attended the opening and signed books in the foyer. Over the same period, the urban circus heroes 360 ALLSTARS enchanted audiences with their athletic and daring moves, selling out a two-week season in the Studio.

The 2018 ABC Classic Kids concert *Music of the Dreaming* was developed in partnership with ABC Classic FM and the newly launched ABC Kids Listen digital radio station. This new series performed by Ensemble Offspring brought the expertise of ABC Classic FM to the curation of children's music programming and provided the opportunity to develop multi-platform music content.

As part of International Jazz Day, legend Herbie Hancock and other renowned musicians led two free masterclasses presented by the Children, Families & Creative Learning (CFCL) team, the Arts Unit (a division of the NSW Department of Education), UNESCO and the Hancock Institute of Jazz. Hancock advised his students that: "Each person, they need to learn that the goal is not to be the next Miles Davis, or the next Herbie Hancock ... it's to be the best version of themselves that they can be on their instrument." The livestream attracted up to 40,000 views.

One of the world's oldest and finest orchestras, the Staatskapelle Berlin, participated in a project for 40 young and emerging musicians from the Association of NSW Regional Conservatoriums. The Staatskapelle's Assistant Conductor to the Music Director, Victorien Vanoosten, led the young group and 30 members of the orchestra in an inspirational rehearsal of movements from Brahms symphonies. A full dress rehearsal gave students insight into the unique pre-performance sentiment and rituals of this world-class orchestra. The final presentation took place in the Opera House's Concert Hall, its largest internal venue. "As a young musician being able to perform

at the Opera House is a once-in-a-lifetime opportunity in itself, but then when you get [to play with] the professional musicians it's a whole other level," said Sophie Kelly, a flute player from the Central Coast. The Staatskapelle Berlin Education Project was enabled by The Greats, the Opera House's classical music donors, supported by the Embassy of the Federal Republic of Germany, and delivered in partnership with the Association of NSW Regional Conservatoriums and the Arts Unit, NSW Department of Education.

Five schools have now completed their second year of the Creative Leadership in Learning Program, which aims to embed creativity in classrooms. Students at Lansvale Public School performed a new play created through a collaboration with parents, teachers and a team of professional artists and Opera House staff.

Supporting the artistic projects was the intensive teachers' professional learning stream, provided both onsite and at schools. This included 72 master classes in six schools for 43 teachers, amounting to a total of 1,752 hours of professional learning. This has had a profound ongoing impact on the schools in terms of student engagement and teacher job satisfaction.

"This is a program you can use to activate whole school change and make creativity the focus of what you do."

Michael Saxon, Principal,
Liverpool Boys High School



Creative Play program. Photo by Anna Kucera.

“Such tours by great orchestras and musicians leave a lasting impression on our musical culture, and we owe the Opera House huge thanks for making this one happen.”

The Sydney Morning Herald

Classical Music

The Staatskapelle Berlin performed three nights in the Concert Hall to standing ovations. The orchestra, founded in 1570, was led by Daniel Barenboim in his first visit to Australia in 48 years. Patrons queued along the Concert Hall wings and waited more than an hour as the maestro signed copies of the orchestra's recently released CD of the Brahms cycle. “In a series where nothing was less than superb, [the second concert was] most musically illuminating,” wrote *The Sydney Morning Herald* in a five-star review. “Such tours by great orchestras and musicians leave a lasting impression on our musical culture, and we owe the Opera House huge thanks for making this one happen.”

The Utzon Music series entered its second decade of showcasing celebrated classical musicians in a program of debuts and exclusives in venues across the Opera House, including the intimate room for which it is named. The FY19 program featured clarinettist Andrea Ottensamer, choral group Voces8, accordionist Ksenija Siderova and the legendary Brodsky Quartet, who also shared their insights into chamber performance and repertoire in a masterclass for young musicians.

Contemporary Music

This program continued to expand and diversify in FY19, drawing record crowds and first-time audiences to the Opera House in increasing numbers.

The popular Vivid Live program exceeded expectations once again, breaking the previous year's box-office record with a gross box office of almost \$5 million. A livestream of one of The Cure's five globally exclusive 30th-anniversary performances of their *Disintegration* album has been played more than 1.3 million times.

The renowned Vivid event the Lighting of the Sails was created this year by Los Angeles-based artist Andrew Thomas Huang. His beautiful *Austral Flora Ballet* artwork was accompanied by music from Vivid Live artist Kelsey Lu and has been viewed more than 5.2 million times on Facebook, an 85% increase on FY18 views of the Lighting of the Sails. For the first time, a drone was used to show digital audiences breath-taking aerial angles of the sails projection.

NAIDOC Week 2018 Artist of the Year Briggs curated a night of First Nations music in the Joan Sutherland Theatre, including artists from his own Bad Apples label and electronic soul duo Electric Fields and New Zealand's David Dallas.

Vivid Live also featured the Australian premiere of the late Icelandic composer Jóhann Jóhannsson's *Last and First Men*, a stunning multimedia work based on the visionary 1930 sci-fi novel by Olaf Stapledon. The Sydney Symphony Orchestra performed Jóhannsson's mesmerising score with Else Torp and Kate Macoboy on vocals and recorded narration by actor Tilda Swinton.

In the wider contemporary music program, 12,000 people packed the Forecourt in February to see two Australian favourites, the John Butler Trio and Missy Higgins. For John Butler, the Opera House is a very special place. “Sydney Opera House is such an iconic cultural venue. Every time I go there, I am awestruck by its confident design, massive history and sublime setting.”

In a world first, legendary hip-hop group Wu-Tang Clan appeared together on stage to perform their influential album *Enter the Wu-Tang (36 Chambers)*. More than 10,000 tickets to their four Sydney-only concerts sold out instantly to a diverse audience of almost 60% first-time Opera House attendees.



The Cure at Vivid Live 2019. Photo by Daniel Boud.

The popular Vivid Live program exceeded expectations once again, with a gross box office of almost \$5 million.



Vietnamese circus A Ó Làng Phố. Photo by Anna Kucera.

Contemporary Performance

The Contemporary Performance program for FY19 dazzled with slick tricks, airborne acrobatics, sizzling Latin American rhythms and thrilling theatre.

The Concert Hall was transformed into a Manhattan barrio for five nights for Lin-Manuel Miranda's *In the Heights*. The Tony award-winning musical, which sets the daily struggles of a Latin community against a score of hip-hop, salsa and pop, premiered at the intimate Hayes Theatre in Sydney's Darlinghurst. Blue Saint Productions was thrilled to have the opportunity to adapt the show for the Concert Hall – a venue 20 times larger – and hard work paid off as warm, heartfelt performances from the multi-talented cast had audiences leaping to their feet.

Another show from New York enchanted audiences over summer: seven of the world's most expert practitioners were featured in *The Illusionists: Direct from Broadway* and more than 35,000 attendees were mystified by their levitation tricks, disappearing acts, great escapes and more. "A great line-up with hugely impressive illusionists and well-practised, sharp entertainers," wrote *Time Out*.

The crew behind the smash hit *Blanc de Blanc* returned with a new show for the Opera House Studio. The premiere of *Blanc de Blanc Encore!* featured Ashley Stroud (Postmodern Jukebox), Reed Kelly (Cirque du Soleil) and original *Blanc de Blanc* cast member and crowd-favourite Spencer Novich in a melange of bold burlesque, captivating cabaret and exciting acrobatics.

In theatre and dance, Swedish director Jakob Ahlbom thrilled audiences with his astonishing and almost wordless theatrical spectacle *Horror*; New York composer Sxip Shirey created a delightful, immersive choral experience in the foyer of the Joan Sutherland Theatre; and Israeli choreographer Sharon Eyal and the L-E-V Dance Company gave us the Australian premiere of *Love Chapter 2* as part of her exquisite modern dance *Love Cycle*. Australia's world-class comedians Kitty Flanagan, Judith Lucy, Celia Pacquola and Wil Anderson kept our audiences laughing.

In June 2019, Contemporary Performance presented the beautiful and visually stimulating Vietnamese circus *À Ó Làng Phố* in the Joan Sutherland Theatre. In collaboration with Children, Families & Creative Learning, a dedicated school matinee of the show was livestreamed into schools across NSW and Asia. A total of 736 students across 20 schools in Australia and 43 students across three schools in Indonesia, Vietnam and Thailand joined us.

First Nations

In 1974, Jack Charles starred in *The Cradle of Hercules* for the Opera House's opening season. More than 45 years later, the dedication to First Nations programming by the Opera House and its partners is evident across all genres of programming.

The Opera House's new Artistic Strategy embeds First Nations programming across all Opera House experiences and SOHP programming. In the past year, the Opera House began playing a Welcome to Country message before all SOHP performances, with occasional exceptions for artistic reasons. These messages have been recorded by First Nations elders Matthew Doyle and Jacinta Tobin and have been well received by audiences.

The strategy also emphasises the importance of embedding First Nations content across all genres of SOHP to reach more diverse audiences and this year included:

- Talks & Ideas, the Antidote and All About Women festivals, which featured First Nations thought leaders and change makers including Professor Megan Jane Davis, Nakkiah Lui, Aretha Brown, the Hon Linda Burney MP, the Te Kopere Maori Healers and Dr Megan Williams.
- A collaboration between Airbnb and the Opera House on an intimate contemporary music series by Australian and international First Nations artists, with hip-hop artists Dobby and Tasman Keith, singer-songwriter David Leha (Radical Son), indie artist Tia Gostelow and dance group Rako Pasefika.
- The Vivid Live event *The Spirit of Churaki*, which paid tribute to an Aboriginal hero heralded as one of the nation's first surf lifesavers in the early 1900s. The Helpmann-nominated production of music, multimedia and dance was held on 27 May, the anniversary of the 1967 Referendum, in association with the National Indigenous Awards (formally the Red Ochre Awards).
- A reading by international jazz musician and UNESCO Goodwill Ambassador for Intercultural Dialogue Herbie Hancock and author and Binjari woman Karen Manbullo to celebrate the 2019 International Year of Indigenous Languages. The pair read Manbullo's *Moli det Bigibigi* in both Kriol and English to an audience of young musicians.

Dance Rites, the annual First Nations dance competition, was held over two days on the Forecourt for the first time as a standalone event, drawing a crowd of 8,000. Generous philanthropic contributions enabled 13 groups from across Australia, including the first group from Tasmania, to travel to Sydney to compete for prizes totalling \$25,000. The first prize of \$20,000 was taken out by the Nunukul Yuggera dance group from the Nunukul, Yuggera and Yugumbir nations in Queensland. Heats and finals in the competition were interspersed with performances by professional groups. The event aims to preserve and revitalise language and cultural practices to ensure they are shared from one generation to the next. It also highlights the diversity and continued cultural practices of Australia's First Peoples. The long-term plan of the project focuses on youth empowerment, community cultural knowledge and increased confidence through custodial leadership. The impact of the event was felt far beyond the Forecourt, with digital content including a wrap-up video, livestream (enabled by Major Partner Westpac) and image galleries reaching an online audience of 1.34 million.

With support from SOHP, Community Broadcasting Association of Australia and the National Indigenous Radio Service, Head of First Nations programming Rhoda Roberts AO continued her *Deadly Voices* series of podcasts, in which she explored contemporary culture and important issues with prominent First Nations leaders from music, arts and culture sector.



Tia Gostelow. Photo by Daniel Boud.

Conversations with Feminists, a new free event far exceeded expectations to increase audience engagement and build community.

Talks & Ideas

The Opera House's program of captivating and provocative thinkers continued to draw large audiences, adding further depth and diversity to our already wide-ranging programming.

Internationally renowned speakers Ronan Farrow, Ta-Nehisi Coates and Chelsea Manning joined the line-up of the Antidote Festival of Ideas, Action and Change, which was a success with critics and audiences alike. It earned highly positive coverage from major media outlets, including *The Sydney Morning Herald* and *The Guardian*, and delivered a 38% increase in paid attendance from 2018.

All About Women, the annual festival celebrating feminist thought and exploring the important issues affecting women, returned for its seventh year to sell-out theatres and critical success, with Westpac again on board as partner. In 2019, a new free event, Conversations with Feminists, encouraged audience members to mix with festival speakers and local figures in a rolling conversation in the Drama Theatre Foyer. Designed to increase audience engagement and build community, it far exceeded expectations, with standing room only throughout its three-hour duration.

Kevin McCloud, the internationally beloved host of the UK series *Grand Designs*, spoke to comedian and design devotee Tim Ross before a sold-out Concert Hall in November. McCloud was interesting, personal, insightful, warm and fun and captivated his audience. The event produced two pieces of digital content for broadcast: an episode of the Opera House's podcast *It's a Long Story* and a short video exploring the Opera House's Decade of Renewal, which has been viewed more than 200,000 times.



All About Women 2019. Photo by Prudence Upton.



CEO Louise Herriot with Prince Harry, Duke of Sussex and the Duchess of Sussex on their visit to the Opera House in 2018. Photo by Penny Bradfield.

Commercial hirers

The iconic reputation of the Opera House beckons artists from around the globe; in turn attracting new and more diverse audiences to our venues. Almost 288,000 people attended a variety of recitals, school concerts, community events, competitions and performances by commercial hirers, many by artists representing different cultures.

Korean pianist Yiruma, Croatian pianist Maksim Mrvica and Chinese pianist Yundi Li all played to packed houses in the Concert Hall. Comedian Urszula Carlson kept a full Concert Hall laughing for three nights and a second date was added to the star-studded Just for Laughs Gala after the first quickly sold out. Teen pop star and ARIA Award-winner Ruel also sold out two nights at the Concert Hall, joining the small group of artists who have headlined at the Opera House before the age of 20.

Other significant events

The Opera House and its precinct continued to play a central role in annual events such as New Year's Eve and Australia Day, when crowds throng to Bennelong Point for daytime activities and night-time fireworks.

On the Opera House's 45th birthday, more than 4,000 people gathered in the Forecourt under stormy skies for the opening of the 2018 Invictus Games. The games were officially opened by Prince Harry, Duke of Sussex, with the Duchess of Sussex, the Australian Prime Minister and NSW Premier also in attendance. A storm had been forecast and

while rain was expected, unpredictable lightning strikes threatened to postpone the ceremony. At 5pm, the events teams decided to evacuate the Forecourt as a safety precaution. But after changes in weather conditions and undertaking a further risk assessment, it was deemed safe to proceed and the ceremony went ahead after a 75-minute delay. The Opera House's recording and broadcast team collaborated with the ABC to broadcast the event on ABC TV and ABC iview, reaching an audience of 640,000.

The community came together again in June to commemorate the passing of revered Australian Prime Minister Bob Hawke. Five former Prime Ministers, including Paul Keating, John Howard, Kevin Rudd, Tony Abbott and Malcolm Turnbull, joined current Prime Minister Scott Morrison inside the Concert Hall, alongside the Leader of the Opposition, Anthony Albanese, the Governor-General Sir Peter Cosgrove and many other dignitaries and well-known Australians. The public was also able to attend this historic event, with those missing out on free tickets to the Concert Hall given the opportunity to watch on video screens on the Forecourt. It was also broadcast across Australia and the globe on the ABC.

10.9 million
people visit
the Opera
House each
year.



Opera House Tour. Photo by Cybele Malinowski.

Visitor Experience

Almost 11 million people visit the Opera House each year. According to a survey by Deloitte for the 2018 report *Revaluing Our Icon: Midpoint in the Sydney Opera House's Decade of Renewal*, 93% of the 2.9 million international tourists who visited Sydney in FY18 said the Opera House was a factor in their decision.

The Visitor Experience portfolio exists to increase the connection and level of service provided to visitors across the Opera House precinct. It encompasses the areas of tours, food and beverage, ticketing, visitor services, retail and licensing, and accessibility.

The Visitor Experience portfolio generated \$43.1 million of revenue in FY19, a 10% increase on the FY18 result. Tours and food and beverage together delivered more than \$29 million of this revenue. Other key contributors include ticketing services, which grew 12% on FY18 to \$7.9 million, and retail which generated revenue of \$1.2 million.

The *Badu Gili* sails projection has attracted more than 325,000 visitors since it launched in 2017, enabled by the Opera House, its Idealist donors and the Australia Council for the Arts. In July 2018, new works by artists Djambawa Marawili, Mervyn Rubuntja, Mabel Juli, Patricia Ansell Dodds, Penny Evans and Aiona Tala Gaidan were shown in the seven-minute light projection on the eastern Bennelong sail. From 1 July 2019, the number of showings will be increased from two to four showings a night, alternating the last two iterations of content. Live performance elements will be added during key moments in the year, such as NAIDOC Week.

Sydney holds the largest Lunar New Year celebration outside Asia. In 2019, the Opera House played a central role in the celebrations, showcasing the festival's hero Lunar Lantern on its Western Broadwalk, lighting the sails red, installing a wishing tree under the Monumental Steps, and offering free community tai chi classes, lunar eats and its regular Asian-language tours.

The popular Sunrise on the Steps yoga series enabled by Principal Partner Samsung returned, attracting more than 1000 people, with 75% attending for the first time.

In planning for the Concert Hall renewal works beginning in February 2020, the Visitor Experience portfolio is playing an important role in creating new experiences to engage visitors during the temporary closure of the venue. This includes developing a new immersive digital tours experience that will use the latest technology to bring to life the art and performances that take place on its famous stage.

Tours

FY19 was another record year for tours, with revenue up by 10% and patrons totalling more than 564,000. The number of tourists from China, Korea and Japan continued to grow and combined to deliver 54% of tour guests during the year. The Chinese market alone contributed almost 202,000 visitors on tours or packages and \$4.2 million in revenue, an increase of 15% on the previous year.

One in four Chinese inbound arrivals to Sydney take part in a tour and more than nine out of 10 regard a visit to the Opera House as a must-do during their stay. To support this market, a new senior digital marketing role has been created to engage our largest tourism market and Alipay facilities have been added. Despite a decline in Korean tourists to Australia, Korean tour numbers at the Opera House increased by 7,000 (11%), lifting revenue by 30%.

Backstage tours continued to be popular, with a 9% increase in visitation and 16% increase in revenue on FY18. The visitor experience for tour guests improved in March with the launch of new state-of-the-art audio technology. New audio-visual content for tours will be added in September 2019, including more First Nations history and information on architect Peter Hall's role in the Opera House's history.



Tai chi class. Photo by Daniel Boud.

Food & Beverage

In April, the Opera House marked a major point in its Renewal program with the opening of our new function and events centre, the Yallamundi Rooms. The venue is managed by operator Trippas White Group and ambassador chef Karen Martini. The hatted chef brings new vision to the Opera House's dining offerings, drawing on her extensive professional cooking career and Tunisian-Italian heritage. The Yallamundi Rooms, with floor-to-ceiling windows offering superb views of Sydney Harbour, is a flexible space with capacity for up to 400 people.

A longstanding issue in the Opera House precinct was solved this year, thanks to some four-legged friends. People flock to the harbourside bars for the views and the food, but the delicious offerings can draw hungry, aggressive seagulls. For years, various measures had been tried – relatively unsuccessfully – to control the birds, including wire cloches for food and sonic deterrents. In January 2019, a trial of seagull patrol dogs along the Lower Concourse with dog training and walking service Mad Dogs and Englishmen achieved overwhelmingly positive results. Opera Kitchen staff describe the restaurant as a “different place”, with staff able to carry meals without fear of swooping seagulls, and almost no glass breakages or meal replacements while the dogs are on duty. Opera Bar has recorded a significant reduction (85%) in meal replacements due to seagulls. The seagull patrol is now a year-round program.

Retail and licensing

The range of licensed merchandising in the retail store continued to expand, with 56% of all products being licensed and on brand. In conjunction with the restoration of John Coburn's tapestries, a line of merchandise inspired by his artworks was created in collaboration with his family. The collection, which included tote bags, notebooks, magnets and coasters, was well received, with more than 600 pieces sold since release in May.

A collaboration between the Opera House and Sheridan for a bedding and homewares range earned a nomination for the prestigious Licensing Industry Merchandisers Association global award, up against Louis Vuitton, the Van Gogh Museum and Disney. The Sheridan team went behind the scenes at the Opera House to draw inspiration for the collection's handpainted designs.

Ticketing services

Buoyed by a record-breaking Vivid Live, a vibrant Contemporary Performance season and the ever-popular behind-the-scenes tours, more tickets were sold through Opera House channels than ever before in FY19. This was partly due to a website redesign that enhanced the search function, leading to a reduction in the bounce rate. The gross box office revenue generated through the website increased by 30% on FY18.

Customer protection

The Opera House has demonstrated leadership in implementing new systems to address credit card fraud from online ticket purchases and resale by the secondary ticketing market. New cyber security technology and improved ticketing operations have been highly successful in mitigating losses, impeding organised fraud rings and protecting customers.

The Fair Trading Amendment (Ticket Scalping and Gift Cards) Act 2017 No 52 has been comprehensively implemented in our channels and contracts to protect Opera House consumers from the secondary ticket market. The Opera House has acted to ensure that consumers are better educated to seek out official and authorised ticketing channels. It has also implemented a new system in which tickets are not issued to customers until the morning of the performance to decrease the opportunity for resale by secondary parties.



Seagull patrol on duty. Photo by Jacqui Manning.

The Opera House made significant progress in its Stage 1 Renewal program in FY19.

The Building

Building Renewal

Following the re-opening of the upgraded Joan Sutherland Theatre in 2017, a new passageway and lift for the northern foyer of the theatre was commissioned, opening more of the Opera House to the wider community. These additions earned industry recognition, including being shortlisted for a National Trust Heritage Award and winning a small project architecture award in the Australian Institute of Architects 2019 NSW Awards for Scott Carver Architects.

The name
Yallamundi
means
“storyteller”
in the local
Sydney
Aboriginal
language.

As noted in the Visitor Experience section on page 52, the doors of the Opera House's new function and events centre – the Yallamundi Rooms – opened in April 2019. This is the first new venue created inside the building since the refurbishment of the Utzon Room in 2004. The name Yallamundi means “storyteller” in the local Sydney Aboriginal language and honours the long history of gathering and storytelling by the original custodians of Bennelong Point, the Gadigal. The project involved removing the longstanding external events marquee from the Northern Broadwalk, restoring the building's original façade and ensuring the World Heritage-listed masterpiece can be enjoyed as architect Jørn Utzon intended. By transforming office space into a multi-purpose events venue, more of the Opera House has been made available for public use.

Work is now under way to remodel the area under the Monumental Steps, levelling the concourse and replacing existing bitumen with granite paving to create a safer and more welcoming space for visitors as they cross from the Forecourt to enter the building. Work has also begun on a new lift in the main Box Office foyer that will complement the lift and passageway to the Northern Foyer, completing the accessible journey for the Joan Sutherland Theatre. These works are due for completion in late 2019.

Pre-construction planning has begun for the Concert Hall and Creative Learning Centre projects, with Taylor appointed managing contractor and specialist engineering firm Waagner-Biro Stage Systems to deliver the venue's upgraded theatre systems. Refurbishment of the Concert Hall is due to commence in 2020, along with a new creative learning space.

Building operations and maintenance

As a World Heritage building, the Opera House requires a high level of asset maintenance to ensure its significance is preserved for future generations. Ongoing building maintenance is supported by an annual grant from the NSW Government.

In FY19, new tools and technologies such as drones and lasers were harnessed as part of the Opera House's extensive maintenance program. The soaring shells have been inspected by aerial drones to identify issues such as concrete spalling, dislodged tiles, organic growth, rainwater intrusion and previous concrete testing. A trial of high-resolution and thermographic drone photography of the sails and external concrete rib structure produced more than 60 gigabytes of data. A comprehensive 2019 Good Friday drone survey program has established a condition baseline.

In conjunction with this data, all 3,342 individual chevron tile lids (which support the roughly one million individual tiles) are being digitally modelled. This model will act as the central repository of information in relation to concrete durability, testing and remediation. It is envisaged that the information from drone surveys will complement the work of abseilers, who have traditionally traversed the outside of the sails, tapping the tiles and inspecting the shells for signs of wear and tear.

In March 2019, the Opera House began mapping the entire building using a 3D point cloud laser scanner. These records will provide an invaluable resource for the future. This includes capturing areas of the building that will be changed during Renewal works. The technology has already been helped to minimise delivery times and cost on several construction projects.

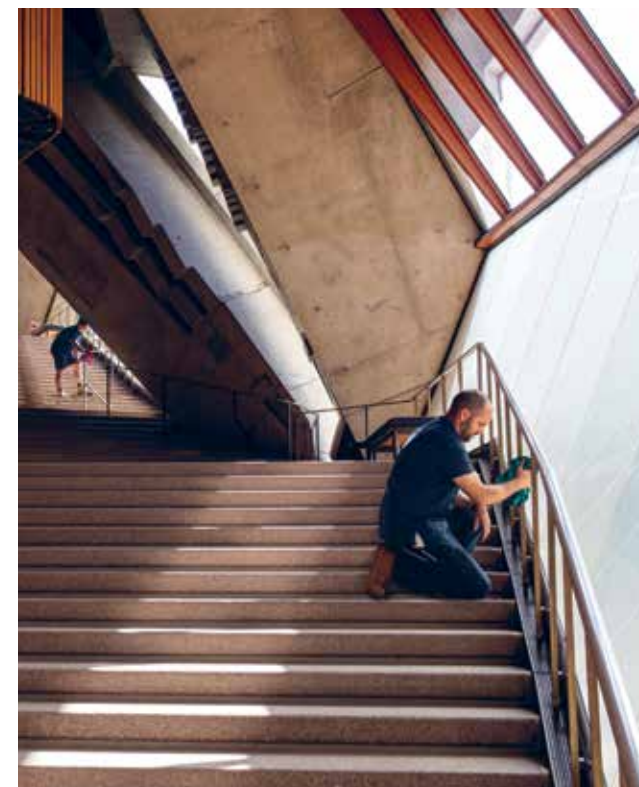
In FY19, the building operations teams delivered almost 40,000 maintenance works orders, including 24,000 preventive maintenance activities. Highlights include:

- Inspection of all high-level overhead concrete elements, and removal or repair of high risk items.
- Inspection and certification of height safety elements.
- Inspection and repair of glazing and bronze louvres.
- Repair and replacement of perimeter skirting panels.
- Procurement of spares for specialist granite and precast panels for future use.

The team also continued the removal of items identified as intrusive in the Opera House's Conservation Management Plan. This included the removal of flag poles and the stripping of paint to expose the structural columns that support the shells. The team also worked to protect the building fabric during all events, including large-scale outdoor events such as the Invictus Games opening ceremony, Forecourt concerts, New Year's Eve and Vivid Sydney.



The Yallamundi Rooms. Photo by Daniel Boud.



Maintenance work on the handrails in the staircase for the Concert Hall. Photo by Yasmin Lund.

Heritage

Conservation and environment

The *Conservation Management Plan Fourth Edition* (CMP) continues to be implemented throughout the organisation. A Statement of Commitment to Heritage Conservation, consistent with the CMP4, was launched during Heritage Week in April 2019 to foster a shared understanding among staff of their custodianship and responsibility for heritage conservation and management. The statement was prepared by the Conservation Action Team (CAT), including representatives from all business areas, with input from heritage experts and First Nations representatives.

The Opera House has become a leader in environmental sustainability among World Heritage cultural sites through its work on a climate change assessment and resilience plan, developed in partnership with the NSW Government through its Office of Environment and Heritage (OEH). The Opera House's development of a climate change risk management framework, which can be applied to cultural heritage assets, will be used as a case study for local and international heritage sites.

Grants

In June 2018, the Opera House was awarded \$248,000 from the Commonwealth Government through the Protecting National Historic Sites grant program. In FY19, the grant enabled significant projects from the Renewal Interpretation Strategy, including the conservation and public exhibition of the Coburn tapestries (see below). It also allowed us to explore the Aboriginal history of the Opera House site and to use this research as a tool to deepen our engagement with the local community. It is envisaged that the information will be used to create a new tour, website content, creative learning tools and programming. The grant is also being used to develop conservation principles for the recognition of significant people in the Opera House's history, including architect Peter Hall. New interpretive content for the Opera House tour video and scripts has also been created.

Treasuring history

The Opera House is at a critical moment in its history, where people involved in the design and construction of the building, or who have worked at the Opera House for decades, are nearing retirement. Capturing their stories is a priority. The Opera House undertook 12 oral histories this year, including Joe Bertony, inventor of the erection arch that supported the construction of the sails, who sadly passed away in April 2019.

Many Opera House secrets are held by the Originals, part of the team that realised Jørn Utzon's unique vision, who are eager to share inside knowledge of how the Opera House went from a sketch on a page to World Heritage-listed icon. The group meets twice a year with the Opera House's structural engineers for an exchange that is invaluable, not just for the history of the building, but also its ongoing maintenance.

During early works in the Joan Sutherland Theatre scenery dock to make way for a new lift connecting the Box Office with the JST Southern Foyer, the Building Renewal team made an archaeological find – sandstone steps leading to a subterranean room, believed to have been a powder storage room in Fort Macquarie. The room was reused in the Bennelong Tramcar House after the fort was demolished in 1901. Construction of the lift was put on hold while GML Heritage cleaned and recorded the discovery. After advice from the Office of Environment and Heritage, the find was excavated for further analysis and documented before work on the lift resumed.

“The curtains are superb examples of our father’s art, and possibly his finest. They’re breathtaking illustrations and create a great sense of warmth, excitement and anticipation when seen in the theatres.”

Stephen Coburn, 2019

Coburn tapestries

The Curtain of the Sun and *Curtain of the Moon*, created by renowned Australian artist John Coburn, were commissioned by architect Peter Hall and operated as the stage curtains in the Joan Sutherland Theatre and Drama Theatre until the mid-1980s. They underwent extensive conservation and restoration works in the 1990s due to their deterioration. Concern for their conservation has kept them out of the public eye, except for rare occasions such as in 2006 to mark the artist's death. The Opera House, together with John Coburn's children, Stephen, Kristen and Daniel, and heritage and conservation specialists, have been working together to ensure the curtains can be enjoyed by the public, while ensuring their ongoing conservation.

The magnificent tapestries, which are among Australia's most significant large-scale tapestry artworks, were displayed in their original settings on 22 May 2019. They represented an important aspect of architect Jørn Utzon's vision for the building, one shared by subsequent architect Peter Hall, in their use of bold colour to heighten audience members' sense of anticipation as they took their seats.

More than 2,200 people viewed the curtains on free, guided tours, which booked out almost instantly. The project generated considerable positive feedback (including from the Coburn family) and significant media coverage. The public exhibition and associated interpretive activities were funded by the Opera House, the Commonwealth Government through a Protecting National Heritage Sites grant, and a donation from the Patricia Robertson Fund (through the Australian Decorative and Fine Arts Society).

Future plans for the Coburn tapestries include: telling the story of John Coburn and the tapestries on the Opera House website, with links to videos, images and online exhibitions; another public exhibition in 2020; and assessment of longer-term hanging options.



John Coburn's *Curtain of the Sun* on display in the Joan Sutherland Theatre in 2019. Photo by Jacquie Manning.

Art collection management

Conserving and archiving the many artworks acquired by the Opera House is being facilitated by the roll-out of a new management system and a new collections management database, Argus. The database continues to increase as we consider new collection items, such as significant theatre machinery and historic building elements. With future ambitions for the collections database to become a front-facing resource for staff and public, there is the opportunity to stimulate learning, interest and awareness around the exciting and important objects in the collection.

A number of pieces have been successfully restored, including a beautiful model of the Concert Hall organ featuring original details from its conception design. We are also digitising our higher-value artworks, creating new possibilities for access to artworks that are not situated in public spaces. Our goal is to increase the lending of works in storage that cannot be displayed around the Opera House for exhibitions and educational purposes. In the process, the Opera House is building relationships with arts organisations across the country and internationally.



Organ model restored by Porter Models. Photo by Peter Rogers.

Security and emergency planning

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

In addition, the Opera House played a central role in a new cross-precinct working group with the City of Sydney and Property NSW to facilitate knowledge sharing and to ensure an integrated approach to safety and security around Sydney Harbour.

In FY19, planning and design progressed for a security technology systems upgrade funded by the NSW Government. Early works have begun, with the main procurement and delivery to be kicked off in the next financial year.

A project is also being undertaken to replace unsightly temporary security infrastructure at the Macquarie Street entrance to the site with an integrated long-term solution. This project will also greatly improve access to the site, with a gently graded ramp that complies with the Disability Discrimination Act replacing the existing steps.

The site entry works are being carried out in close collaboration with neighbouring landowners, the City of Sydney and Property NSW, to provide a holistic solution. The works will be completed in late 2019.

More than 900 staff work passionately to breathe life into the building each day.



People

Sydney Opera House Dion Lee uniform launch. Photo by Daniel Boud.

Team and Capability

Beneath the famous sails, a community of more than 900 staff work passionately to breathe life into the building each day. Embodying the Opera House's values of creativity, excellence, collaboration, accountability and importantly, safety, this diverse group of people work hard 363 days a year to make the magic happen and to ensure audiences and visitors can experience the very best of the Opera House.

New staff uniforms

Five hundred frontline staff received a makeover in October 2018 as new uniforms by internationally acclaimed Australian designer Dion Lee were launched to coincide with the Opera House's 45th birthday. The sleek, modular 24-piece collection was inspired by the building's concrete lines and sculptural form. The collaboration was announced at Lee's landmark Mercedes Benz Fashion Week opening show at the Opera House in May 2017. Lee and the Opera House worked extensively to refine the designs and ensure they accommodated a diverse range of operational and user needs. A uniform committee of staff, wearer trials and staff surveys were critical to the collection's success.

Staff engagement and collaboration

A series of new initiatives designed to boost inclusivity was launched in FY19, including the First International Women's Day event and an Annual World Food Day. A new Opera House Pride group was formed and in collaboration with Major Partner EnergyAustralia, held its first event; a discussion panel on How to Be a Good Trans Ally.

At the end of FY19, a new online internal communications tool was made available to all staff on a range of devices, including mobile. Workplace, a closed network for use by Opera House staff only, makes it easier to communicate, collaborate and share.

A new cross-portfolio working group called the Newsroom was created in early 2019, with the goal of identifying the stories that are key to the Opera House and who we are as an organisation. Hundreds of stories will be shared as part of ongoing campaigns and projects, but the job of the Newsroom is to ensure the key stories are being told in the most compelling way possible, through the right content and channels.

In April 2019, the Opera House hosted its inaugural Heritage Week for staff, contractors, resident companies and commercial operators. The themes for the week were celebration and shared custodianship, encouraging staff to take responsibility for the Opera House's conservation and to celebrate the heritage significance of the site. More than 500 staff participated in 10 events including:

- A launch event attended by 150 staff members with guest speaker Tim Ross, an Australian comedian and advocate for the conservation of modern heritage and design.
- A mindfulness program inviting participants to enjoy art and design, led by Dr Steve Pozel, from the School of Life, University of Sydney.
- A session on the importance of record-keeping for Archives Open Day, attended by more than 200 people. A range of items from the Wolanski Collection and Opera House Collections was also exhibited in the Boardroom.
- A one-off tour under the Northern and Western broadwalks, giving insight into the pre-Opera House history of Bennelong Point, the construction of the Opera House and potential impacts of climate change.
- A photo competition using the Utzon Design Principles as inspiration, with winning entries showcased on the Opera House's social media and internal channels.

Learning and development

As part of the Opera House's commitment to developing the capabilities of its staff, more than 3,300 hours of training were delivered to more than 1,000 attendees throughout the Opera House across 35 different course categories.

- A new process further aligned staff performance and development with business planning and individual goal-setting throughout the year.
- Organisation, Development & Learning (OD&L) helped the Building Renewal team design a training requirements template that has been used for the tender documents for Concert Hall theatre machinery procurement. It can be used for future tenders where technical training forms an essential element of a building renewal project.
- OD&L partnered with the NSW Department of Education to deliver its first Ready Arrive Work program. This provides high school-aged refugee students who have recently arrived in Australia with experience in different career paths and exposure to the Opera House as a potential workplace. Students from Northmead Creative and Performing Arts High School spent the day onsite learning about the history of the Opera House, and how it operates.
- A new program gave former First Nations interns and employees the opportunity to be facilitators in the First Nations work experience program. This paid role allows First Nations staff to mentor work experience students and staff who participate as part of their own career development.

Planning for Concert Hall Renewal works

The Opera House has continued to collaborate closely with staff throughout its Decade of Renewal. During this period of transformation and change, staff engagement has remained strong at 78%, according to the FY19 People Matter Employee Survey. This is 13% higher than average NSW Public Sector results. Participation in the survey also increased from 69% to 73%.

In March 2019, the Opera House and the Media Entertainment and Arts Alliance (MEAA) signed a memorandum of understanding (MOU) in relation to potential employee impacts during the closure of the Concert Hall from February 2020. The MOU outlined the principles guiding the Opera House's detailed workforce planning and a timeframe for consultation with staff and the MEAA. Planning was undertaken in FY19 with the overarching objective to minimise closure-related workforce disruption, being as considerate as possible to anyone affected.

Onsite office space will be reduced during the Concert Hall and Creative Learning Centre Renewal works. A collaborative accommodation planning process has incorporated spatial and policy solutions, allowing business to operate as usual while supporting our staff and this incredibly important project which is vital to the future of the Opera House and its community.



Archives Open Day, Heritage Week 2019. Photo by Anna Yanatchkova.

Policies

The following policies were developed or reviewed by the Opera House in FY19.

- WHS Policy**, reviewed September 2018 Sets out specific commitments to safety and health and how the Opera House discharges its obligations with respect to the Work Health and Safety Act 2011 (NSW), the Work Health and Safety Regulation 2017 (NSW) and the relevant standards and codes of practice.
- Risk Management Policy**, December 2018 Outlines the risk management framework used by the Opera House to identify and manage risks and opportunities in order to achieve strategic objectives.
- Strategic Asset Maintenance (SAM) Policy**, reviewed February 2019 Applies to the allocation of SAM funding for the maintenance of all physical, non-current assets owned or controlled by the Sydney Opera House Trust (the Board).
- Fitness for Duty Policy**, February 2019 Assesses potential and current employees' fitness for duty, in line with the Opera House's commitment to a safe and healthy environment for everyone.
- Information Classification Policy**, June 2019 Applies to the classification, labelling and handling of information assets, in any format (including physical or digital), created or managed by or on behalf of the Opera House.
- Records Management Policy**, reviewed June 2019 Establishes a framework for the creation, capture, control, use, maintenance and disposal of Opera House records in line with the State Records Act 1998 (NSW).
- Return to Work Policy and Program**, minor review June 2019, pending major review next year. Details how treatment, rehabilitation, claims management and employment practices are to be coordinated to achieve a safe and durable return to work for an injured worker.

Number of officers and employees by category

Five-year comparison of staff as at 30 June 2019	FY19	FY18	FY17	FY16	FY15
Total Permanent Staff*	287	262	217	177	189
Equivalent Full-Time Permanent Staff	250.76	233.95	186.84	153.62	157.69
Total Non-Permanent Staff (includes casuals)	650	642	693	706	625
Equivalent Full-Time Non-Permanent Staff (includes casuals)	335	330.69	339.88	381.81	355.62
Total Full-Time Equivalent (includes casuals)	585.76	564.64	526.72	535.43	513.31

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

Safety, Health and Wellbeing

At the Opera House, the safety of everyone onsite is our greatest responsibility, including staff, artists, audiences and the 10.9 million visitors who come to the Opera House each year. A core value set out in the latest Sydney Opera House Strategy 2018-23, it is a top priority at all levels of the organisation.

All FY19 lead safety indicators such as safety training, hazard reporting executive safety interactions met or exceeded our target. These indicators support a proactive safety culture where preventive safety activities address and monitor safety risks.

Most lag safety indicators were also met or exceeded. Our lost time injury frequency rate for FY19 was 3.3, a significant improvement on FY18 and better than the relevant performing Arts industry benchmark of 7.3. This is the result of a focus on effective injury management, with manual handling remaining a key driver for a small number of lost time injuries. Other year-on-year improvements include fewer incidents and workers compensation claims.

The Opera House is implementing a new critical incident measure, which focuses on reporting and mitigating its high-risk activities and incidents. FY19 has been used to create a benchmark for performance, and the Opera House will use this measure to identify and address the areas of greatest risk. Focus areas for next year include theatre operations and patron safety. Current Renewal and security projects will mitigate risks through elimination, isolation or engineering controls. Other areas of focus are working collaboratively with venue users to manage risk and achieve continued high standards of safety performance.

The Opera House is on track to deliver the goals set out in the WHS Strategic Plan 2017-19, and preparation of the next plan has begun. There will be a continued focus on high-risk activities, but the plan will also address broad strategic areas such as mental health and wellbeing, learning management, alcohol and drugs, fatigue and manual handling.

In FY19, we implemented onsite counselling as part of the broader Employee Assistance Program, providing staff with face-to-face access to a confidential counsellor on a regular basis. The service is to be extended after the overwhelmingly positive results.

A new safety software system will greatly improve worker interface, transparency and management of risks and incidents.



Sydney Opera House Forecourt. Photo by Hamilton Lund.

Supporters

The Opera House's partners and supporters share a passionate commitment to culture and innovation. They enable us to achieve our goal of cherishing and renewing the Opera House for future generations of artists, audiences and visitors and to inspire and strengthen the community. We work with them to identify new projects that enhance the experience of the Opera House, stimulate imaginations and engage people across the world.

Corporate partners

Samsung and the Opera House brought their successful six-year collaboration to a close in March 2019. Samsung joined as Principal Partner in April 2013 as we embarked on our Decade of Renewal. Both organisations are both immensely proud of what they achieved together. Over the life of the partnership, Samsung has supported the Opera House by:

- Investing more than \$1 million in important technology upgrades across the House.
- Supporting the Welcome Centre, which opened in 2015.
- Revitalising the Box Office Foyer with the launch of The Lounge in 2016.
- Creating The Night Reimagined experience as part of Vivid Live 2018, attracting more than 130,000 people.

Samsung's decision to end the partnership was taken in light of the evolution of its business and brand objectives since 2013. This also provided an exciting opportunity for the Opera House to explore new partnerships at this midway point in its Decade of Renewal and in the lead-up to its 50th anniversary and beyond.

EnergyAustralia renewed its Major Partnership with the Opera House for a further two years. The partnership will collaborate on projects that shine a spotlight on the shared values of diversity, equality and sustainability. The renewed partnership builds on a successful two-year program in which EnergyAustralia supported the Opera House achieving carbon neutrality five years early, and for the first time, participating in the Sydney Gay and Lesbian Mardi Gras parade, with a glittering 10-metre float titled Out at the House, including 50 marchers from both organisations.

Etihad and the Opera House collaborated on the second edition of the popular Expand Your Horizon campaign and competition. In FY19, the number of entries grew by 31% compared with FY18, making it the most successful Opera House partner competition in terms of numbers of entries.

Mastercard continued its position as the Opera House's longest-standing Major Partner, renewing its agreement for a further three years.

Westpac contributed to the All About Women and Dance Rites festivals as Event Partner with highly successful activations. This Major Partner enabled a Facebook livestream of the Dance Rites Final, extending the event across Australia and globally, with more than 133,000 views. The Westpac Group also provided a significant number of enthusiastic staff volunteers over the course of the weekend. As event partner of All About Women, Westpac's support enabled Auslan translations for all festival talks and supported the satellite program, again extending Opera House programming to venues across Australia and New Zealand.

Airbnb launched a series of contemporary concerts by First Nations performers as part of Airbnb's Experience Platform. The four events featured a range of emerging and established artists and attracted a combination of tourists and local audiences. Airbnb renewed its partnership with the Opera House for a further year, with a focus on creating authentic and host-driven experiences onsite and supporting the Multidisciplinary Australian Danish Exchange (MADE) initiative and Opening Night programs.

JCDecaux (APN) renewed its Media Partnership with the Opera House for a further two years following the acquisition of APN. **Val Morgan** also joined as a new Media Partner, adding to the support of SOHP programming and marketing campaigns. The Val Morgan partnership will support increased content creation and open new cinema audience channels to tell the Opera House story through its network.

Philanthropy

The transformative gift from Peter Weiss AO to renew the Opera House's Concert Hall Rehearsal Rooms was a significant philanthropy highlight this year. Through his donation, Peter is enabling the creation of two new rehearsal rooms for artists who use the Concert Hall and to upgrade spaces used by Sydney Symphony Orchestra musicians. Peter's goal is to provide "beautiful rehearsal rooms for the players, who are deserving of those rooms".

All our donors play a vital role in treasuring and renewing the Opera House for future generations of artists, audiences and visitors. Their vision and generosity ensures the Opera House is open for everyone.

In FY19, this support included:

- Classical programming in music, song and dance (The Greats Idealist donors; Jillian Segal AM, John Roth and the Yarranabbe Foundation).
- Contemporary programming in music, performance, visual arts, and Talks & Ideas (The Brave Idealist donors; Arrow Collective; M+ Hong Kong; The Vine Foundation; Judith Neilson Institute for Journalism and Ideas).
- First Nations programming, including Dance Rites, Australia's national First Nations dance competition (Opera House annual giving donors).
- Low-cost tickets to people experiencing social or financial disadvantage (On The House program).
- Access for disadvantaged students (The Greatorex Fund and Sydney Opera House Ladies Committee).
- Inclusive performances and experiences for adults and children with disability (Dr Eileen Ong, Sydney Opera House Ladies Committee).
- Professional development of arts administrators through graduate placements (Andrew Cameron AM; Robert L Hansen and Dr Annabelle Farnsworth; Ann Sherry AO and Michael Hogan).

Multidisciplinary Australian Danish Exchange (MADE), now in its sixth year, honours the international collaboration that made construction of the Opera House possible and is supported by firms and foundations with a special interest in culture and the built environment. Each year, five Australian and five Danish tertiary students in the fields of architecture, engineering and design spend time in each other's country and forge cross-disciplinary links thanks to this program. Introduced in 2013 and funded until 2023, MADE will create an international community of 100 alumni. Its founding partners are Arup, Steensen Varming, the NSW Architects Registration Board, Bikuben Foundation, Dreyer Foundation, Obel Family Foundation and sponsor AMP Capital.

The Lloyd Martin Travelling Scholarship for Emerging Arts Leaders, now in its fifth year, helps the next generation of arts managers tackle the increasingly complex landscape facing cultural institutions in the 21st century. Each year, Opera House staff and those of its resident companies can apply to travel and learn from the Opera House's international peers. It is facilitated by the Alexandra and Lloyd Martin Family Foundation in honour of the late Lloyd Martin, the Opera House's longest-serving general manager (1978-97). Zoe Hogan, the Sydney Theatre Company's Education and Community Programs Manager, was awarded the 2018 scholarship to further her research on how artists and arts companies are using drama to support refugees and people seeking asylum.

Grants

Natives Go Wild, a new First Nations cabaret that flips the lid on the historical fiction of *The Greatest Showman's* PT Barnum and pays homage to First Nations vaudeville and circus stars of the 19th and 20th centuries, is set to premier in October 2019. The show combined an artistically rich history with an edgy, futuristic style celebrating contemporary First Nations cultures. It was made possible through funding from the Australia Council for the Arts.

The Embassy of the Federal Republic of Germany provided a grant to enable music students based in regional NSW to rehearse with the world's oldest orchestra, the Staatskapelle Berlin.



How to Be a Good Trans Ally, a Pride panel event supported by EnergyAustralia. Photo by Yaya Templer.





Community and Social Responsibility

Engagement with First Nations people, arts and culture

The Opera House is committed to respecting, embracing and celebrating First Nations cultures and fostering a shared sense of belonging for all Australians. In 2011, it became the first performing arts centre in Australia to publish a Reconciliation Action Plan (RAP). In FY19, the Opera House delivered the final year of its fourth RAP 2017-19 and began planning for the next three years.

As the RAP continues to be further embedded into the organisation's core work, the Opera House's focus is on staging experiences that highlight First Nations art, stories and cultures and deepen staff's cultural understanding and relationships and their professional and organisational development.

Programming and experiences

Our Artistic Strategy commits us to presenting the works and stories of artists from diverse backgrounds and lived experiences, with a special emphasis on First Nations artists. Experience highlights can be found on page 47 of the SOHP section and on page 51 of the Visitor Experience section.

Cultural engagement and awareness

Staff participation in activities designed to increase cultural awareness increased in FY19.

- Almost 100 people participated in an early morning boxing class run by Tribal Warrior and the Redfern local police as part of the Tribal Warrior Mentoring Program.
- More than 50 staff and resident company colleagues participated in National Reconciliation Week activities in 2019. These included a language workshop with Darug woman Jacinta Tobin, a Wayapa yoga class led by Gamilaroi and Yularoi yinarr (woman) Priscilla Reid-Loynes, and an excursion with Lendlease's RAP Working Group for a talk from archaeologist Jill Comber.
- The inaugural Reconciliation Awards recognising exceptional commitment to reconciliation and supporting the delivery of the RAP were launched at an all-staff event during 2018 NAIDOC Week.
- Two senior executives participated in the Jawun Executive Visits cultural awareness program.
- Almost 30 staff attended a cultural competency half-day workshop.
- More than 250 staff, external contractors, hirers and resident company staff completed the Opera House's online cultural awareness learning module.

Professional and organisational development

The Opera House continues to strengthen its organisational capability as an inclusive, culturally safe workplace by providing opportunities for First Nations staff, as well as introducing First Nations people to the Opera House through career pathways programs.

- 31 First Nations high school students attended four work experience programs.
- First Nations Careers Day attracted its highest turnout to date with 24 students, and their teachers and parents participating in activities introducing them to the range of work available in the arts.
- Four internships were offered and accepted in the ticketing services team.
- Project-based work was designed for four employees who identify as Aboriginal and/or Torres Strait Islander. The project-based work has extended their skillsets based on their areas of interest, including as facilitators and mentors in our work experience programs, and supporting the development of the RAP 2020-22.

Sustainability

The Opera House achieved a number of major sustainability milestones in FY19, which were particularly significant given the building's World Heritage status.

5 Star Green Star Rating

The Opera House was awarded a 5 Star Green Star rating by the Green Building Council of Australia, recognising Australian excellence in building performance. This was achieved through effective staff, contractor and supply chain engagement to enhance building performance. The Opera House has reduced energy consumption by 16% from its baseline year through efficiency projects and implemented a new waste management program to increase recycling rates. Absolute water consumption decreased by 35% compared to FY18.

Carbon-neutral certification five years ahead of schedule

In September 2018, the Opera House announced it had become carbon neutral, achieving certification against the Australian Government's National Carbon Offset Standard (NCOS) and meeting its target to reduce emissions five years ahead of schedule. The Opera House successfully reduced its carbon dioxide (CO₂) emissions by creating efficiencies in how it manages energy and waste, streamlining day-to-day business and building operations, and offsetting remaining emissions for FY18 with help from Major Partner EnergyAustralia.

Reduction of single-use plastic

More than 60,000 plastic bags a year have been saved since the Opera House switched to paper bags in 2017. After eliminating plastic bags, plastic straws were removed from venues in FY19, preventing more than two million straws entering landfill and the harbour (paper straws are still available on request). The existing stock were made into an artwork called *Plastic Islands* by international artist Francesca Pasquali during Antidote 2018.

Reusable drinkware scheme

In line with the goal to reduce single-use plastic, the Globelet reusable cup was introduced for the John Butler concert series on the Forecourt and during Vivid Live programming. Across both events, the Opera House saved 33,000 single-use plastic cups. The Opera House is now working to make the Globelet cups a permanent feature in the theatre bars for FY20. This will be part of the strategy to achieve 85% recycling of operational waste by 2023.

The Opera house is carbon-neutral five years ahead of schedule.



SEALS planting trees to support carbon neutrality.

Artificial reef installation

A series of eight modular artificial reefs were installed alongside the Opera House sea wall in 2019. The reef is made up of eight pods placed underwater around Bennelong Point. The project, led by UTS Professor of Marine Ecology David Booth and funded through a NSW Environmental Trust grant, aims to explore ways to increase marine biodiversity and native species in Sydney Harbour. It also hopes to raise awareness about the importance of marine habitat protection and conservation.

Renewable energy

The Opera House signed an industry-leading Power Purchase Agreement with energy retailer Flow Power to invest its annual \$2.4 million electricity spend in sourcing power from renewables. Under the seven-year agreement, more than 85% of the Opera House's yearly energy consumption of 16 gigawatt hours (equivalent to 2,500 households) will be matched with available supply from NSW wind and solar projects.

Environmentally aware staff culture

A new Sustainable Environment Action Leaders (SEALs) action plan was implemented for FY19. SEALs supported staff engagement activities including Clean Up by Kayak, Earth Hour, World Environment Day and tree planting to support carbon neutrality.



Francesca Pasquali creating *Pacific Islands* in Antidote 2018. Photo by Prudence Upton.

Access

Development of the Opera House's fifth, three-year Access Strategic Plan (2019-22) began, with extensive community consultation. The new strategy is focused on improving access and inclusion across the organisational pillars of Building, Experiences and People.

With the completion of major upgrades to the Joan Sutherland Theatre, the Opera House reached a major milestone in its journey towards meeting compliance obligations and providing full access and inclusion for people with disability. An independent accessible path of travel through the venue and a new lift were created, enabling patrons in wheelchairs or with limited mobility to enjoy the venue's Northern Foyer and its magnificent harbour views.

Inclusion Champion Max Burt said: "I've been a wheelchair user for more than 19 years and have been coming to the Opera House for the seven years I've been living in Sydney. This is the first time I could reach the Joan Sutherland Theatre's Northern Foyer and see for myself the fantastic harbour view. This is a remarkable building and now people with limited mobility can experience it the way everyone else does."

Auslan interpreters, audio loops and descriptions and captioned performances made a range of performances more accessible. These included *Badu Gili* and the Vivid Lighting of the Sails, Talks & Ideas events for All About Women and Antidote, performances by resident companies, shows for children and more. Relaxed performances with modified sound and lighting and tactile tours also made events more accessible to more of the community.

The Opera House handled accessibility bookings for New Year's Eve for the first time in 2018. More than 40 patrons booked (a total of 197 with friends and family).

Dean Walsh was awarded the Create Space Dance Residency for artists living with disability to develop his work *EgoSystem*. This initiative is a partnership between the Opera House, Ausdance NSW and FORM Dance Projects. Daniel Graham started a 13-week internship as part of the Creatability Program launched on the International Day of Disability. This program is a strategic partnership between Create NSW, the Department of Family and Community Services and Accessible Arts. It aims to create opportunities across the arts, screen and cultural sectors for people with disability. Daniel's initial focus is on front-of-house and customer service skills. He will later conduct a research project on accessible companies and artists for SOHP.

"The opportunity I have had with the team here at the Opera House has been valuable and it has made me determined to get the voices of these artists – and future artists – heard and seen."

Daniel Graham



Inclusion champion Max Burt with Ian Cashen Executive Director Building, Safety and Security using the new Joan Sutherland Theatre lift for the first time in 2018. Photo by Daniel Boud.

In addition to its two experience businesses, the Opera House has a number of key corporate business units that provide quality corporate services, raise private funding and manage and protect the Opera House's digital assets and brand.

Business Excellence

Our Brand

The Opera House brand is more than just a name or a logo; it is a powerful symbol of Australia's culture within the country and internationally.

The last market research from agency Fiftyfive5, surveying customers, Sydneysiders and Australians, found that the Opera House is the No 1 brand for both events and iconic landmarks in Australia, surpassing Uluru, the Melbourne Cricket Ground, Great Barrier Reef and Sydney Harbour Bridge. Respondents described the Opera House as iconic, beautiful, unique, special and inspiring.

The average net promoter score of customers attending events at the Opera House is also very high at +75, showing that most attendees enjoy and recommend their experience to friends.

Maintaining and strengthening this enviable level of brand recognition and advocacy remain a priority to ensure the Opera House is relevant and welcoming to all.



Photo by Hamilton Lund.

Digital

Digital reach and engagement

Digital plays a crucial role in enhancing the Opera House experience and brand, distributing and providing access to content and deepening visitor and global audience engagement. In FY18, 1.1 million hours of video content was consumed globally. The Deloitte report, *Revaluing Our Icon: Midpoint in the Sydney Opera House's Decade of Renewal*, estimated this streaming to be worth about \$12.5 million a year.

A focus on further developing inspiring content and strategically investing in our digital platforms and channels expanded online audience reach and engagement during FY19.

- The Opera House Facebook page surpassed 2 million fans for the first time, with a total of 2.4 million social media fans across all platforms.
- The total number of minutes watched has increased to 91 million, demonstrating that audiences are watching more videos for a longer period of time.
- Website visits increased 18% to 8.9 million.
- The customer database increased by 12% to 602,000, driven by initiatives including a 2-for-1 ticket campaign.
- The Backstage section of the Opera House website has been redesigned, with monthly unique visitation up to 40,000.

What's On webpage redesign

In response to user testing and to improve the customer experience, a redesigned version of the What's On function of the website was launched in June. The new design simplifies the event search experience, making it easier and faster to search and find events by date and genre. Positive early results show a 2% reduction in the bounce rate, indicating customers are more likely to book tickets after visiting this section.

Website content management

In January, the Opera House launched an upgrade of Adobe Experience Manager (the website content management system) to ensure the technology underpinning the most valuable sales channel/digital platform meets customers' evolving expectations. This project provides access to new functionality and features in the content management system.

Technology

Cyber security

The Opera House continued to lead the arts and culture sector in this area, significantly increasing its cyber security capability in FY19. The first of many regular penetration tests verifying new technical controls showed the operational technology systems to be agile and robust. These new capabilities, which align with the Federal and NSW Government target practices, have enabled swift and successful responses to global vulnerability announcements. These systems are highly effective in protecting the Opera House and cardholders against credit card fraud and other data attacks.

Automation and integration

Transformative technology plays an important role in streamlining business efficiency. A new invoice automation system was implemented along with integration between the ticketing and event management systems. Salesforce was rolled out for several lines of the business that have B2B relationships with business customers and precinct operators.

Best of breed technology leadership in the arts

The Opera House operates the arts enterprise Tessitura ticketing and customer relationship management system and provides this as a service to other Sydney-based arts and culture organisations. Together, this consortium is a top five global customer of Tessitura, a global not-for-profit ticketing business. Working with similar organisations in this way has the added advantage of helping to prevent fraud in the industry by sharing the investment in key preventive technologies. In FY19, the Sydney International Piano Competition and Sydney Living Museums joined the consortium and the Seymour Centre exited. The Opera House also worked with Opera Australia on ticketing for Handa Opera on the Harbour.

Work is continuing into next year to share best practice with other performing arts customers and cultural institutions within the NSW Government.

Operational sustainability

During the first half of its Decade of Renewal, the Opera House has seen significant commercial growth in precinct activities. This has been evidenced by Deloitte's increased valuation of the Opera House and its economic contribution to the NSW economy. However, it is close to reaching capacity for performances and tours, the key revenue drivers alongside food and beverage. In addition, other business operation and security costs have increased above inflation.

As the Opera House plans for the next five years, the business is taking the opportunity while the Concert Hall is closed to renew its business operating model. Benchmarking work has been conducted, analysing national and international venues, performing arts centres and cultural institutions. The objective is to focus on an operational model that aims to ensure long-term sustainability once the Concert Hall re-opens.

Through the use of process improvement and simplification, combined with the latest best of breed technology providing scalability, the Opera House aims to improve both the customer and employee experiences. By optimising the quality data analytics provided by Tessitura, Adobe and Google analytics, the Opera House also seeks to personalise digital customer interactions to drive enhanced performance and brand engagement.

Enterprise risk and project management

In line with our commitment to managing and mitigating key enterprise risks, the Opera House implemented a number of strategies throughout FY19, including:

- Delivering a suite of bespoke Opera House project management training modules based on the government standard Prince2 to more than 40 Opera House staff and contractors.
- Developing and implementing the Opera House Risk Management Policy, outlining the risk management framework in line with Australian and New Zealand Standard ISO 3100:2018.
- Establishing an operational and business planning process across the organisation to integrate the impact and mitigations of major projects into multi-year budgets and business plans.

Governance

Organisational Chart

Minister for the Arts
The Hon Don Harwin
MLC

Sydney Opera House
Trust Chairman
Nicholas Moore

Department of
Planning
and Environment
(to 30 June 2019)
Secretary
Carolyn McNally

Department of
Premier and Cabinet
(from 1 July 2019)
Secretary
Tim Reardon

Sydney Opera House
Trust Staff Agency
CEO
Louise Herron

Executive Director,
Corporate Services
& CFO
Jon Blackburn

Executive Director,
Building, Safety
& Security
Ian Cashen

Director, People &
Government
Kya Blondin

Director, Office
of the CEO
Hugh Lamberton

Director, Visitor
Experience
Jade McKellar

Director, Production
& Events
Lou Oppenheim
(from 24 June 2019)

Director, Engagement
& Development
Brendan Wall
(from 30 July 2018)

Director,
Programming
Fiona Winning
(from 1 April 2019)

Executive Team



Louise Herron AM CEO

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

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

The Renewal program includes more than \$300 million in capital works to upgrade performance halls and open new spaces to the public, as well as improving the artistic and visitor experiences for the Opera House's 10.9 million annual visitors and the 1.4 million people who attend a performance each year.



Jon Blackburn Executive Director Corporate Services & Chief Financial Officer

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

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



Ian Cashen Executive Director, Building, Safety & Security

Qualifications: BEng (Civil) (University of Wollongong)

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

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

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



Kate Dundas
Executive Director,
Performing Arts
(to 29 March 2019)

Qualifications: BA Communications (University of Technology Sydney), Juris Doctor (Hons) (University of NSW), Vincent Fairfax Fellow (Melbourne University), GAICD

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

In March 2019, the role of Executive Director, Performing Arts was separated. Fiona Winning took on the role of Director, Programming and, in June 2019, Lou Oppenheim took on the role of Director, Production & Events.



Kya Blondin
Director, People
& Government

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

Kya joined the Opera House in 2012 as Head of the CEO's Office and Government Relations and later took on responsibility for Renewal stakeholders, policy, planning and heritage before being appointed Director, People & Government in 2018. Kya leads the development and implementation of people strategy, and oversees the Opera House's relationship with government, corporate policy development, management of the planning and heritage framework and the internal audit function.

Kya started her career in the media and screen sectors and has more than 16 years' experience in arts-based public sector entities, including in governance and policy, stakeholder management, government relations and screen-based production, audience and industry development.



Hugh Lamberton
Director, Office
of the CEO

Qualifications: BA Hons (University of Queensland)

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



Jade McKellar
Director, Visitor
Experience

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

Jade studied science and commerce with post-graduate studies in business management. Jade joined the Opera House in 2013 as General Manager, Tours and Retail and was appointed Director, Visitor Experience in October 2015. Jade's portfolio incorporates visitor experience, tours, ticketing, access, food and beverage and retail.

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



Lou Oppenheim
Director,
Production
& Events
(From 24 June 2019)

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

Lou joined the Opera House in June 2019. Her portfolio includes venue and event sales, production services, event operations and planning and recording and broadcast.

Lou has had more than 15 years' leadership experience in the performing arts, primarily as Director of Operations at the Melbourne Symphony Orchestra and General Manager and Co-CEO at Circus Oz. This followed five years at the global management consulting firm Boston Consulting Group. Lou is also a Board Member of Theatre Network Australia.



Brendan Wall
Director,
Engagement
& Development
(From 30 July 2018)

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

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

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



Fiona Winning
Director,
Programming
(from 1 April 2019)

Qualifications: BA (University of Queensland)

Fiona has had a diverse career in independent and commercial performing arts across contemporary performance, theatre, dance and festivals. She was Sydney Festival Head of Programming from 2012 to 2017, presenting works by inspirational Australian and international artists in venues across the city. Previously, Fiona worked as a dramaturge and producer in contemporary arts, curating the Australian Theatre Forum in 2011 and co-convening the Bundanon Trust's annual Siteworks event in 2010-11.

From 1999 to 2008, Fiona was Director of Performance Space, a national contemporary arts hub based in Sydney. In this role, she collaborated with artists and communities to conceive and produce events in theatres, galleries and public spaces, as well as developing a range of festival, training and residency programs. She was instrumental in the development of Carriageworks, collaborating with the arts sector, Arts NSW and architects Tonkin Zulaikha Greer. Fiona is also a lecturer and co-designer of NIDA's landmark Master of Fine Arts (Cultural Leadership) course.

Sydney Opera House Trust

The Trust

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

Objectives and role

The Trust's objectives are to:

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

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

The Trust's role is generally to:

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

Committees, memberships, attendances

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

One new Trustee, Kevin McCann AM was appointed for the period 1 January 2019 to 31 December 2021, replacing Matthew Fuller who completed his term.

Agenda items for the six Board meetings held during the period included: organisational strategy; building renewal projects and contracts, including the Yallamundi Rooms and Concert Hall upgrade planning and design; FY20 budget; recurrent asset maintenance program; Artistic Strategy implementation; Sydney Opera House Presents (SOHP) programming; delegations; financial statements; precinct activation; food and beverage; tours; and Chief Executive Officer performance. The Trust monitored and reviewed: overall business performance; work health and safety; people and development, including workforce planning and enterprise agreement; security; philanthropy; and corporate partnerships.

Audit and Risk Committee

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

Five meetings were held this year, with key agenda items including: enterprise risk management; FY20 budget; SOHP programming; quality assurance and improvement and reports (internal audit); business resilience planning; disaster recovery; security; delegations; internal controls; financial statements; work health and safety performance; food and beverage; tours; retail; corporate partnerships; Concert Hall upgrade planning; online ticketing; cyber security; risk appetite and fraud control.

Building and Heritage Committee

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

Five meetings were held, with key agenda items including: building renewal projects and contracts, including the Yallamundi Rooms, Concert Hall upgrade planning and design, and the site entry and Under the Steps projects; FY19 and FY20 recurrent asset maintenance program; security projects; energy supply contract; financial status and progress of building projects; maintenance contracts; and the Design Advisory Panel (DAP) and Conservation Council.

Conservation Council

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

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

Design Advisory Panel (DAP)

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

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

Visitor Experience Committee

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

Two meetings were held, with key agenda items including: visitor experience and marketing strategy implementation; customer feedback; food and beverage; tours; retail; Yallamundi Rooms; uniforms; *Badu Gili* (daily Indigenous Lighting of the Sails project); and visitor experience dashboard and key performance indicators.

Trust and Committee Attendance

	Board	Audit and Risk Committee	Building and Heritage Committee	Conservation Council	Design Advisory Panel	Visitor Experience Committee
Trustees						
Nicholas Moore	6/6	–	–	–	–	–
Anne Dunn	6/6	5/5	–	–	–	–
Michael Ebeid AM	2/6	–	–	–	–	2/2
Matthew Fuller	3/4	–	3/3	–	–	2/2
Kathryn Greiner AO	5/6	–	–	–	–	2/2
Chris Knoblanche AM	5/6	4/5	4/5	–	–	–
Deborah Mailman AM	2/6	–	–	–	–	2/2
Kevin McCann AM	2/2	1/1	–	–	–	–
Kylie Rampa	6/6	–	5/5	–	–	–
Jillian Segal AO	6/6	5/5	–	–	–	–
Phillip Wolanski AM	6/6	–	5/5	3/3	–	–
Management						
Louise Herron AM	–	–	–	3/3	–	–
Kya Blondin	–	–	–	3/3	–	–
Ian Cashen	–	–	–	3/3	–	–
External Specialists						
Sarah Jane Brazil	–	–	–	1/3	–	–
Sheridan Burke	–	–	–	2/3	12/13	–
Abbie Galvin	–	–	–	–	10/13	–
Felicity Greenway				2/3	–	–
Tanya Koeneman	–	–	–	3/3	–	–
Ken Maher AO	–	–	–	–	12/13	–
Greg McTaggart PSM	–	–	–	3/3	–	–
Peter Mould	–	–	–	–	11/13	–
Peter Poulet	–	–	–	0/1	–	–
Jan Utzon	–	–	–	–	1/5	–

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

Trustees

Trust Members as at 30 June 2019



Nicholas Moore

Joined the Trust 22 July 2015.

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

Qualifications: BCom, LLB (University of NSW), FCA.

Background Nicholas is the former Chief Executive Officer of Macquarie Group Limited. He retired after 33 years at Macquarie, including 10 years as CEO.

Government and Community Involvement

Chairman of Screen Australia; Chairman of the Centre for Independent Studies; Member (and former Chair) of the NSW Business School Advisory Council.



Anne Dunn

Joined the Trust 1 January 2018.

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

Qualifications: BA (UNSW), BA (Hons), (Macquarie University).

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

Government and Community Involvement

Convenor, National Dance Manager Meetings (2011-present); Director, Australian Major Performing Arts Group Board (2018-present); art-form representative, Australian Major Performing Arts Group Board (2017-18); Council Member, Performing Arts Touring Alliance Management (2016-19); and Chair of Music NT (2007-09).



Michael Ebeid AM

Joined the Trust 1 January 2018.

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

Qualifications: BBus (Charles Sturt University).

Background Michael joined Telstra in October 2018 as Group Executive, Telstra Enterprise. In this role, he is responsible for revenues in excess of \$8 billion and manages a growing business that delivers connectivity, platforms, applications and tailored industry solutions to enterprise and government customers. He is also responsible for Telstra Enterprise's international operations, with about 3,500 people in 20 countries and the largest subsea cable network in the Asia Pacific region. Michael joined Telstra from SBS, where he had been CEO and Managing Director since 2011. In this role, he significantly evolved the public broadcaster's portfolio with four distinctive TV channels, an extensive in-language radio offering and new market-leading digital services such as SBS On Demand, which has more than five million registered users with high audience engagement. Michael is a strategically focused leader with a 30-year career across the technology, telecommunications and media sectors. He has a successful track record in leading organisational transformation and is passionate about workplace culture, leadership and diversity. In 2017, Michael was appointed a Member of the Order of Australia for his service to the broadcast media and multicultural affairs and named CEO of the Year at CEO Magazine's Executive of the Year Awards.



Kathryn Greiner AO

Joined the Trust 1 January 2018.

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

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

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

Government and Community Involvement

Paediatric Ltd (Chair); Pennington Institute (Chair); NSW Ministerial Advisory Council on Ageing (Chair); Lifestart Co-op Ltd (Chair); Mary Ward International Australia (Chair); and Ramsay Foundation Board (Director).



Chris Knoblanche AM

Joined the Trust 4 October 2013.

Member of Audit and Risk Committee and Member of Building and Heritage Committee. He is currently serving his second term to 31 December 2019.

Qualifications: BCom (University of Wollongong), ACA, FCPA.

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

Other Directorships

iSelect Ltd (Chairman); PM Capital Global Opportunities Fund (Chairman); Advisory & Capital Pty Ltd (Director); Latitude Financial Services (Insurance) (Director); Independent Director – Environment Protection Authority NSW.



Deborah Mailman AM

Joined the Trust 18 February 2015.

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

Qualifications: BA (Queensland University of Technology).

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



Kevin McCann AM

Joined the Trust 1 January 2019.

Member of Audit and Risk Committee. He is serving his first term to 31 December 2021.

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

Background Kevin is Chair of Citadel Group, Telix Pharmaceuticals, the Menzies Research Centre and China Matters. He is a Male Champion of Change, a Presiding Pro Chancellor of the University of Sydney, Co-Vice Chair of the New Colombo Plan Reference Group, a Director of the US Studies Centre, a Member of the Institute of Projects – Advisory Board, a Member of the Council of Barker College and on the Advisory Committee of the Australian Equities Flagship Fund. He is a former Chairman of Macquarie Group Limited and Macquarie Bank Limited, Origin Energy Limited, Healthscope Limited and the Sydney Harbour Federation Trust. Kevin was a Partner of Solicitors Allens Arthur Robinson (now Allens) and Chairman from 1995 to 2004. He was made a Member of the Order of Australia for services to the law, business and the community in 2005.



Kylie Rampa

Joined the Trust 1 January 2018.

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

Qualifications: BBus (Queensland University of Technology).

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

Other Directorships

Property Council of Australia (Director and Vice President); Committee for Sydney (Director).



Jillian Segal AO

Joined the Trust 1 January 2014.

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

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

Background Jillian has a legal, regulatory and governance background, having been a partner at Allens Linklaters and Deputy Chair at ASIC. She was on the NAB Board (2004-16) and was a member of the Remuneration, Risk and Audit Committees (at different times). Jillian was on the ASX Board (2003-15), Chair of the Remuneration Committee, a member of the Audit and Risk Committee and Nomination Committee, and a director of ASX Compliance. Jillian was a member of the Australian War Memorial Council from 2014-17. She has also served as a member of the Federal Government's Remuneration Tribunal (2010-14), President of the Administrative Review Council (2005-09), and a member of the Major Performing Arts Board of the Australia Council (2002-08). Jillian received the Centenary Medal in 2003, Member of the Order of Australia in 2005, UNSW Alumni Award in 2005 and Officer of the Order of Australia in 2019.

Community Involvement

Jillian has a strong commitment to social impact and philanthropy and is involved with a wide range of community organisations: Australia-Israel Chamber of Commerce NSW (Chair); General Sir John Monash Foundation (Chair since 2010, Director since 2008); Council of UNSW Australia (Deputy Chancellor); Board of Garvan Institute of Medical Research (Director); and The Grattan Institute (Director).

Other Directorships

Rabobank Australia Limited.



Phillip Wolanski AM

Joined the Trust 1 January 2014.

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

Qualifications: BEc (University of Sydney).

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

Government & Community Involvement

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

Other Directorships

Governing Committee of the Temora Aviation Museum (retired member).



Financials & Reporting

Financial Overview

Financial results

	2019 \$'000	2018 \$'000
General operations		
Revenues		
NSW Government annual endowment	13,822	13,255
Performance	77,617	65,441
Precinct	30,396	28,205
Private funding	4,616	6,603
Other	4,315	4,291
Total revenue – general operations	130,765	117,765
Expenses		
Performance	(67,681)	(61,097)
Precinct	(7,777)	(6,979)
Private funding	(2,409)	(3,284)
Other	(55,836)	(49,809)
Total expenses – general operations	(133,703)	(121,168)
Gain / (loss) from general operations	(2,938)	(3,374)
Building activities		
Revenues		
Building maintenance – government grant	31,472	33,667
Building development – government grant and other funding	27,112	75,256
Total revenue – building activities	58,584	108,923
Expenses		
Depreciation and amortisation	(10,267)	(9,425)
Other expenses	(25,932)	(23,580)
Total expenses – building activities	(36,198)	(33,005)
Gain / (loss) from building activities	22,386	75,918
Net result for the year as per the audited financial report statement of comprehensive income	19,448	72,545

The Opera House's income comprises self-generated revenue from multiple sources and grants from the NSW Government, distributed through the Department of Planning and Environment during FY19. Government grants fluctuate significantly, based on the size and timing of capital grants for major capital works. To provide a better understanding of the underlying business, the financial overview is split into general operations and building activities.

The group result for the year is a profit of \$19.4m, comprising:

- A loss from general operations of \$2.9m; and
- A gain of \$22.4m from building activities and capital grants, due to grants for the Stage 1 Renewal program.

General operations

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

The result was an operating loss of \$2.9m in FY19. This was \$0.7m ahead of budget, and \$0.3m ahead of FY18. FY18 was impacted by the closure of the Joan Sutherland Theatre (for upgrade works from May to December 2017). This FY19 result was driven by growing revenues partially offset by cost growth, particularly in operational security.

Revenue from general operations includes \$13.8m from NSW Government operational endowment funding with the remaining 89% (\$116.9m) being self-generated. This is a leading metric among global arts and cultural institutions and represents an increase in revenue of 12% compared with FY18.

Self-generated revenue can be split into performance activities related to venue hire, ticketing and other theatre services provided to hirers and precinct activities related to visitor experiences onsite such as tours and food and beverage. The following were among the key drivers for the 12% growth in self-generated revenue in FY19.

Performance activities \$77.6m

- Increased gross box-office revenue from the Opera House's own programming of \$31.2m, \$5.0m higher than in FY18. This was due to a strong result from summer programming, with shows including *The Illusionists*, *Blanc de Blanc Encore* and *In the Heights*, as well as growth in Vivid Live revenues;
- Venue hire revenue of \$10.3m, \$2.3m higher than FY18. This was driven by the JST closure impacts in FY18 and higher net box-office revenue from successful shows from Opera House programming and that of the resident companies (such as Opera Australia's *Evita*); and

- Theatre services revenue of \$16.2m, \$1.5m higher than in FY18. This was mainly due to fewer ballet and opera performances in the JST in FY18 while the venue was closed for renewal upgrades.

Precinct activities \$30.4m

- Continued growth in tours revenue to \$15.8m, up 9.7% on FY18. This was achieved through improved pricing on a small growth in tour patrons (more than 564,000 in FY19) and improved returns from packaged products.
- Food and beverage revenue of \$12.9m, an increase of \$0.7m on FY18 due to higher performance activity.

Building activities

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

The net gain of \$22.4m from building activities in FY19, compared with a net gain of \$75.9m in FY18, was driven by a decrease in building capital funding – in FY19 the Opera House received \$27.1m towards Stage 1 Renewal projects, compared with \$75.3m in FY18 (Stage 1 Renewal and security projects).

The FY19 building maintenance grant of \$31.5m represents 1.4% of the Opera House building's value and 1.2% of the Opera House's total fixed assets.

Future maintenance needs

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

Annual government funding is received for routine maintenance. Renewal building works will also address some maintenance issues that were not adequately covered by the annual maintenance grant. In addition, the Opera House has identified a number of major maintenance and capital replacement projects that will require capital funding at the appropriate time. At this stage, these works have been estimated to have an approximate cost of over \$240.0m in FY19 dollars.

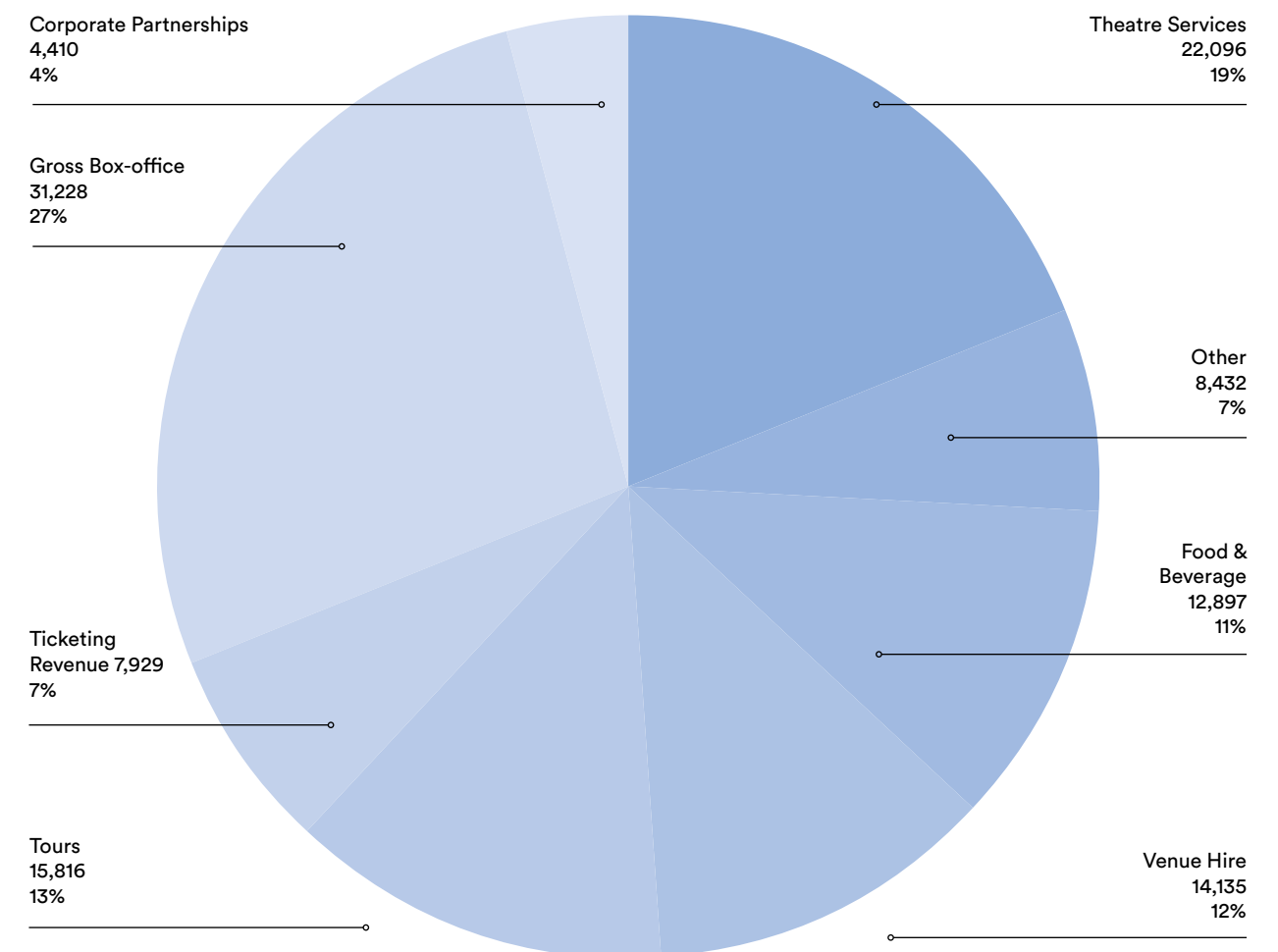
Reconciliation of Financial Results to Audited Financial Statements, Statement of Comprehensive Income for the year ended 30 June 2019

	2019 \$'000	2018 \$'000
Financial overview revenue		
General operations	130,765	117,795
Building and other activities	58,583	108,925
Total financial overview revenue	189,348	226,720
Less: internal eliminations	(11,957)	(9,882)
Total revenue per audited financial statements	177,391	216,837

Financial overview expenses		
General expenses	(133,702)	(121,169)
Building and other activities	(36,198)	(33,005)
Total financial overview expenses	(169,900)	(154,174)
Less: other gain / (loss)	125	130
Less: internal eliminations	11,957	9,882
Total expenses per audited financial statements	(157,818)	(144,162)

Composition of Self-Generated Revenue for the year ended 30 June 2019

Self-generated revenue (\$'000)



Sydney Opera House Financial Statements

For the year ended 30 June 2019

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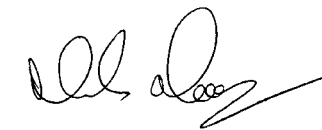
Statement in accordance with Section 41C of the *Public Finance and Audit Act, 1983*

Sydney Opera House Trust

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

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust and the consolidated entity (comprising the Sydney Opera House Trust and its controlled entity The Sydney Opera House Trust Staff Agency) as at 30 June 2019, and financial performance for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the *Public Finance and Audit Act, 1983*, the *Public Finance and Audit (General) Regulation 2015* and the *Treasurer's Directions*.

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



Nicholas Moore
Chair, Sydney Opera House Trust



Louise Herron AM
Chief Executive Officer



Jillian Segal AM
Chair, Audit and Risk Committee / Trustee



Jon Blackburn
Executive Director, Corporate Services
and Chief Financial Officer

12 September 2019, Sydney

Independent Auditor's Report

Sydney Opera House Trust



To Members of the New South Wales Parliament

Opinion

I have audited the accompanying financial statements of the Sydney Opera House Trust (the Trust), which comprise the Statements of Comprehensive Income for the year ended 30 June 2019, the Statements of Financial Position as at 30 June 2019, the Statements of Changes in Equity and the Statements of Cash Flows for the year then ended, notes comprising a Statement of Significant Accounting Policies and other explanatory information The Trust and its consolidated entity. The consolidated entity comprises the Trust and entities it controlled at the year's end or from time to time during the financial year.

In my opinion, the financial statements:

- give a true and fair view of the financial position of the Trust and the consolidated entity as at 30 June 2019, and of its financial performance and its cash flows for the year then ended in accordance with Australian Accounting Standards
- are in accordance with section 41B of *Public Finance and Audit Act 1983* (PF&A Act) and the Public Finance and Audit Regulation 2015.

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

Basis for Opinion

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

I am independent of the Trust in accordance with the requirements of the:

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

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

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

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

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

Other Information

The Trust's annual report for the year ended 30 June 2019 includes other information in addition to the financial statements and my Independent Auditor's Report thereon. The Trustees of the Trust are responsible for the other information. At the date of this Independent Auditor's Report, the other information I have received comprise the Statement in Accordance with Section 41C of the PF&A Act.

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

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

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

I have nothing to report in this regard.

The Trustees' Responsibilities for the Financial Statements

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

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

Sydney Opera House Statement of Comprehensive Income

For the year ended 30 June 2019

Auditor's Responsibilities for the Audit of the Financial Statements

My objectives are to:

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

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

A description of my responsibilities for the audit of the financial statements is located at the Auditing and Assurance Standards Board website at: www.auasb.gov.au/auditors_responsibilities/ar4.pdf. The description forms part of my auditor's report.

My opinion does not provide assurance:

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



Chris Harper
Director, Financial Audit Services

Delegate of the Auditor-General for New South Wales
18 September 2019, Sydney

		Consolidated		Parent	
	NOTE	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Revenue					
Sale of goods and services	2(b)	99,887	83,909	99,887	83,909
Investment revenue	2(c)	1,203	875	1,203	875
Sponsorship revenue	2(d)	4,410	6,635	4,410	6,635
Donation revenue		1,598	1,538	1,598	1,538
Grants and contributions	2(e)	70,293	123,880	70,293	123,880
Total revenue		177,391	216,837	177,391	216,837
Expenses					
Employee-related expenses	3(a)	(69,437)	(61,888)	–	–
Personnel services expenses	3(b)	–	–	(69,330)	(61,850)
Other expenses	3(c)	(52,050)	(49,394)	(52,050)	(49,394)
Maintenance expense	3(d)	(26,190)	(23,649)	(26,190)	(23,649)
Depreciation, amortisation and make good	3(e)	(10,141)	(9,235)	(10,141)	(9,235)
Finance costs		–	4	–	4
Total expenses		(157,818)	(144,162)	(157,711)	(144,124)
Other gains / (losses)					
Other gains / (losses)		(125)	(130)	(125)	(130)
Total other gains / (losses)		(125)	(130)	(125)	(130)
Net result					
Net result		19,448	72,545	19,555	72,583

The accompanying notes form part of these financial statements.

Sydney Opera House Statement of Comprehensive Income (cont.)

For the year ended 30 June 2019

		Consolidated		Parent	
	NOTE	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Net result		19,448	72,545	19,555	72,583
Other comprehensive income					
<i>Items that will not be reclassified to net result</i>					
Net increase / (decrease) in property, plant and equipment revaluation surplus		7,230	(1,226)	7,230	(1,226)
Defined benefit plan re-measurements	10(w)	107	38	–	–
		7337	(1,188)	7230	(1,226)
<i>Items that may be reclassified to net result</i>					
Unrealised (losses) / gains on forward exchange contracts	11(b)	15	84	15	84
Transferred to accum. funds on disposal		470	1,226	470	1,226
Other comprehensive income		7,822	122	7,715	84
Total comprehensive income		27,270	72,667	27,270	72,667

The accompanying notes form part of these financial statements.

Sydney Opera House Statement of Financial Position

As at 30 June 2019

		Consolidated		Parent	
	NOTE	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Assets					
Current assets					
Cash and cash equivalents	4(a)	56,485	57,417	56,485	57,417
Trade and other receivables	5(b)	8,077	6,441	8,077	6,441
Prepayments	5(c)	2,346	2,364	1,717	1,876
Derivative financial instruments	11(b)	1,724	1,152	1,724	1,152
Inventory		190	2	190	2
Total current assets		68,822	67,376	68,193	66,888
Non-current assets					
Property, plant and equipment	6(b)	2,643,849	2,613,941	2,643,849	2,613,941
Intangible assets	7(b)	666	1,148	666	1,148
Total non-current assets		2,644,515	2,615,089	2,644,515	2,615,089
Total assets		2,713,337	2,682,465	2,712,708	2,681,977
Liabilities					
Current liabilities					
Trade and other payables	8(b)	23,450	22,509	22,274	21,415
Deferred revenue	8(c)	6,275	6,835	6,275	6,835
Personnel services payable	8(d)	–	–	15,575	13,018
Provisions	9(c)	15,127	12,511	99	99
Other		103	206	103	206
Derivative financial instruments	11(b)	1,745	1,188	1,745	1,188
Total current liabilities		46,700	43,249	46,071	42,761
Non-current liabilities					
Personnel services payable	8(d)	–	–	2,158	1,863
Provisions	9(c)	2,356	2,061	198	198
Other		28	172	28	172
Total non-current liabilities		2,384	2,233	2,384	2,233
Total liabilities		49,084	45,482	48,455	44,994
Net assets		2,664,253	2,636,983	2,664,253	2,636,983
Equity					
Accumulated funds		479,540	459,516	479,540	459,516
Reserves		2,184,713	2,177,467	2,184,713	2,177,467
Total equity		2,664,253	2,636,983	2,664,253	2,636,983

The accompanying notes form part of these financial statements.

Sydney Opera House Statement of Changes in Equity

For the year ended 30 June 2019

		Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Hedge Reserve \$'000	Total \$'000
Consolidated	NOTE				
Balance at 1 July 2018		459,516	2,177,503	(36)	2,636,983
Net result		19,448	–	–	19,448
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	470	7,230	–	7,700
Defined benefit plan re-measurements	10(w)	107	–	–	107
Unrealised gain / (loss) on forward exchange	11(b)	–	–	15	15
Total other comprehensive income / (expense)		577	7,230	15	7,822
Total comprehensive income / (expense) for the year		20,025	7,230	15	27,270
Balance at 30 June 2019		479,541	2,184,733	(21)	2,664,253
Balance at 1 July 2017		385,707	2,178,729	(120)	2,564,316
Net result		72,545	–	–	72,545
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	1,226	(1,226)	–	–
Defined benefit plan re-measurements		38	–	–	38
Unrealised gain / (loss) on forward exchange	11(b)	–	–	84	84
Total other comprehensive income / (expense)		1,264	(1,226)	84	122
Total comprehensive income / (expense) for the year		73,809	(1,226)	84	72,667
Balance at 30 June 2018		459,516	2,177,503	(36)	2,636,983

The accompanying notes form part of these financial statements.

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

For the year ended 30 June 2019

		Accumulated Funds \$'000	Asset Revaluation Surplus \$'000	Hedge Reserve \$'000	Total \$'000
Parent	NOTE				
Balance at 1 July 2018		459,516	2,177,503	(36)	2,636,983
Net result		19,555	–	–	19,555
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	470	7,230	–	7,700
Unrealised gain / (loss) on forward exchange	11(b)	–	–	15	15
Total other comprehensive income / (expense)		470	7,230	15	7,725
Total comprehensive income / (expense) for the year		20,025	7,230	15	27,270
Balance at 30 June 2019		479,541	2,184,733	(21)	2,664,253
Balance at 1 July 2017		385,707	2,178,729	(120)	2,564,316
Net result		72,583	–	–	72,583
Other comprehensive income					
Net increase in property, plant and equipment	6(b)	1,226	(1,226)	–	–
Unrealised gain / (loss) on forward exchange	11(b)	–	–	84	84
Total other comprehensive income / (expense)		1,226	(1,226)	84	84
Total comprehensive income / (expense) for the year		73,809	(1,226)	84	72,667
Balance at 30 June 2018		459,516	2,177,503	(36)	2,636,983

The accompanying notes form part of these financial statements.

Sydney Opera House Statement of Cash Flows

For the year ended 30 June 2019

		Consolidated			Parent
		2019	2018	2019	2018
Cash flows from operating activities	NOTE	\$'000	\$'000	\$'000	\$'000
Receipts					
Receipts from operations		107,463	103,177	107,463	103,177
Interest received		1,202	1,236	1,202	1,236
Cash sponsorship and donations received		4,610	6,123	4,610	6,123
Cash received from Government		70,293	123,880	70,293	123,880
Total receipts		183,568	234,416	183,568	234,416
Payments					
Payments to suppliers, employees and personnel service providers		(152,508)	(149,385)	(152,508)	(149,385)
Total payments		(152,508)	(149,385)	(152,508)	(149,385)
Net cash flows from operating activities	4(c)	31,060	85,031	31,060	85,031
Cash flows from investing activities					
Purchases of property, plant and equipment		(31,992)	(70,359)	(31,992)	(70,359)
Proceeds from sale of property, plant and equipment		—	—	—	—
Net cash flows from investing activities		(31,992)	(70,359)	(31,992)	(70,359)
Net increase / (decrease) in cash		(932)	14,672	(932)	14,672
Opening cash and cash equivalents		57,417	42,745	57,417	42,745
Closing cash and cash equivalents	4(b)	56,485	57,417	56,485	57,417

The accompanying notes form part of these financial statements.

Notes to and forming part of the Financial Statements

For the year ended 30 June 2019

1. Summary of significant accounting policies

(a) Reporting entity

The consolidated financial statements for the year ended 30 June 2019 comprise Sydney Opera House Trust (the Parent) and its controlled entity, Sydney Opera House Trust Staff Agency (the Agency), together referred to as the “Consolidated Entity”, or “Sydney Opera House”, or “the Opera House”.

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

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

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

These financial statements for the period ended 30 June 2019 have been authorised for issue by the Trust on 12 September 2019.

(b) Basis of preparation

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

- applicable Australian Accounting Standards (AASBs or AASs), which include Australian Accounting Interpretations;
- requirements of the *Public Finance and Audit Act 1983* and the *Public Finance and Audit Regulation 2015*; and
- other applicable financial reporting directions issued by the Treasurer. The Opera House will apply *Government Sector Finance Act 2018* reporting provisions from 1 July 2019.

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

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

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

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

(c) Statement of compliance

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

(d) Basis of consolidation

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

(e) Insurance

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

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

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

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

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

(g) Fair value hierarchy

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

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

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

(h) Equity

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

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

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

(i) Comparative information

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

(j) Changes in accounting policy, including new or revised Australian Accounting Standards**(i) Effective for the first time in 2018-19**

The accounting policies applied in 2018-19 are consistent with those of the previous financial year except as a result of the following new or revised Australian Accounting Standards that have been applied for the first time in 2018-19:

- AASB 2016-5 regarding *Amendments to Australian Accounting Standards – Classification and Measurement of Share-based Payment Transactions***
AASB 2016-5 amends AASB 2 Share-based Payment to address: the accounting for the effects of vesting and non-vesting conditions on the measurement of cash-settled share-based payments; the classification of share-based payment transactions with a net settlement feature for withholding tax obligations; and the accounting for a modification to the terms and conditions of share-based payment that changes the classification of the transaction from cash-settled to equity-settled. The standard applies to reporting periods beginning on or after 1 January 2018. The Consolidated Entity has assessed the impact of these changes and determined that they are not relevant to the consolidated entity.
- AASB 9 *Financial Instruments***
AASB 9 replaces AASB 139 Financial Instruments: Recognition and Measurement. This Standard requires financial assets to be classified based on the entity's business model and contractual cash flows tests. It also includes an "expected credit losses" model that replaces the current "incurred loss" impairment model. The requirements for hedge accounting have been amended to be more closely aligned to how the entity undertakes its risk management activities when hedging financial and non-financial risk exposures.

The Consolidated Entity applied AASB 9 retrospectively but has not restated the comparative information which is reported under AASB 139 Financial Instruments: Recognition and Measurement (AASB 139). Any differences arising from the adoption of AASB 9 have been recognised directly in accumulated funds and other components of equity. Adoption of AASB 9 did not result in any differences to the Statement of Financial Position on 1 July 2018.

On 1 July 2018 (the date of initial application of AASB 9), the Consolidated Entity's management has assessed which business models apply to the financial assets/liabilities and has classified its financial instruments into the appropriate AASB 9 categories. The classification and measurement requirements of AASB 9 did not have a significant impact. Below is a summary on the required or elected reclassification upon adoption of AASB 9.

	Measurement category		Carrying amount		
	AASB 139	AASB 9	Original \$'000	New \$'000	Difference \$'000
Trade and Other receivables	Amortised cost	Amortised cost	6,441	6,441	–
Derivative Financial Instruments	Fair Value	Fair Value	1,152	1,152	–
Derivative Financial Instruments	Fair Value	Fair Value	1,188	1,188	–
Trade and Other Payables	Amortised cost	Amortised cost	22,509	22,509	–

The adoption of AASB 9 has changed the Consolidated Entity's accounting for impairment losses for financial assets by replacing AASB 139's incurred loss approach with a forward-looking expected credit loss (ECL) approach. AASB 9 requires the Consolidated Entity to recognise an allowance for ECLs for all debt instruments not held at fair value through profit and loss. There were no impairment losses as at 1 July 2018.

This standard applies to reporting periods beginning on or after 1 January 2018. The Consolidated Entity has assessed the impact of these changes and determined that they are not material to the consolidated entity.

- AASB 2016-6 *Amendments to Australian Accounting Standards – Applying AASB 9 with AASB 4 Insurance Contracts***
AASB 2016-6 amends AASB 4 Insurance Contracts to provide two options for entities that issue insurance contracts within the scope of AASB 4: Overlay approach – an option where entities apply AASB 9 and also apply AASB 139 Financial Instruments: Recognition and Measurement to eligible financial assets to calculate a single line item adjustment to profit or loss so that the overall impact on profit or loss is the same as if AASB 139 had been applied; Deferral approach – an optional temporary exemption from applying AASB 9 for entities whose predominant activity is issuing contracts in scope of AASB 4, provided additional disclosures are made to enable users to make comparisons with issuers applying AASB 9. The entities deferring the application of AASB 9 will continue to apply AASB 139. The standard applies to reporting periods beginning on or after 1 January 2018. The Consolidated Entity has assessed the impact of these changes and determined that they are not relevant to the consolidated entity.

(ii) Issued but not yet effective

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

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

- AASB 15, AASB 2014-5, AASB 2015-8, AASB 2016-3 and AASB 2016-7 regarding Revenue from Contracts with Customers**
 AASB 15 will affect all entities providing goods or services under contract arrangements, especially those offering bundled products and services. The Consolidated Entity has initially assessed the impact of AASB 15 and determined that they are not material to the consolidated entity. This standard is not mandatory before 1 January 2019.
- AASB 2016-3 Amendments to Australian Accounting Standards – Clarifications to AASB 15**
 AASB 2016-3 was published to clarify some concepts to AASB 15 (e.g. identifying performance obligations, principal versus agent considerations, and licensing) and provide some transition relief for modified contracts and completed contracts. This standard is not mandatory before 1 January 2019.
- AASB 15 Revenue from Contracts with Customers**
 AASB 15 is effective for reporting periods commencing on or after 1 January 2019 for not-for-profit entities. AASB 15 establishes a five-step model to account for revenue arising from contracts with customers. Revenue is recognised when control of goods or services is transferred to the customer at amounts that reflect the consideration to which the consolidated entity expects to be entitled in exchange for transferring the goods or services to the customer. Under AASB 118 *Revenue* (AASB 118), revenue recognition is currently based on when risks and rewards are transferred. The Consolidated Entity will adopt AASB 15 on 1 July 2019 through application of the full retrospective transition approach. Recognition and measurement principles of the new standards will be applied for the current year and comparative year as though AASB 15 had always applied. The impacts to balances resulting from the adoption of AASB 15 have been assessed by the Consolidated Entity as not being significant.
- Interpretation 22 Foreign Currency Transactions and Advance Consideration**
 Interpretation 22 clarifies the accounting for transactions that include the receipt or payment of advance consideration in a foreign currency. This interpretation is only applicable for annual periods beginning on or after 1 January 2019. The Consolidated Entity has assessed the impact of this interpretation and determined that they are not relevant to the consolidated entity.
- AASB 2017-1 Amendments to Australian Accounting Standards – Transfers of Investment Property, Annual Improvements 2014-2016 Cycle and Other Amendments**
 AASB 2017-1 makes amendments to the following Standards:
 AASB 1 First-time Adoption of Australian Accounting Standards – deletes some short-term exemptions for first-time adopters because they have now served their intended purpose.
 AASB 128 Investments in Associates and Joint Ventures – clarifies that a venture capital organisation, or a mutual fund, unit trust and similar entities may elect, at initial recognition, to measure investments in an associate or joint venture at fair value through profit or loss separately for each associate or joint venture. An entity that is not an investment entity, when applying the equity method, may elect to retain the fair value measurement applied by its associates and joint ventures that are investment entities. This is available separately for each investment entity associate or joint venture.
 AASB 140 Investment Property – clarifies that an entity transfers a property to, or from, investment property when, and only when, there is a change in use of the property. If a property has changed use there should be an assessment of whether the property meets the definition and such change must be supported by evidence.
- AASB 16 Leases**
 AASB 16 is effective from reporting periods commencing on or after 1 January 2019. For lessees, AASB 16 will result in most leases being recognised on the Statement of Financial Position, as the distinction between operating and finance leases is largely removed. Under the new standard, an asset (the right to use the leased item) and a financial liability to pay rentals are recognised at the commencement of the lease. The only exceptions are short-term and low-value leases. AASB 16 will therefore increase assets and liabilities reported on the Statement of Financial Position. It will also increase depreciation and interest expenses and reduce operating lease rental expenses on the Statement of Comprehensive Income. Expenses recognised in the earlier years of the lease term will be higher as the interest charges will be calculated on a larger lease liability balance. The Consolidated Entity will adopt AASB 16 on 1 July 2019 through application of the partial retrospective approach, where only the current year is adjusted as though AASB 16 had always applied. Comparative information will not be restated. The Consolidated Entity will also adopt the practical expedient whereby the fair value of the right-of-use asset will be the same as the lease liability at 1 July 2019. Based on the impact assessments on currently available information, the Consolidated Entity estimates additional lease liabilities of \$4.1 million and right-of-use assets of \$4.1 million will be recognised as at 1 July 2019 for leases in which the Opera House is a lessee. Eligible operating lease expenses will be replaced by depreciation of the right-of-use asset and interest on the lease liability. The net impact on the statement of comprehensive income is expected to be \$0.04 million from 1 July 2019 till 30 June 2020. The Opera House has assessed the impacts of the standard and noted that it is immaterial.
- AASB 1058 Income of Not-For-Profit Entities**
 This standard is effective for reporting periods commencing on or after 1 January 2019 and will replace most of the existing requirements in AASB 1004 *Contributions* (AASB 1004). The scope of AASB 1004 is now limited mainly to parliamentary appropriations, administrative arrangements and contributions by owners. Under AASB 1058, the Consolidated Entity will need to determine whether a transaction is consideration received below fair value principally to enable the Consolidated Entity to further its objectives (accounted for under AASB 1058) or a revenue contract with a customer (accounted for under AASB 15). The Consolidated Entity will adopt AASB 1058 on 1 July 2019 through application of the full retrospective transition approach. Recognition and measurement principles of the new standards will be applied for the current year and comparative year as though AASB 1058 had always applied. The impacts to balances resulting from the adoption of AASB 1058 have been assessed by the Consolidated Entity as not being significant.

2. Revenue

(a) Recognition and measurement

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

(i) Sale of goods

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

(ii) Rendering of services

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

(iii) Investment, rental and royalty income

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

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

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

(iv) Grants and contributions

Grants and other contributions are generally recognised as revenue when the Consolidated Entity obtains control over the assets comprising the grants and contributions. Control over grants and contributions is normally obtained when the obligations relating to the receipt have been met.

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

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

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

These conditions are typically satisfied on receipt.

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

(v) Sponsorship revenue

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

(vi) Donations, fundraising and bequests

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

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(b) Sale of goods and services				
Gross box-office	31,228	26,152	31,228	26,152
Theatre and Venue Hire services	26,607	22,679	26,607	22,679
Tours	15,816	14,439	15,816	14,439
Food and beverage	12,897	12,193	12,897	12,193
Booking fees and charges	5,691	5,165	5,691	5,165
Retail and licensing	1,561	1,497	1,561	1,497
Other	6,087	1,784	6,087	1,784
Total	99,887	83,909	99,887	83,909

(c) Investment revenue

Interest revenue from financial assets not at fair value through profit or loss	1,203	875	1,203	875
Total	1,203	875	1,203	875

(d) Sponsorship revenue

Contra and cash sponsorship	4,410	6,635	4,410	6,635
Total	4,410	6,635	4,410	6,635

(e) Grants and contributions

NSW Government – recurrent

Annual endowment	12,694	12,780	12,694	12,780
Total	12,694	12,780	12,694	12,780

NSW Government – Capital and maintenance

Capital – renewal framework	23,169	75,201	23,169	75,201
Strategic asset maintenance	31,472	33,667	31,472	33,667
Total	54,641	108,868	54,641	108,868

Other

Other grants and contributions	2,958	2,232	2,958	2,232
Total	70,293	123,880	70,293	123,880

3. Expenses

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(a) Employee-related expenses				
Salary, wages and allowances (including employee leave)	(64,106)	(58,594)	–	–
Superannuation – defined contribution plans	(4,901)	(4,531)	–	–
Superannuation – defined benefit plans	(142)	(208)	–	–
Long service leave	(1,892)	(630)		
Payroll tax and fringe benefits tax	(3,355)	(3,523)	–	–
Workers compensation insurance	(1,371)	(560)	–	–
Other expenses	(60)	(88)	–	–
Employee-related expenses	(75,827)	(68,134)	–	–
Less: charged to maintenance	6,390	6,246	–	–
Total	(69,437)	(61,888)	–	–
(b) Personnel services expenses				
Personnel service expenses	–	–	(70,448)	(63,881)
Temporary assistance	–	–	(5,272)	(4,215)
Personnel services expenses	–	–	(75,720)	(68,096)
Less: charged to maintenance	–	–	6,390	6,246
Total	–	–	(69,330)	(61,850)

Personnel service expenses and employee-related expenses do not include those employee-related costs that have been capitalised as an asset and classified as WIP of \$1,430k (2018: \$1,606k).

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(c) Other expenses				
Artist fees and presentation expenses	(20,623)	(17,257)	(20,623)	(17,257)
Publicity and advertising	(4,834)	(5,518)	(4,834)	(5,518)
Utilities and cleaning	(7,276)	(5,705)	(7,276)	(5,705)
Administration expenses	(4,148)	(5,583)	(4,148)	(5,583)
Consumables and minor equipment	(6,156)	(6,367)	(6,156)	(6,367)
Consultants	(94)	(94)	(94)	(94)
Other fees for services	(4,314)	(4,747)	(4,314)	(4,747)
Building and general insurance	(1,245)	(1,039)	(1,245)	(1,039)
Bank and credit card charges	(1,406)	(1,206)	(1,406)	(1,206)
Rent payments on operating leases				
– minimum lease payments	(535)	(536)	(535)	(536)
– outgoing payments	(347)	(362)	(347)	(362)
Bad and doubtful debt expense	1	(6)	1	(6)
Audit fee – external	(105)	(102)	(105)	(102)
Audit fee – internal	(149)	(136)	(149)	(136)
Other Expenses	(819)	(736)	(819)	(736)
Total	(52,050)	(49,394)	(52,050)	(49,394)
(d) Maintenance				
System and network maintenance	(631)	(766)	(631)	(766)
Building and equipment repairs and maintenance	(19,169)	(16,636)	(19,169)	(16,636)
Total	(19,800)	(17,402)	(19,800)	(17,402)
Plus: personnel services and employee-related maintenance charge	(6,390)	(6,247)	(6,390)	(6,247)
Total	(26,190)	(23,649)	(26,190)	(23,649)

4. Cash and cash equivalents

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(a) Cash and cash equivalents				
Cash at bank and on hand	31,629	20,578	31,629	20,578
Short-term deposits	24,856	36,839	24,856	36,839
Total	56,485	57,417	56,485	57,417

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

Cash and cash equivalents (per Statement of Financial Position)	56,485	57,417	56,485	57,417
Closing cash and cash equivalents (per Statement of Cash Flows)	56,485	57,417	56,485	57,417

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

	2019 \$'000	2018 \$'000
Between 3 – 6 months	24,000	36,000
Between 6 – 12 months	856	839
Total	24,856	36,839

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(c) Reconciliation of the net result to net cash flows from operating activities				
Net result	19,448	72,545	19,555	72,583
Adjustments for revenue and expenses recognised in equity	–	–	–	–
Defined benefit plan re-measurements	107	38	–	–
Bad and doubtful debt expense	(1)	6	(1)	6
Depreciation, amortisation and make good	10,141	9,235	10,141	9,235
Net (profit) / loss on derecognition of assets/liabilities	125	159	125	159
Increase / (decrease) in payables	817	(19,609)	817	(19,609)
Increase / (decrease) in personnel services and employee-related provisions	2,850	15,103	2,850	15,103
(Increase) / decrease in receivables	(2,239)	7,547	(2,239)	7,547
Decrease in inventories	(188)	7	(188)	7
Net cash flow from operating activities	31,060	85,031	31,060	85,031

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

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(e) Depreciation, amortisation and make good				
Depreciation				
Plant and equipment	(9,391)	(8,454)	(9,391)	(8,454)
Amortisation				
Intangible assets	(516)	(547)	(516)	(547)
Amortisation of leasehold improvements	(204)	(204)	(204)	(204)
Total	(720)	(751)	(720)	(751)
Provision				
Lease make good expense	(30)	(30)	(30)	(30)
Total	(10,141)	(9,235)	(10,141)	(9,235)

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

5. Trade and other receivables and prepayments

(a) Recognition and measurement

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

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

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

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

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(B) trade and other receivables				
Trade receivables	2,653	1,960	2,653	1,960
Allowance for expected credit losses	–	–	–	–
Accrued income	2,526	3,244	3,526	3,244
Gst receivable	1,080	628	1,080	628
Other receivables	818	609	818	609
Total	8,077	6,441	8,077	6,441

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

(c) Prepayments

Prepaid superannuation – defined benefit schemes	629	488	–	–
Prepaid expenses	1,717	1,876	1,717	1,876
Total	2,346	2,364	1,717	1,876

(d) Prepaid superannuation

The funding position at 30 June 2019 of the three defined benefit schemes related to personnel services received has been advised by Pillar Administration. These are the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities NonContributory Superannuation Scheme (SANCS).

	Estimated Reserve Account Funds		Accrued Liability		Prepaid Contributions	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Defined benefit asset						
SSS	55,795	49,467	(55,174)	(48,986)	621	482
SANCS	816	775	(808)	(769)	8	6
	56,611	50,242	(55,982)	(49,755)	629	488
Defined benefit liability						
SASS	5,379	5,445	(5,675)	(5,569)	(296)	(125)
	5,379	5,445	(5,675)	(5,569)	(296)	(125)
Total	61,990	55,687	(61,657)	(55,324)	333	363

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

6. Property, plant and equipment

(a) Recognition and measurement

(i) Initial Recognition

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

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

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

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

(ii) Revaluation of property, plant and equipment

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

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

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

A summary of asset category revaluations is as follows:

Asset Category	Independent Valuer	Minimum Valuation Frequency	Last Valuation Date
Land	Property NSW	3 years	31 March 2019
Building and building services	Rider Levett Bucknall	3 years	4 April 2017
Plant and equipment	RHAS (Rodney Hyman Asset Services) – an operating division of Aon Risk Services Australia Limited	5 years	31 March 2016
Art collection	Sue Hewitt	5 years	31 March 2015

In addition, an annual assessment is performed to assess the carrying value of property, plant and equipment. Management is of the opinion that the carrying values of land, building and building services, plant and equipment and the art collection do not differ significantly from their fair value at 30 June 2019.

The value of work in progress represents capital works not completed at 30 June 2019.

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

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

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

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

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

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

(iii) Impairment of property, plant and equipment

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

Building and building services are measured at fair value as at 30 June 2019. Management has assessed the building for impairment at balance date and determined that it is not impaired. However all buildings require a long-term maintenance plan.

(iv) Depreciation and amortisation

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

The implementation guidance for not-for-profit public sector entities that accompanies AASB 116 *Property, Plant and Equipment* states the nature of many heritage and cultural assets may not have limited useful lives and therefore may not be subject to depreciation. This is the case for the Opera House building and art collection. The decision not to recognise depreciation for these assets is reviewed annually. In 2018-19, management is of the opinion that depreciation should not be recognised on these assets.

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

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

Depreciation and amortisation rates on other assets are:

(v) Maintenance

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

(b) Carrying amount of property, plant and equipment

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Land				
At fair value	147,700	140,000	147,700	140,000
Building and building services				
Gross carrying amount	2,317,884	2,293,090	2,317,884	2,293,090
Land and buildings – at fair value	2,465,584	2,433,090	2,465,584	2,433,090
Plant and equipment				
Gross carrying amount	281,027	281,800	281,027	281,800
Less: accumulated depreciation and impairment	(136,390)	(130,749)	(136,390)	(130,749)
Plant and equipment – at fair value	144,637	151,051	144,637	151,051
Art collection – at fair value				
Art collection – at fair value	6,989	6,989	6,989	6,989
Work in progress – at fair value	26,639	22,811	26,639	22,811
Property, plant and equipment – at fair value	2,643,849	2,613,941	2,643,849	2,613,941

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

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

The comparative reconciliation for the year ended 30 June 2018 is set out below.

Consolidated and Parent 2018	Land and building \$'000	Plant and equipment \$'000	Work in progress \$'000	Art collection \$'000	Total \$'000
Fair value at start of year	2,387,200	127,356	31,006	6,989	2,552,551
Additions	–	262	69,981	–	70,243
Disposals and write-offs	–	(165)	–	–	(165)
Reclassification	45,890	32,286	(78,176)	–	–
Revaluation	–	–	–	–	–
Lease make good expense	–	(30)	–	–	(30)
Depreciation	–	(8,658)	–	–	(8,658)
Fair value at end of year	2,433,090	151,015	22,811	6,989	2,613,941

(c) Fair value hierarchy

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

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

2018				
Property, plant and equipment, excluding WIP				
Land	–	–	140,000	140,000
Buildings	–	–	2,293,090	2,293,090
Plant and equipment	–	–	114,467	114,467
Art collection	–	6,989	–	6,989
	–	6,989	2,547,557	2,554,545

(d) Valuation techniques, inputs and processes

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

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

(e) Reconciliation of recurring level 3 fair value measurements

	Buildings \$'000	Land \$'000	Plant and equipment \$'000
2019			
Fair value as at 1 July 2018	2,239,090	140,000	114,467
Additions / reclassifications	24,794	–	200
Revaluation increments / (decrements) recognised in other comprehensive income	–	7,700	–
Disposals	–	–	(257)
Depreciation and amortisation	–	–	(6,152)
Fair value as at 30 June 2019	2,317,884	147,700	108,258
2018			
Fair value as at 1 July 2017	2,247,200	140,000	120,863
Additions / reclassifications	45,890	–	–
Revaluation increments / (decrements) recognised in other comprehensive income	–	–	–
Disposals	–	–	(348)
Depreciation and amortisation	–	–	(6,048)
Fair value as at 30 June 2018	2,293,090	140,000	114,467

7. Intangible assets**(a) Intangible assets**

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

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

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

All intangible assets were assessed for impairment as at 30 June 2019. No intangible assets were found to be impaired.

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(b) Carrying amount of intangible assets				
Software				
At cost	4,630	4,737	4,630	4,737
Less: accumulated amortisation and impairment	(3,964)	(3,589)	(3,964)	(3,589)
Net carrying amount	666	1,148	666	1,148

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

Intangibles – fair value at start of year	1,148	1,574	1,148	1,574
Additions	34	121	34	121
Reclassification	–	–	–	–
Disposals and write-offs	–	–	–	–
Amortisation	(516)	(547)	(516)	(547)
Intangibles – fair value at end of year	666	1,148	666	1,148

8. Trade and other payables

(a) Recognition and measurement

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

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
(B) trade and other payables				
Trade creditors	2,655	2,332	2,653	2,332
Accrued expenses	9,913	9,216	9,250	8,682
Advance external ticket sales	8,980	9,024	8,980	9,024
Other payables	1,606	1,813	1,391	1,377
Defined benefit liability	296	124	–	–
Total	23,450	22,509	22,274	21,415

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

(C) deferred revenue

Advance ticket sales	3,878	4,202	3,878	4,202
Hirer deposits	1,273	1,809	1,273	1,890
Income in advance	1,124	824	1,124	824
Total	6,275	6,835	6,275	6,835

(D) personnel services payable

Current				
Personnel services payable	–	–	15,575	13,018
Total current	–	–	15,575	13,018
Non-current				
Personnel services payable	–	–	2,158	1,863
Total non-current	–	–	2,158	1,863
Total personnel services payable	–	–	17,733	14,881

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

9. Provisions

(a) Employee benefits

(i) Recognition and measurement

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

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

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

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

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

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

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

(iii) Long service leave

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

The bond rate used at the reporting date was a 10-year government bond rate of 1.32% (2018: 2.50%).

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

(iv) Defined contribution superannuation plans

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

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

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

(v) Termination benefits

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

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

(b) Other provisions

Other provisions are recognised when the Consolidated Entity has a present legal or constructive obligation as a result of past events, it is probable that an outflow of resources will be required to settle the obligation and the amount can be reliably estimated. If the effect of the time value of money is material, provisions are discounted at the rate that reflects the current market assessments of the time value of money and the risk specific to the liability (Note 10g).

(c) Current and non-current provisions

	Consolidated		Parent	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Current				
Lease make good provision	99	99	99	99
Employee benefits	14,957	12,089	–	–
Fringe benefits	71	323	–	–
Total current provisions	15,127	12,511	99	99
Non-current				
Lease make good provision	198	198	198	198
Employee benefits	2,158	1,863	–	–
Total non-current provisions	2,356	2,061	198	198
Total provisions	17,483	14,572	297	297

The current employee benefits provision includes annual recreation leave, of which \$3,311k is expected to be taken within the next 12 months, with the remaining \$1,328k after 12 months.

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

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

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

10. Employee defined benefits

a) Defined benefit superannuation plans

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

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

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

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

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

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

(b) Nature of the benefits provided by the Fund

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

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

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

All the schemes are closed to new members.

(c) Description of the regulatory framework

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

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

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

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

An actuarial investigation of the Fund is performed every three years. The last actuarial investigation was performed as at 30 June 2017. The next actuarial investigation will be performed as at 30 June 2021.

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

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

- administration of the Fund and payment to the beneficiaries from Fund assets when required in accordance with the Fund rules;
- management and investment of the Fund assets; and
- compliance with other applicable regulations.

(e) Description of risks

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

- investment risk – that investment returns will be lower than assumed and the Employer will need to increase contributions to offset this shortfall.

- longevity risk – that pensioners live longer than assumed, increasing future pensions.
- pension indexation risk – that pensions will increase at a rate greater than assumed, increasing future pensions.
- salary growth risk – that wages or salaries (on which future benefit amounts for active members will be based) will rise more rapidly than assumed, increasing defined benefit amounts and thereby requiring additional employer contributions.
- legislative risk – that legislative changes could be made which increase the cost of providing the defined benefits.

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

(f) Description of significant events

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

(g) Reconciliation of the net defined benefit liability / (asset)	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Net defined benefit liability / (asset) at start of year	124	(6)	(481)	(363)
Current service cost	88	28	31	147
Net interest on the net defined benefit liability / (asset)	3	–	(13)	(10)
Actual return on fund assets less interest income	(269)	(55)	(3,904)	(4,228)
Actuarial (gains) / losses arising from changes in demographic assumptions	6	2	(7)	1
Actuarial (gains) / losses arising from changes in financial assumptions	229	40	7,328	7,597
Actuarial (gains) / losses arising from liability experience	115	6	(389)	(268)
Adjustment for effect of asset ceiling	0	(23)	(3,186)	(3,209)
Employer contributions	–	–	–	–
Net defined benefit liability / (asset) at end of year	296	(8)	(621)	(333)

(h) Reconciliation of the fair value of fund assets

Fair value of the fund assets at beginning of the year	5,445	1,040	71,226	77,711
Interest income	134	26	1,854	2,014
Actual return on fund assets less interest income	269	55	3,904	4,228
Employer contributions	–	–	–	–
Contributions by participants	61	–	23	84
Benefits paid	(533)	(57)	(2,303)	(2,893)
Taxes, premiums and expenses paid	3	2	239	244
Fair value of the fund assets at end of the year	5,379	1,066	74,943	81,388

(i) Reconciliation of the defined benefit obligation

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Present value of defined benefit obligations at beginning of the year	5,569	769	48,986	55,324
Current service cost	88	28	31	147
Interest cost	137	19	1,265	1,421
Contributions by participants	61	–	23	84
Actuarial (gains) / losses arising from changes in demographic assumptions	5	2	(6)	1
Actuarial (gains) / losses arising from changes in financial assumptions	229	40	7,328	7,597
Actuarial (gains) / losses arising from liability experience	116	6	(389)	(267)
Benefits paid	(533)	(57)	(2,303)	(2,893)
Taxes, premiums and expenses paid	3	2	239	244
Present value of defined benefit obligations at end of the year	5,675	809	55,174	61,658

(j) Reconciliation of the effect of the asset ceiling

Adjustment for effect of asset ceiling at beginning of the year	–	265	21,758	22,023
Interest on the effect of asset ceiling	–	7	577	584
Change in the effect of asset ceiling	–	(23)	(3,186)	(3,209)
Adjustment for effect of asset ceiling at end of the year	–	249	19,149	19,398

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

(k) Fair value of the fund assets

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

As at 30 June 2019	Total \$'000	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000
Asset category				
Short-term securities	4,042,116	2,135,561	1,906,555	0
Australian fixed interest	2,294,672	4,993	2,289,679	0
International fixed interest	1,968,094	6,827	1,952,396	8,871
Australian equities	8,368,928	7,818,302	547,571	3,055
International equities	11,387,439	8,795,299	2,592,132	8
Property	3,588,230	698,607	717,079	2,172,544
Alternatives	10,558,182	327,329	5,758,095	4,472,758
Total	42,207,661	19,786,918	15,763,507	6,657,236

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

Short-term securities	9.6%
Australian fixed interest	5.4%
International fixed interest	4.7%
Australian equities	19.8%
International equities	27.0%
Property	8.5%
Alternatives	25.0%
Total	100%

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

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

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

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

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

The disclosures below relate to total assets of the Fund.

The fair value of the Fund assets as at 30 June 2019 include \$99.5 million in NSW Government bonds.

Of the direct properties owned by the Fund:

- SAS Trustee Corporation occupies part of a property 100% owned by the Fund with a fair value of \$315 million (30 June 2018: \$280 million).
- Health Administration Corporation occupies part of a property 50% owned by the Fund with a fair value (100% interest) of \$331 million (30 June 2018: \$287 million).

(m) Significant actuarial assumptions at 30 June 2018

Assumption	
Discount rate	1.32%
Salary increase rate (excluding promotional increases)	3.2% pa
Rate of CPI increase	1.75% for 2018-19 and 2.00% for 2020-21; 2.25% for 2021/22 and 2022/23 and 2.50% pa thereafter.
Pensioner mortality	The pensioner mortality assumptions are those to be used for the 2019 actuarial investigation of the Pooled Fund. These assumptions are disclosed in the actuarial investigation report available from the Trustee's website. The report shows the pension mortality rates for each age.

(n) Sensitivity analysis

The entity's total defined benefit obligation as at 30 June 2019 under several scenarios is presented below. The total defined benefit obligation disclosed is inclusive of the contribution tax provision that is calculated based on the asset level at 30 June 2019.

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

	Base case	Scenario A –1.0% discount rate	Scenario B +1.0% discount rate
Discount rate	as above	as above –1.0% pa	as above +1.0% pa
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	61,658	69,561	55,153

	Base case	Scenario C +0.5% rate of CPI increase	Scenario D –0.5% rate of CPI increase
Discount rate	as above	as above	as above
Rate of CPI increase	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Salary inflation rate	as above	as above	as above
Defined benefit obligation (\$'000)	61,658	65,295	58,329

	Base case	Scenario E +0.5% salary increase rate	Scenario F –0.5% salary increase rate
Discount rate	as above	as above	as above
Rate of CPI increase	as above	as above	as above
Salary inflation rate	as above	above rates plus 0.5% pa	above rates less 0.5% pa
Defined benefit obligation (\$'000)	61,658	61,782	61,541

	Base case	Scenario G lower mortality*	Scenario H higher mortality**
Defined benefit obligation (\$'000)	61,658	62,481	61,004

* Assumes the short-term pensioner mortality improvement factors for years 2019–2023 also apply for years after 2023

** Assumes the long-term pensioner mortality improvement factors for years post 2023 also apply for years 2019 to 2023

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

(o) Asset-liability matching strategies

The Trustee monitors its asset-liability risk continuously in setting its investment strategy. It also monitors cash flows to manage liquidity requirements. No explicit asset-liability matching strategy is used by the Trustee.

(p) Funding arrangements

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

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

(q) Surplus / deficit

The following is a summary of the 30 June 2019 financial position of the Fund calculated in accordance with AASB 1056 *Superannuation Entities*:

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Accrued benefits*	4,844	671	29,357	34,872
Net market value of Fund assets	(5,379)	(1,065)	(74,943)	(81,387)
Net (surplus) / deficit	(535)	(394)	(45,586)	(46,515)

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

(r) Contribution recommendations

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

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

(s) Economic assumptions

The economic assumptions adopted for the 30 June 2019 Standard AASB 1056 *Superannuation Entities* are:

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

(t) Expected contributions for 2020

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Expected employer contributions	–	–	–	–

(u) Maturity profile of defined benefit obligation

The weighted average duration of the defined benefit obligation is 10.6 years.

(v) Profit and loss impact

	SASS \$'000	SANCS \$'000	SSS \$'000	Total \$'000
Current service cost	88	28	31	147
Net interest	3	–	(13)	(10)
Defined benefit cost	91	28	18	137

(w) Other comprehensive income

Actuarial (gains) / losses on liabilities	349	48	6,933	7,330
Actual return on Fund assets less interest income	(269)	(55)	(3,904)	(4,228)
Change in the effect of asset ceiling	–	(23)	(3,186)	(3,209)
Total re-measurement in other comprehensive income	80	(30)	(157)	(107)

11. Financial instruments**(a) Recognition and measurement****(i) Investments**

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

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

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

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

(ii) Impairment of financial assets

The adoption of AASB 9 has changed the Consolidated Entity's accounting for impairment losses for financial assets by replacing AASB 139's incurred loss approach with a forward-looking expected credit loss (ECL) approach. AASB 9 requires the Consolidated Entity to recognise an allowance for ECLs for all debt instruments not held at fair value through profit and loss.

For financial assets carried at amortised cost, the amount of the allowance is the difference between the asset's carrying amount and the present value of estimated future cash flows, discounted at the effective interest rate. The amount of the impairment loss is recognised in the net result for the year.

Any reversals of impairment losses are reversed through the net result for the year, where there is objective evidence. Reversals of impairment losses of financial assets carried at amortised cost cannot result in a carrying amount that exceeds what the carrying amount would have been had there not been an impairment loss.

(iii) Derecognition of financial assets and financial liabilities

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

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

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

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

(iv) Derivative financial instruments

The Consolidated Entity holds derivative financial instruments to hedge its foreign currency risk exposures. Derivatives are initially recognised at fair value; attributable transaction costs are recognised in the net result for the year when incurred. This process qualifies as "Other" under AASB 9 business model. Subsequent to initial recognition, derivatives are measured at fair value and changes therein are accounted for as below.

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

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

(b) Derivatives used for hedging

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

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

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

	Asset		Liability		Net Position	
	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000	2019 \$'000	2018 \$'000
Foreign currency forward contracts						
EURO	595	921	(593)	(961)	2	(39)
GBP	690	175	(710)	(175)	(20)	–
USD	439	56	(442)	(52)	(3)	3
Total	1,724	1,152	(1,745)	(1,188)	(21)	(36)

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

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

As at reporting date the aggregate amount of unrealised loss on forward foreign exchange contracts relating to anticipated future transactions is (\$21k) (2018: (\$36k)). In the current year, these unrealised losses have been deferred in the hedging reserve to the extent the hedge is effective.

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

	2019 \$'000	2018 \$'000
Carrying amount at the start of the year	(36)	(120)
Unrealised (loss) / gain on forward exchange contracts	15	84
Total unrealised (loss) / gain on forward exchange contracts	(21)	(36)

(c) Financial instrument categories

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

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

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

			Carrying amount	
	NOTE	Category	2019 \$'000	2018 \$'000
Financial assets				
Cash and cash equivalents	4	N/A	56,485	57,417
Trade and other receivables*	5(b)	Loans and receivables (at amortised cost)	6,997	5,813
Derivative financial instruments	11(b)	Designated and effective hedging instrument	1,724	1,152
Financial liabilities				
Trade and other payables**	8(b)	Financial liabilities (at amortised cost)	23,450	22,509
Derivative financial instruments	11(b)	Designated and effective hedging instrument	1,745	1,188

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

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

(d) Financial risk management

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

- credit risk
- liquidity risk
- market risk

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

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

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

(i) Credit risk

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

Exposure to credit risk

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

	NOTE	2019 \$'000	2018 \$'000
Cash and cash equivalents	4	56,485	57,417
Trade and other receivables*	5(b)	6,997	5,813
		63,482	63,230

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

Cash and cash equivalents

Cash comprises cash on hand and bank balances with Westpac and ANZ. Cash is recorded at nominal values for cash on hand and cash held in bank accounts. Interest is earned on daily bank balances. The interest rate at year-end was 1.50% for Westpac operating accounts (2018: 1.50%) and 1.40% for the ANZ operating account (2018: 1.41%).

At period end, the Consolidated Entity had placed all its funds on deposit with T-Corp. The deposits at balance date were earning an average interest rate of 1.17% (2018: 1.95%), while over the year the average interest rate was 1.98% (2018: 1.97%).

Trade receivables

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

	Carrying amount	
	2019 \$'000	2018 \$'000
Sponsorship	417	544
Tours	289	481
Venue hire and related services	460	618
Precinct businesses	1,147	53
Sydney Opera House performances	72	18
Other	268	246
	2,653	1,960

Impairment losses

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

	Total \$'000	Not impaired \$'000	Considered impaired \$'000
2018			
Not past due	2,231	2,231	–
< 3 months past due	352	352	–
3-6 months past due	27	27	–
> 6 months past due	43	43	–
	2,653	2,653	–

2017

Not past due	1,381	1,381	–
< 3 months past due	579	579	–
3-6 months past due	–	–	–
> 6 months past due	–	–	–
	1,960	1,960	–

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

	2019 \$'000	2018 \$'000
Opening balance as at 30 June 2018	–	(1)
Less: amounts written off during the year	–	1
Amounts recovered during the year	–	–
Increase/(decrease) in allowance recognised in net result	–	–
Balance at end of year	–	–

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

All trade receivables are recognised as amounts receivable at balance date. Collectability of trade receivables is reviewed on an ongoing basis. Procedures as established in the Treasurer's Directions are followed to recover outstanding amounts, including letters of demand. Debts that are known to be uncollectable are written off. The Consolidated Entity has raised an allowance for credit that represents their estimate of incurred losses in respect of trade receivables, based on objective evidence that all amounts due will not be able to be collected. This evidence includes past experience, and current and expected changes in economic conditions and debtor credit ratings.

No interest is earned on trade receivables. Sales are made on 30-day or alternative agreed-upon terms. The entity is not materially exposed to concentrations of credit risk to a single trade debtor or group of debtors.

Other financial assets

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

(ii) Liquidity risk

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

The Consolidated Entity has exposure to debt in the form of corporate credit cards, but has otherwise not incurred any bank overdrafts within both the current and prior period. On 16 July 2015, the Consolidated Entity established a global borrowing limit of \$44 million through TCorp. This loan facility was restricted for Joan Sutherland Theatre (JST) renovation works. This facility was not utilised and was closed after completion of the JST works.

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

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

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

	Total Amount \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 and 2 years \$'000
2019				
Non-derivative financial liabilities				
Trade and other payables	(23,450)	(23,450)	–	–
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(1,745)	(714)	(1,031)	–
Inflow	1,724	698	1,027	–
	(21)	(16)	(4)	–
2018				
Non-derivative financial liabilities				
Trade and other payables	(22,509)	(22,509)	–	–
Derivative financial liabilities				
Forward exchange contracts used for hedging:				
Outflow	(1,188)	(1,130)	(34)	(24)
Inflow	1,152	1,095	33	24
	(22,545)	(22,544)	(1)	–

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

	Total Amount \$'000	6 months or less \$'000	6 to 12 months \$'000	Between 1 and 2 years \$'000
2019				
Foreign exchange contracts				
Assets	1,724	698	1,027	–
Liabilities	(1,745)	(714)	(1,031)	–
	(21)	(16)	(4)	–
2018				
Foreign exchange contracts				
Assets	1,152	1,095	33	24
Liabilities	(1,188)	(1,130)	(34)	(24)
	(36)	(35)	(1)	–

(iii) Market risk

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

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

	Change in interest rate	Impact on profit/loss	
		2019 \$'000	2018 \$'000
Cash at Bank	+/- 0.25%	79	51

(iv) Currency risk

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

Exposure to currency risk

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

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

2018

Forward exchange contracts*	961	175	52
Net exposure	961	175	52

* The forward exchange contracts relate to future forecast payments.

Sensitivity analysis

A 2.5% strengthening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss of the Parent and the Consolidated Entity by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2018.

	2019		2018	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	14	–	24	–
GBP	17	–	4	–
USD	11	–	1	–
	42	–	29	–

A 2.5% weakening of the Australian dollar against the following currencies at the reporting date would have increased / (decreased) equity and profit or loss by the amounts shown below. This analysis assumes that all other variables remain constant. The analysis was performed on the same basis for 2018.

	2019		2018	
	Equity \$'000	Profit or loss \$'000	Equity \$'000	Profit or loss \$'000
EURO	(15)	–	(25)	–
GBP	(18)	–	(4)	–
USD	(11)	–	(1)	–
	(44)	–	(30)	–

(v) Other price risk

The Consolidated Entity has no direct equity investments.

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

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

	2019		2018	
	Carrying amount \$'000	Fair value \$'000	Carrying amount \$'000	Fair value \$'000
Trade and other receivables*	6,997	6,997	5,813	5,813
Cash and cash equivalents	56,485	56,485	57,417	57,417
Forward exchange contracts used for hedging;				
– Hedge assets	1,724	1,724	1,152	1,152
– Hedge liabilities	(1,745)	(1,745)	(1,188)	(1,188)
Trade and other payables**	(23,450)	(23,450)	(22,509)	(22,509)
	40,011	40,011	40,685	40,685

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

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

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

2019	Level 1 \$'000	Level 2 \$'000	Level 3 \$'000	Total \$'000
Financial assets at fair value				
– Derivatives receivable	1,724	–	–	1,724
Financial liabilities at fair value				
– Derivatives payable	(1,745)	–	–	(1,745)
	(21)	–	–	(21)

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

2018				
Financial assets at fair value				
– Derivatives receivable	1,152	–	–	1,152
Financial liabilities at fair value				
– Derivatives payable	(1,188)	–	–	(1,188)
	(36)	–	–	(36)

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

12. Fundraising and bequests

(a) Fundraising

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

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

- create, present and produce world-class work across all art forms;
- develop our education and community programs;
- offer free public programs and activities;
- extend our First Nations programming and initiatives;
- support Sydney Opera House Renewal.

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

	2019 \$'000	2018 \$'000
Balance 1 July	928	552
Gross proceeds from fundraising appeals	1,598	1,538
Interest received on proceeds	9	15
Costs of fundraising	(372)	(373)
Net surplus from fundraising	2,163	1,180
Application of funds to activities	(1,008)	(804)
Balance to accumulated funds	1,155	376
Balance end of year	1,155	928

The net surplus from general purpose fundraising in 2019 of \$294k (2018: \$217k) was assigned to operating expenses in line with the Annual Giving Program objectives. Special purpose net surplus remained in the special purpose fundraising account.

(b) Foster bequest

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

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

	2019 \$'000	2018 \$'000
Balance 1 July	119	118
Interest income	2	3
Distribution	2	(2)
Surplus	4	1
Balance end of year	123	119

(c) Lindsay bequest

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

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

	2019 \$'000	2018 \$'000
Balance 1 July	720	715
Funds received	–	–
Interest income	14	18
Distribution	13	(13)
Surplus	27	5
Balance end of year	747	720

The accumulated funds at the end of 2019:

- Annual Giving Program (refer note 12(a)) was \$1,155k (2018: \$928k) of which \$1,155k (2018: \$928k) was special purpose and restricted to specific objectives;
- Foster Bequest (refer note 12(b)) was \$123k (2018: \$119k);
- Lindsay Bequest (refer note 12(c)) was \$747k (2018: \$720k)

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

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

	2019 \$'000	2018 \$'000
Payable		
Not later than one year	27,324	35,338
Later than one year and not later than five years	3,134	–
Total (including GST)	30,458	35,338

Capital commitments contracted for at year-end relate to building development projects. The commitments include GST input tax credits of \$2,769k recoverable from the Australian Taxation Office (2018: \$3,212k.)

(b) Operating lease commitments

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

The Consolidated Entity has no finance leases.

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

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

Leasehold decommissioning costs have been capitalised and depreciated where the Consolidated Entity is contractually bound to restore the leased premises upon lease expiry.

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

Future minimum rentals payable under non-cancellable operating lease as at 30 June are, as follows:

Group as lessee	2019 \$'000	2018 \$'000
Not later than one year	1,087	1,049
Later than one year and not later than five years	4,251	872
Later than five years	543	6
Total (including GST)	5,881	1,927

Operating lease commitments payable comprise leases for office and storage premises. The commitments include GST input tax credits of \$534k recoverable from the Australian Taxation Office (2018: \$175k)

Future minimum rentals receivable under non-cancellable operating lease as at 30 June are, as follows:

Group as lessor	2019 \$'000	2018 \$'000
Not later than one year	1,884	1,832
Later than one year and not later than five years	5,575	5,476
Later than five years	0	921
Total (including GST)	7,459	8,229

Operating lease commitments receivable comprise lease arrangements with vendors for food and beverage and retail premises. The commitments include GST of \$678k payable to the Australian Taxation Office (2018: \$748k).

14. Contingent liabilities and assets

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

15. Related party disclosures

(a) Key Management Personnel (KMP) of the consolidated entity

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

(b) KMP compensation

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

	2019 \$'000	2018 \$'000
Short-term employee benefits	3,187	2,707
Long-term employee benefits	64	37
Total remuneration	3,251	2,745

No remuneration was paid to the Trustees during the year (2018: nil). The Trustees resolved to cease being remunerated from 1 January 2007. Part of Trustees' duties involve attending Sydney Opera House Trust events, therefore attendance is considered a requirement and not a benefit. The value of tickets provided to Trustees' guests is included in short-term employee benefits above.

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

KMP donated a total of \$103k to the Opera House in 2018-19 (2018:\$105k).

(c) Related party transactions

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

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

Over the financial year, the Consolidated Entity hosted 21 events for or on behalf of other NSW Government entities and schools. Combined revenue received from these events was \$1.0m. The largest event was the Australia Day 2019 Forecourt Concert, presented by the Department of Premier and Cabinet. The Opera House supported these events with a cumulative discount of about \$266k, as they generally delivered a public benefit. These events uphold the objects and functions under the Sydney Opera House Trust Act, which charge the Trust with the management and administration of the Opera House as a performing arts centre and "a meeting place for matters of international, national or local significance".

16. Events after reporting date

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

End of Financial Statements

Government Reporting

For the year ended 30 June 2019

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Account payment performance indicators

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

Aged analysis at the end of each quarter

Quarter	Current (i.e. within due date) \$'000	Less than 30 days overdue \$'000	30 to 60 days overdue \$'000	60 to 90 days overdue \$'000	More than 90 days overdue \$'000
All suppliers					
September	1,032	17	1	39	7
December	1,289	26	122	7	2
March	1,461	21	3	3	31
June	2,794	73	12	2	36

Small business suppliers

September	230	0	0	0	0
December	420	0	0	0	0
March	1,515	1	0	0	0
June	381	0	0	0	0

Accounts due or paid within each quarter

Measure	Sept	Dec	Mar	June
All suppliers				
Number of accounts due for payment	4,196	4,024	4,021	5,019
Number of accounts paid on time	4,188	4,013	3,973	4,984
Percentage of accounts paid on time (based on number of accounts)	99.8%	99.7%	98.8%	99.3%
Dollar amount of accounts due for payment	\$26,001	\$29,319	\$25,694	\$31,863
Dollar amount of accounts paid on time	\$26,000	\$29,293	\$25,616	\$31,777
Percentage of accounts paid on time (based on \$)	100.0%	99.9%	99.7%	99.7%
Target percentage for accounts paid on time	100.0%	100.0%	100.0%	100.0%
Number of payments for interest on overdue accounts	0	0	0	0
Interest paid on overdue accounts	0	0	0	0

In accordance with the payments of accounts circular (NSW Treasury Circular NSW TC 11/12), Sydney Opera House Trust is required to pay interest on late payment of accounts from small businesses. There are 515 small businesses registered with the Opera House as at 30 June 2019 with \$0 being paid on overdue accounts. Communications continue with suppliers inviting small businesses to register via remittances.

Budget

	2020 \$'000	2019 \$'000
General operations		
Revenues		
Nsw treasury endowment and other funding	17,623	13,303
Self-generated revenue	103,236	113,136
Total revenue – general operations	120,859	126,439
Expenses		
People expenses	(68,654)	(68,138)
Other operating expenses	(58,493)	(61,975)
Total expenses – general operations	(127,147)	(130,113)
Gain/(loss) from general operations	(6,288)	(3,674)
Building activities		
Revenues		
Building maintenance – government grant	31,253	31,791
Building renewal – government grant and other funding	41,000	27,105
Total revenue – building activities	72,253	58,896
Expenses		
Depreciation and amortisation	(9,119)	(9,738)
Other expenses	(28,478)	(31,110)
Total expenses – building activities	(37,597)	(40,848)
Gain/(loss) from building activities	34,656	18,048
Net result for the year	28,368	14,374

Code of Conduct

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

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

Consultants

In accordance with NSW Government guidelines, projects for which consultants received more than \$50k are listed individually, there are nil to disclose in FY19. Those involving payments of \$50k or less are grouped under a total figure.

Eight consultancies of \$50k or less cost a total of \$124k in the following areas: compliance (1) and organisational review (7).

Customer experience

The Sydney Opera House Executive Strategy 2018 states that the Visitor Experience should “make it more appealing, on site and online, for everyone to explore the full range of Opera House experiences – its history, performances, events, bars and restaurants, tours and retail – and delivering a consistently excellent customer experience.”

Customer service teams

The Host Team comprises vital front-line customer service staff. They welcome and provide information to internal and external stakeholders as they enter the building via Stage Door. The Host Team manages Stage Door access between the hours of 6.30am and 11.30pm and administers customer feedback by recording, logging and assigning correspondence to relevant managers for response.

Theatre Management and Front of House teams provide courteous, informed and personalised service to patrons attending performances or, as of 2019, functions in the newly-opened Yallamundi Rooms. They are Opera House ambassadors who ensure a smooth and welcoming experience at our venues.

The Welcome Team are the latest addition to the customer service teams and were established in FY18. They act as brand ambassadors for all onsite experiences and are located in a number of locations throughout the precinct between 10am and 8pm.

Ticketing Services liaise with visitors across Box-office, Contact Centre, email and web-support operations and support customers seeking information and purchases for our performances, tours, products and services.

The Tourism team delivers guided tours to visitors and maintains close relationships with tourism and hospitality operators booking on behalf of tour groups, independent travellers and guests.

The Opera House continued to invest in training and development for its customer services teams in FY19, including programs covering safety, manual handling, evacuation and warden duties; customer service; conflict resolution and Code of Conduct awareness. New staff are inducted with customised training relevant to each department as well as a broader Opera House induction.

Customer service feedback

In line with our Customer Feedback Policy and Customer First Commitment, the Opera House aims to achieve excellence in customer service through effective management of customer feedback. The Opera House welcomes and values complaints, compliments and suggestions as positive tools for change and improvement.

All customer feedback is recorded and managed in a single repository, the Tessitura customer relationship management system.

Overall unsolicited feedback FY11-FY19

934 complaints and 267 compliments were recorded in FY19 with a (77%) complaints to (22%) compliments ratio that saw a (6%) drop in compliments ratio when compared with FY18.

Type of feedback	FY19	FY18	FY17	FY16	FY15	FY14	FY13	FY12	FY11
Adverse	934	624	853	1,688	798	741	715	522	744
Favourable	267	244	218	228	289	195	189	144	166

Unsolicited feedback by category for FY19

The table below lists feedback by category. The event/performance category reflects feedback to a range of different performances during the year.

Category	Favourable	Adverse
Audience behaviour	0	43
Booking fees	0	3
Front of House	88	20
Marketing	0	13
Wilson Car Park	0	13
Event/performance	28	260
Policies and procedures	0	13
Pricing	0	2
Seating	0	56
Venues and precinct	2	29
Retail and food and beverage	2	79
Ticketing Services	76	169
Tourism	40	18
Website	0	152
Other (including accessibility and security)	31	64
Total	267	934

Key FY19 initiatives to improve the customer experience included

- Continuation of the Welcome Team and Tours daily “dynamic offer”. In partnership with presenting parties, the Opera House offers discounted tickets on the day of performances, when purchased in person at the Box-office.
- Refreshed content for *Badu Gili*, the daily free experience that explores ancient First Nations stories in a spectacular seven-minute projection on to the Opera House’s eastern Bennelong sail. This is available year-round, twice a night at sunset and about an hour later. Average visitation is 480 people per night. This will be extended to four showings a night in FY20.
- Exhibition of the Coburn tapestries, which welcomed many returning visitors to the Opera House for a one-day free guided viewing in the Drama Theatre and the JST. Viewing of the tapestries was also incorporated into The Essentials Tour offering. The exhibition was also accompanied by the commission of a new giftware range for the retail store.
- Voice of the Customer survey program, which was introduced to increase and consolidate the volume and breadth of customer feedback. Insights from this program will drive consumer-led change. In FY20, an action group will be created with representatives from across the business. The group will meet regularly to explore the deeper layers of feedback trends and drive meaningful change in response.
- Customer Advocacy Manager position, created to act as the liaison between the organisation and its audiences and visitors. In FY20, the Customer Advocacy Manager will bring a consistent voice and approach to feedback responses, advocate for consumer-led change, and celebrate and deepen customer successes.

The Opera House courtesy shuttle bus

The complimentary bus that takes customers between Circular Quay and the Opera House is an essential service for elderly and less mobile patrons. This year it carried 15,824 passengers with no recorded incidents.

Courtesy shuttle bus passengers FY015-FY19

Year	FY19	FY18	FY17	FY16	FY15
No. of Passengers	15,824	13,091	17,692	17,965	19,645

Customer research

The Opera House undertook several pieces of paid research in FY19.

Agency: FiftyFive5

Subject: Brand and Sponsorship Research

Driver/outcomes: This quantitative research was conducted to measure brand engagement, customer experience and assess the strength and impact of current partnerships. In terms of brand, key insights across brand saliency, experience, connection, strength and advocacy across different market segments were delivered to inform the marketing strategy. Partnerships were evaluated in terms of both promoted and derived impacts. These findings provide strategic direction for successful partner relationships and enhanced partnership delivery.

Agency: Patternmakers

Subject: Digital Creative Learning

Driver/outcomes: The qualitative and quantitative research was conducted to understand how the Opera House can best tailor its Digital Creative Learning Program for both students and teachers. The research spoke to past participants as well as potential participants to understand the needs, values and motivations across content and delivery. Research findings and recommendations will underpin the Digital Creative Learning Program strategy.

Agency: The Lab

Subject: Enhancing Sydney Opera House as a Dining Destination

Driver/outcomes: This qualitative and quantitative research was conducted to understand the needs, values and motivations from frequent Sydney diners in order to identify how to best position and communicate Opera House food and beverage venues.

Agency: Fifth Dimension

Subject: Concert Hall Renewal – Communications Research

Driver/outcomes: This qualitative research was conducted to understand current awareness, perceptions, and comprehension of customers and non-customer groups in regards to the Concert Hall renewal works. It tested key communications messages and provided recommendations for customised messaging to address customer questions and considerations for different stakeholder groups.

Agency: Nature

Subject: Sydney Opera House Creative Brand Testing

Driver/outcomes: This quantitative research was undertaken to understand how different combinations of Sydney Opera House branding elements impact comprehension as well as motivation and positivity. This research provided insights to inform the strategic optimisation of Sydney Opera House brand creative execution.

Presenter satisfaction measurement surveys

Annual Presenter Satisfaction Measurement Surveys continued with resident companies. The Sydney Symphony Orchestra (SSO), Opera Australia (OA), Sydney Theatre Company (STC) and The Australian Ballet (TAB) participated. Bell Shakespeare reviews are held biannually.

As in previous years, the survey sought feedback on: event delivery processes; technical services; front-of-house operations; building facilities; safety; food and beverage services; marketing services; box-office operations and other services, including Renewal program integration and communications. Presenters ranked their satisfaction level from 1 (total dissatisfaction) to 7 (total satisfaction, no room for improvement). KPIs are set based on the results of the survey to support both the resident company and the Opera House to highlight the areas for improvement. The Opera House team convenes regularly after meetings to monitor progress and ensure service improvement. The process is led by the Opera House's resident companies account manager with the area managers responsible for following up highlighted issues. KPIs previously set were generally achieved in all areas.

Participating companies and Opera House staff engaged strongly with the process and gave comprehensive feedback. The scores from all companies have remained consistent over the past few years. They infrequently give a score below 5, indicating a high level of satisfaction.

Overall, the business areas that have historically scored well (6 or 7 out of 7 from each company) did so again. These included: venue hire; account management; production management; nursing staff; invoicing; and box-office operations. Customer service teams that continued to achieve high results included: Box-office; Host; Emergency Planning and Response Group; and Front of House. Food & Beverage operations received mixed responses from all four companies.

OA and the Opera House outlined areas where the two companies can continue to work together to strengthen a culture of mutual respect between the organisations.

Marketing continues to build excellent relationships with all resident companies and areas for mutual development have been identified. Building development and maintenance and technical team scores remained consistent with the strong level of previous years. Box-office operations with STC, SSO and TAB have been identified as an area for improvement, due to those companies not being in the ticketing consortium.

In line with the Opera House's Artistic Strategy, a survey for commercial hirers will be rolled out in FY20.

Cyber security policy attestation statement

I, Louise Herron, am of the opinion that the Sydney Opera House has managed cyber security risks in a manner consistent with the Mandatory Requirements set out in the NSW Government Cyber Security Policy.

Risks to information and systems of the Opera House have been assessed and are managed.

Governance is in place to manage the cyber security maturity and initiatives of the Opera House. A current cyber incident response plan is in existence and the Opera House maintains full-time cyber security staff as part of a dedicated information management team.

Sydney Opera House operates an Information Security Management System based on the ISO/IEC 27000 family of standards. An independent review of the effectiveness of cyber security controls and reporting against the Mandatory Requirements of the NSW Cyber Security Policy was undertaken and found the controls and reporting to be adequate. The review also considered the Opera House's initial maturity with regards to the Australian Cyber Security Centre's Essential Eight mitigation strategies.



Louise Herron AM
Chief Executive Officer
23 September 2019

Electronic service delivery

Cyber security

The Opera House aims to lead the arts sector in its response to cyber security issues. During the reporting period, the Opera House ran penetration tests of information and operational technology systems, including wireless networks, sydneyoperahouse.com, public-facing networked systems and physical security systems.

Regular penetration tests verify the effectiveness of technical controls. To verify the effectiveness of cyber security policies and processes, the Opera House engaged an independent consultant to review the Information Security Management System. The engagement also included a review of the Opera House's alignment to the Essential Eight cyber security controls, a new requirement of the NSW Cyber Security Policy introduced in February 2019.

The Opera House uses a "defence in depth" approach to cyber security to ensure protection of information. During the reporting period, the security information and event management system and next-generation firewalls were upgraded, a phishing awareness and reporting system was procured, and policies for passwords, information classification and mobile devices were updated.

Operational technology and broadcast engineering

During the reporting period, the Opera House implemented a virtualised fire protection system. This project was delivered in June after six months of design, delivery and testing. The new system uses redundant networked components and is part of a program of work to improve the reliability of technology used to manage and protect the precinct.

The Opera House also implemented a new guided tours audio system. This wireless system delivers high-quality audio for tour groups throughout the precinct, including in outdoor spaces.

The Opera House delivered a number of high-profile live streams and television broadcasts during FY19. This included the broadcast of the Invictus Games Opening Ceremony in collaboration with the ABC, livestreams of select events at the All About Women festival to satellite locations across Australia, and the livestream of a performance by The Cure during Vivid Live.

Consortium

The Opera House uses the Tessitura ticketing and customer relationship management system and provides this as a managed service to other Sydney-based arts and culture organisations. In FY19, the Sydney International Piano Competition and Sydney Living Museums joined the consortium and the Seymour Centre exited.

The Tessitura system was upgraded twice during the reporting period, from version 12.5 to version 14, and from version 14 to version 15. These upgrades provided new functionality to the Opera House and its consortium partners, including a new ecommerce application programming interface and a data warehousing and visualisation system.

The Opera House also continued to collaborate with consortium member Opera Australia to facilitate ticket scanning at Handa Opera on Sydney Harbour.

Payment systems and ecommerce

During the reporting period, the Opera House implemented new payment terminals and began to expand the number of payment methods available to customers. The new terminals are integrated with the Tessitura system and improve the customer experience by reducing the time to complete a transaction. As part of this project, the Opera House also launched the Alipay payment platform. Customers who use Alipay are able to make payments at the same terminals, using their mobile devices.

In December 2018, the Opera House implemented a hosted payment gateway on the website. This enabled the 3D Secure payment protocol on the website. This system protects customers by arresting the supply of fraudulently purchased tickets to predatory resale websites, and protects cardholders from unauthorised purchases on sydneyoperahouse.com.

Reliability engineering

The Opera House relies on fast and reliable network connectivity for online ticket sales in order to provide Tessitura access to consortium partners, to meet customer demand for free Wi-Fi and for line-of-business applications.

Early in FY19, the network links between all Opera House sites were replaced with optical fibre links leased directly from a network service provider. The new links follow redundant paths and allow significantly more throughput at a lower cost.

Internet links were also upgraded. The speed of both primary and secondary internet links was dramatically increased, and an automatic failover system was implemented. In the event of an outage of either internet provider, all inbound and outbound traffic is automatically failed over to the active link. This process was tested during FY19 and services continued seamlessly.

Disability Inclusion Action Plan

The Opera House's current three-year Access Strategic Plan (2016-18) was launched by the NSW Minister for Disability Services in March 2016. The plan focuses on giving all customers equal access to our facilities, performances and experiences, as well as providing leadership in the area of accessibility and the arts.

Here is a selection of highlights from the plan's third and final year.

- Sixty accessible performances and programs were offered across a wide variety of genres including Children, Families & Creative Learning, Talks & Ideas and the work of contemporary Australian artists in the *Unwrapped* program. Offerings included audio-description, live captioning, autism-friendly performances and Auslan-interpretation.
- In partnership with Dance for Parkinson's Australia, the *Dancing Connections* program continued this year with choreography inspired by the Lighting of the Sails projection for the Vivid Live 2019 festival.
- Sing and Play* is produced in partnership with Lifestart and offered participants a dedicated relaxed performance, followed by play activities in the Western Foyers facilitated by a musical therapist.
- The Australian Ballet Education Access Program provides deeper engagement with the arts for people with disability.
- Accessibility upgrades to the Joan Sutherland Theatre officially opened in late 2018 with a ribbon-cutting ceremony featuring CEO Louise Herron, the Minister of the Arts, the Hon Don Harwin MLC, and community representatives. The upgrades allow patrons in wheelchairs or with limited mobility to independently access the Northern Foyers for the first time.
- The Opera House handled accessibility bookings for New Year's Eve for the first time in 2018, with more than 40 patrons attending (a total of 197 with friends and family).
- Daniel Graham was announced as the Opera House's first Creatability Intern on the International Day of Disability (3 December). A strategic partnership between Create NSW, the Department of Family and Community Services and Accessible Arts, the program creates opportunities across the arts, screen and cultural sectors for people with disability. Daniel undertook a 13-week internship at the Opera House from February 2019, developing front-of-house and customer service skills.
- Audio description equipment was upgraded to provide greater sound clarity and useability for patrons and audio describers. These units are used by Vision Australia for resident company performances.
- The On The House program was established to ensure "barrier-free access" to the arts for those in social and financial disadvantage. Almost 130 performance vouchers valued at \$75 each were issued to patrons with green Government Healthcare Cards.
- Community consultation began as part of the development of the Opera House's next Accessibility Action Plan (2019-23). The new plan will be launched in late 2019 to address accessibility across the three Opera House enterprise strategy areas of Building; Experiences and People.

Environmental sustainability

In FY19, the Opera House completed the third year of its Environmental Sustainability Plan (ESP) 2017-19. Significant achievements included a 5 Star Green Star rating, a new renewable energy power purchase agreement and reduction of single-use plastic products. Full details of all achievements are provided below.

5 Star Green Star rating

The Opera House was awarded a 5 Star Green Star rating by the Green Building Council of Australia, recognising Australian excellence in building performance. This milestone was achieved through effective staff, contractor and supply chain engagement to enhance building performance. The Opera House reduced energy consumption by 16% through efficiency projects, implemented a new waste management program to increase recycling rates and achieved certified carbon neutrality.

Renewable energy power purchase agreement

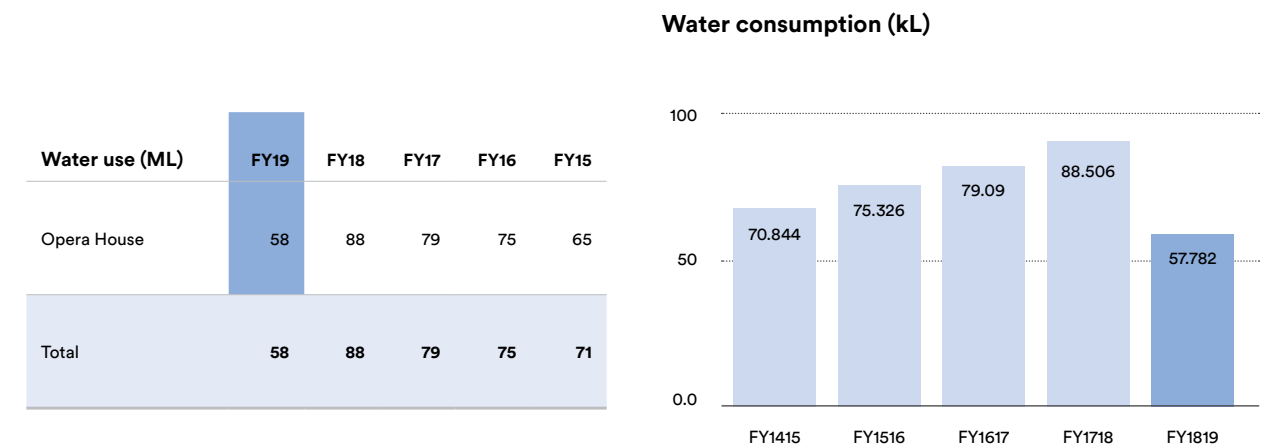
The Opera House signed an agreement with energy retailer Flow Power to invest \$2.4 million of annual electricity spend in sourcing renewable power – a total investment of more than \$16 million. Each year, the Opera House will purchase around 16GWhr electricity per year (equivalent to 2,500 households). The power generated by these projects will provide an estimated 85% match with the Opera House's consumption.

Reduction of single-use plastic

To reduce the use of single-use plastic on site, single-use plastic straws were removed from venues resulting in a savings over 2 million straws per year. The remaining straws were made into an artwork created by international artist Francesca Pasquali during Antidote 2018. The intent of the "plastic islands" artwork was to raise awareness about the impact of single-use plastic. A new reusable drinkware deposit scheme system was introduced in 2019 for events such as Vivid Live, preventing the use of more than 30,000 single-use plastic cups.

Efficient and responsible use of resources

In FY19, absolute water consumption decreased by 35% compared with FY18. This equated to a saving of more than \$100,000. The implementation of additional sub-meters provided greater visibility of water use, resulting in same-day identification of trends and water use issues. A leak detection and correction program was initiated in conjunction with a number of new water-saving initiatives, resulting in significant savings.



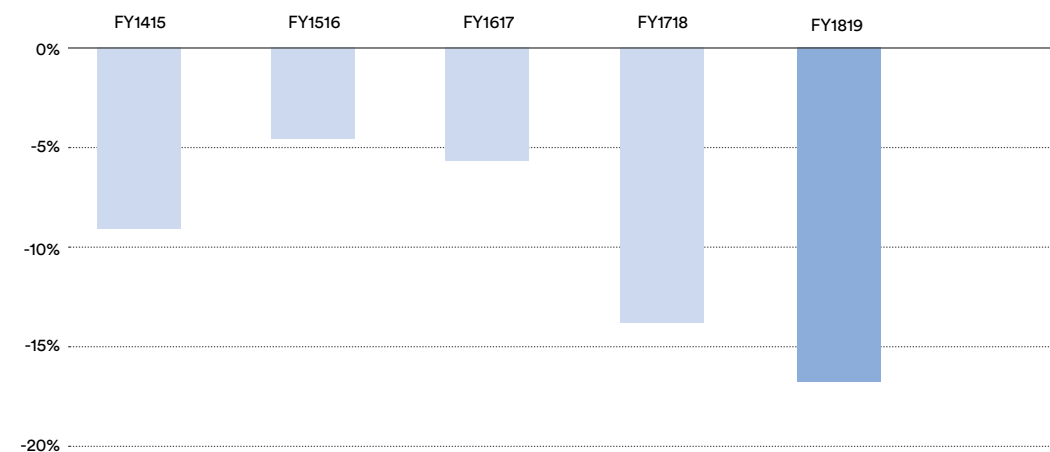
Reduced electricity consumption

Total electricity consumption has decreased by 16% compared to the baseline year, which is 4% from reaching the 20% reduction target by 2023.

Electricity use* (MWh)	FY19	FY18	FY17	FY16	FY15
Opera House	12,891	15,944	17,480	17,672	16,859
Offsite leases (office and storage)	191	189	143	170	210
Total	15,786	16,033	17,624	17,842	17,068

* Reported electricity use includes all operations on Bennelong Point, including food and beverage tenancies. A major construction project (Vehicle Access and Pedestrian Safety project) ceased in FY16 while energy use in the underground loading dock and basement offices commenced. Offsite leases (office and storage) are included.

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



*SOH baseline year for electricity consumption is a 5-year average of 2004-2008.

Effective waste management

The ESP recycling rate target of 60% was achieved this year. During FY19, a new waste management process was implemented to lay the foundation to increase recycling to 85% by 2023. Organic waste bins were rolled out in staff areas, general waste bins were removed and a new waste stream for container deposit scheme bottles and cans was implemented.

A monthly recycling rate of more than 70% was achieved in June 2019, a very strong initial result. The new function centre (Yallamundi Rooms) achieved a diversion rate of more than 85% for the period of the construction program, ensuring the Renewal program continues to meet its 80% recycling target for each project.

Stream	FY19		FY18		FY17		FY16		FY15	
	Tonne [*]	Percentage [*]	Tonne [*]	Percentage [*]	Tonne [*]	Percentage [*]	Tonne [*]	Percentage [*]	Tonne [*]	Percentage [*]
Recycling	738	60%	766	57%	750	62%	803	65%	452.1	36%
General waste	484	40%	496	43%	451	38%	430	35%	770.5	64%
Total	1222	100%	1262	100%	1201	100%	1234.2	100%	1222.6	100%

**Note this figure does not include disposal of construction waste or large bulky waste. FY19 recycling percentage by weight calculation: general waste – actual weight; mixed recycling – actual weight, organics – actual weight. Cardboard, office paper – estimated industry average density (BBP) x bins. E-waste, lights, toners – industry average density (BBP) x bins, no contamination rate applied. ^Percentage by weight.*

Embed, engage and inspire

The Opera House continued to engage and inspire audiences and visitors throughout the year. Vivid Live was carbon-neutral in FY19. Reusable drinkware was successfully trialled during the festival and the introduction of an improved waste-management system resulted in a recycling rate of more than 70%. A winter food drive was initiated for the duration of the festival and included donatable food from the festival and a collection from Opera House staff going to OzHarvest.

Internally, a new SEAL (Sustainable Environment Action Leaders) Action Plan was implemented for FY19. The SEALs supported engagement activities including Clean Up by Kayak, Earth Hour, World Environment Day and tree planting to support carbon neutrality.

Collaborate with partners

Gold Partner Recognition – NSW Government Sustainability Advantage

The Opera House was awarded Gold Partner status as part of the NSW Government Sustainability Advantage Program. Gold Partner recognises businesses that have achieved a standard for excellence in sustainability.

Artificial Reef Installation

A series of eight modular artificial reefs were installed alongside the Opera House sea wall in 2019. The reef is made up of eight pods placed underwater around

Bennelong Point. Led by UTS Professor of Marine Ecology David Booth and funded by the NSW Government through its Environmental Trust, the project aims to explore ways to increase marine biodiversity and native species in Sydney Harbour and to raise awareness about the importance of marine habitat protection and conservation.

Sydney Sustainable Destination Partnership

The Opera House continued to participate as a member of the Sydney Sustainable Destination Partnership. It was one of 50 businesses to make a joint commitment to reduce single-use plastic by 2030 in the tourism, venue and hotel sector. The pledge is intended to demonstrate to the world that Sydney businesses are leading the way to a zero-waste future.

Carbon footprint

The Opera House produced 17,471 metric tonnes of carbon dioxide equivalent (CO₂e) for FY19 achieving a 1% reduction compared with the previous year. All of the Opera House's carbon emissions were offset using National Certified Offset Standard (NCOS) certified credits.

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

Opera House greenhouse gas emissions FY19

	Source	FY19	FY18	FY17	FY16	FY15
Scope 1 Direct emissions	Refrigerants	267.9	267.8	350.8	480.6	467.8
	Transport fuel (post 2004 diesel oil)	3.0	4.9	3.8	5.0	4.7
Scope 2 electricity	Electricity from buildings (Opera House, base building and off-site leases)	11,596.1	13,144.2	14,804.4	14,986.9	14,337.4
	GreenPower ¹	-9.4	–	-888.3	-1,035.3	-961.0
	Net emissions from electricity	11,586.7	13,144.2	13,916.1	13,951.6	13,376.4
Scope 3 indirect emissions	Electricity (transmission and distribution)	1,414.2	1,603.0	2,114.9	2,141.0	2,048.2
	GreenPower ¹	-1.1	–	-126.9	-147.9	-137.3
	Electricity (base building)	119.2	119.2	–	–	–
	Transport fuel (extraction and production)	0.2	0.3	0.2	0.3	0.2
	Business flights ²	249.5	189.4	95.4	123	178.3
	Employee Commute	522.3	496.7	534.1	–	–
	Office paper	9.2	9.2	0.7	8.8	9.3
	Publications paper	42.3	42.3	8.2	58.2	38.5
	Waste – landfill ³	596.9	608.6	631.4	778.3	859.5
	Waste – recycling ³	147.3	157.4	217.5	–	–
	Taxis ³	25.0	28.3	38.2	48.9	50.4
	Hire cars ³	12.4	12.4	–	–	–
	Water ³	37.2	50.9	18.4	–	–
	Hotel Accom.	13.6	13.6	33.9	–	–
	Int'l Hotel Accom.	4.8	4.8	6.4	–	–
	Telecoms. ³	44.4	91.6	97.9	–	–
	Stationery ³	15.6	15.6	21.8	–	–
	Cleaning services ³	488.6	440.1	91.5	–	–
	IT equipment ³	159.9	116.5	153.5	–	–
	Food and catering ³	32.8	22.5	182.5	–	–
	Advertising ³	54.1	62.3	179.6	–	–
	Postage ³	109.6	96.1	6.8	–	–
Total		15,955.5	17,597.6	18,576.9	17,447.8	16,895.9

¹ Green Power was not purchased in FY19 as 100% of emissions were offset via NCOS carbon offset credits.

² Flights in FY15 included international flights only. In FY17 domestic flights data has been consolidated with international flights.

³ Additional scope has been added to reflect organisational boundary and ensure compliance with the National Carbon Offset Standard (NCOS).

Equal Employment Opportunity (EEO)

The Opera House is committed to maintaining equality in the workforce by upholding a workplace culture that displays fair practice and behaviour, and ensuring that all people are valued, respected and have opportunities to develop their potential.

EEO initiatives and achievements FY19

- The Opera House Pride group was formed, providing a forum for LGBTQI staff and allies to engage. Its first event, How to be a Good Trans Ally, was held in May 2019 with the support of major partner EnergyAustralia.
- In the inaugural International Women's Day event, Opera House CEO Louise Herron and onsite food and beverage operator Trippas White Group's ambassador chef Karen Martini were interviewed about their experiences as female leaders. Profiles of female leaders in the organisation were highlighted in the lead-up to the event.
- In October 2018, staff celebrated World Food Day to raise awareness of global poverty and recognise the cultural diversity of staff, performers and visitors.
- Continued promotion of First Nations employment through the active marketing of roles, including bulk employment roles through First Nations recruitment networks.

- First Nations Career Day was held on 25 June 2019, with about 50 attendees including a record number of 24 students.
- 31 First Nations students participated in four work experience programs, with a First Nations staff member from the Staging Department brought on as the new facilitator of this program.
- Four First Nations school-based students completed internships with the Ticketing and Front of House teams.
- Five former school-based interns remain casually employed in the Ticketing and Front of House teams.
- Online cultural awareness training continues to be completed by all new employees entering the organisation.

EEO initiatives FY20

- Continue to provide First Nations career pathways opportunities through work experience and internship programs.
- Continue identifying professional development opportunities for First Nations interns and employees.
- Collaborate with EnergyAustralia on the Opera House's 2020 Mardi Gras float.
- Host celebration events for International Women's Day and World Food Day.

Table A. Trends in the representation of EEO groups

EEO Group	Benchmark or Target	FY19
Women	50%	53.33%
Aboriginal and Torres Strait Islander people ¹	3.3%	1.93%
People whose first language was not English	23.2%	18.67%
People with a disability	5.6%	1.18%
People with a disability requiring work-related adjustment	N/A	N/A

Table B. Trends in the distribution of EEO groups

EEO Group	Benchmark or Target	FY19
Women	100	102
Aboriginal and Torres Strait Islander people ¹	100	N/A
People whose first language was not English	100	85
People with a disability	100	N/A
People with a disability requiring work-related adjustment	100	N/A

Governance guidelines reporting

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

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

Government Information and Public Access (GIPA) Act 2009

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

In accordance with section 7 of the *Government Information (Public Access) Act 2009* (the GIPA Act), the Opera House conducted a review of the information it makes publicly available and updated its agency information guide.

The access application form is publicly available, together with details on the Opera House's disclosure log and government contracts register.

The Opera House *Access to Information Policy* outlines how the organisation complies with the GIPA Act. It was published on the Opera House website.

Additionally, the following policies were updated and published on the Opera House website: Fitness for Duty, Records Management, Risk Management and Strategic Asset Maintenance Funding.

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

During the reporting period, the Opera House did not receive formal access applications under the GIPA Act.

Number of Refused Applications for Schedule 1 Information – Clause 7(c) of the GIPA Regulation

During the reporting period, the Opera House did not receive any application for information referred to in Schedule 1 of the GIPA Act.

Statistical information about access applications – Clause 7(d) and Schedule 2 of the GIPA Regulation

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

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Media	–	–	–	–	–	–	–	–
Members of Parliament	–	–	–	–	–	–	–	–
Private sector business	–	–	–	–	–	–	–	–
Not-for-profit organisation or community group	–	–	–	–	–	–	–	–
Members of the public (application by legal rep)	–	–	–	–	–	–	–	–
Members of the public (other)	–	–	–	–	–	–	–	–

¹More than one decision can be made in respect of a particular access application. In such cases, a recording has been made in relation to each decision.

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

	Access granted in full	Access granted in part	Access refused in full	Information not held	Information already available	Refuse to deal with application	Refuse to confirm / deny whether information is held	Application withdrawn
Personal information applications	–	–	–	–	–	–	–	–
Access applications (other than personal information)	–	–	–	–	–	–	–	–
Access applications that are partly personal information applications and partly other	–	–	–	–	–	–	–	–

*More than one decision can be made in respect of a particular access application.
In such cases, a recording has been made in relation to each decision.

Table C: Invalid applications

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

Table D: Conclusive presumption of overriding public interest against disclosure: matters listed in Schedule 1 to the Government Information (Public Access) Act 2009

	No. of times consideration used
Overriding secrecy laws	–
Cabinet information	–
Executive Council information	–
Contempt	–
Legal professional privilege	–
Excluded information	–
Documents affecting law enforcement and public safety	–
Transport safety	–
Adoption	–
Care and protection of children	–
Ministerial code of conduct	–
Aboriginal and environmental heritage	–

Table E: Other public interest considerations against disclosure: matters listed in table 14 to the Government Information (Public Access) Act 2009*

	No. of occasions when application not successful
Responsible and effective government	–
Law enforcement and security	–
Individual rights, judicial processes and natural justice	–
Business interests of agencies and other persons	–
Environment, culture, economy and general matters	–
Secrecy provisions	–
Exempt documents under interstate Freedom of Information legislation	–

*More than one decision can be made in respect of a particular access application.
In such cases, a recording has been made in relation to each decision.

Table F: Timeliness

	No. of applications
Decided within the statutory timeframe (20 days plus any extensions)	–
Decided after 35 days (by agreement with applicant)	–
Not decided within timeframe (deemed refusal)	–

Table G: Number of applications reviewed under Part 5 of the Government Information (Public Access) Act 2009 (by type of review and outcome)

	Decision varied	Decision upheld	Total
Internal review	–	–	–
Review by Information Commissioner	–	–	–
Internal Review following recommendation under section 93 of the Act	–	–	–
Review by NSW Civil & Administrative Tribunal	–	–	–

Table H: Applications for review under Part 5 of the Government Information (Public Access) Act 2009 (by type of applicant).

	No. of applications for review
Applications by access applicants	–
Applications by persons to whom information the subject of access application relates (section 54 of the Government Information (Public Access) Act 2009)	–

Heritage management

In October 2017, the Opera House launched its *Conservation Management Plan Fourth Edition*, titled *Respecting the Vision: Sydney Opera House – A Conservation Management Plan*, written by architect and heritage expert Alan Croker. The CMP is implemented throughout the organisation with assistance from the Planning and Heritage Policy Officer, who oversees heritage management and provides specialist expert advice.

Heritage governance/management

- The Opera House Conservation Council met three times in FY19 and provided advice on a range of projects, the Renewal program, heritage management, outdoor events and intrusive items.
- A Statement of Commitment to Heritage Conservation was launched in April 2019 to foster a shared understanding among staff of their custodianship and responsibility for heritage conservation and management. The statement was prepared by the Conservation Action Team (CATs) – with representatives from all business areas – with input from heritage experts, First Nations representatives and the Council.
- Outdoor events have been improved through the implementation of the CMP and draft Heritage Guidelines for Outdoor Events. The Building Operations team continues to implement protective measures to safeguard the fabric of the site during outdoor events.
- The Opera House is developing a climate change risk management framework and resilience plan/model in partnership with the NSW Government through its Office of Environment and Heritage (OEH). A pilot study, this will be used as a model for other local and international heritage sites.

Renewal projects

The Joan Sutherland Theatre accessible passageway and lift were completed and opened in late 2018. The project was shortlisted for National Trust Heritage Awards, and Scott Carver Architects won a NSW architects award in the small projects category.

During early works in the Joan Sutherland Theatre scenery dock to make way for a new lift connecting the Box-office with the JST Southern Foyer, the Building Renewal team made an archaeological find – sandstone steps leading to a subterranean room, believed to have been a powder storage room in Fort Macquarie. The room was reused in the Bennelong Tramcar House after the fort was demolished in 1901. Construction of the lift was put on hold while GML Heritage cleaned and recorded the discovery. After advice from the Office of Environment and Heritage, the find was excavated for further analysis and documented before work on the lift resumed.

The Opera House continued to implement the Renewal Interpretation Strategy, a five-year strategy outlining actions to protect, conserve and enhance the cultural significance of the Opera House in the context of the Renewal program. The Opera House has achieved several notable actions over the past year including public exhibition of the John Coburn tapestries (see note below).

Interpretation

Several actions from the Renewal Interpretation Strategy have progressed, including a number of projects funded by a Commonwealth Protecting National Historic Sites grant.

- Public exhibition and conservation of the tapestries designed by John Coburn (see below).
- Research into the First Nations history of Bennelong Point and surrounds. The first stage of this project involved research and community consultation to develop a report on the First Nations heritage of the Opera House site. This research will be used to deepen engagement with the community and to develop interpretation themes and activities for telling the story of our shared heritage.
- New interpretive content was developed for tours to include content on architect Peter Hall's role in the completion of the building and the site's First Nations history.
- Onsite recognition of Peter Hall. This project has progressed with the development of principles for the recognition of significant persons associated with the heritage of the site. The project will continue into FY20.
- New Renewal content was shared on the Opera House's digital channels and in the media. Informative and heritage-compliant hoardings were installed around construction areas, including for the new Yallamundi Rooms.

Exhibition of the Coburn tapestries

The Curtain of the Sun and *Curtain of the Moon* (the curtains), created by artist John Coburn, were commissioned by Peter Hall for the 1973 opening. They operated as the house curtains in the Joan Sutherland Theatre (JST) and Drama Theatre respectively until the mid-1980s. Concern for their conservation has largely kept them out of the public eye. However, in accordance with the Coburn Tapestries Interpretation and Exhibition Strategy 2017, the curtains were publicly exhibited in their original locations on 22 May 2019.

The one-day exhibition attracted more than 2,200 people, including members of the public, staff, government representatives, corporate partners, donors and members of the heritage, architecture and arts communities who took part a range of guided viewings, tours and events throughout the day.

Preparations for the guided viewing included developing an introductory video, a tour script and specialist training for select guides.

Two physical exhibitions with interpretive panels and images were also installed on 29 April 2019 in the Box-office Lounge and Bennelong Passage to complement the hanging of the curtains. The Opera House also presented digital content, including three Google Arts & Culture exhibits, a Backstage article *Restoring the Coburn Tapestries* on the website, and a 30-second video on Opera House Facebook and Instagram profiles. Further content will be launched in FY20.

The exhibition and interpretive activities were supported by the Australian Government through its Protecting National Heritage Sites grant program, and a donation from the Patricia Robertson Fund through the Australian Decorative and Fine Arts Society. The exhibition, conservation and interpretation activities fulfilled actions of the Coburn Strategy, required as part of NSW and Commonwealth planning and heritage approvals for the JST upgrades and Stage 1 Renewal works.

The Opera House also developed a line of merchandise inspired by the curtains in collaboration with the Coburn estate. The tote bags, notebooks, magnets and coasters went on sale in May 2019 and were well received.

Several conservation activities were undertaken as part of the exhibition, including:

- conservation advice from International Conservation Services (ICS);
- review of curtain crating and storage;
- heritage and enterprise risk assessment of the installation, display and de-installation;
- documentation of the methods of installation and de-installation for use in future conservation plans;
- archival photography of the installation, public display and de-installation;
- cleaning and colour matching of the curtains;
- preparation of a CMP for the curtains as part of a broader Opera House Tapestries CMP to be prepared by ICS and Dr Anne Watson; and
- conservation assessment of 10 maquettes and lithographs by John Coburn.

Work on the interpretation and conservation of the curtains will continue in FY20, in accordance with the Coburn Exhibition and Interpretation Strategy 2017.

Heritage Week 2019

In April 2019, the Opera House's inaugural Heritage Week was attended by more than 500 staff, contractors, resident companies and commercial operators. This included 10 events to encourage understanding of and responsibility for the Opera House's cultural heritage significance and CMP. The highlight was the Archives Showcase, with artefacts and historical documents from the Wolanski Collection and Opera House collections. The event was attended by almost 200 people.

Other events included:

- a staff launch event with guest speaker Tim Ross, an Australian comedian and advocate for the conservation of modern heritage and design;
- Utzon's 101st birthday celebration on 9 April with 400 cupcakes distributed to staff by heritage team and CAT members;
- two Art in Mind sessions, a mindfulness program led by Dr Steve Pozel, from the School of Life, that invited participants to experience and appreciate the Jørn Utzon tapestry in the Utzon Room and the design and architecture of the building in the Concert Hall Southern Foyer in a new way; and
- a community boxing class in collaboration with Tribal Warrior, bringing more than 75 First Nations mentees from the program to train with Opera House staff on the Monumental Steps.

Oral histories

The Opera House is at a critical moment in its history, where people who were involved in construction and design of the building, or who have worked at the House for decades, are nearing retirement. A program of oral history recordings is under way to capture their stories.

Over the past year, the Opera House has interviewed Stephen Coburn (son of artist John Coburn), Joe Bertony (engineer and inventor of the erection arch of the construction of the shells, who sadly passed away in April 2019) and Ahmet Mustafa (construction worker on several projects including the acoustic doors).

Building conservation

Our Building Operations team has been implementing the CMP by prioritising and executing a number of heritage projects on the site, including:

- removing the external marquee on the Northern Broadwalk as part of the Function Centre project (Yallamundi Rooms).
- stripping paint from the off-form concrete piers within the podium, thus restoring them to their original state.
- progress in removing the maritime signage fixed on the Opera House's northern and western seawall, including reaching an in-principle agreement with NSW Roads and Maritime Services.
- removal of temporary barriers and fencing as part of the Renewal site entry works.
- removal of the warning light on the concourse under the Monumental Steps, with the security camera relocated to a less intrusive location.

- aerial drone inspections of the shells to trial as a method of identifying condition issues, including concrete spalling, dislodged tiles, organic growth, long-term under-tile rainwater leaks and previous concrete testing. A comprehensive 2019 Good Friday drone survey program established an annual condition baseline.
- work has commenced on populating the Building Information Modelling (BIM) system with the concrete condition testing data, to enable visual interpretation and capture of remediation and testing data. This model will act as the central repository of information in relation to concrete durability, testing and remediation.

Furniture projects

Several projects have been undertaken to improve existing and purchase new furniture, including:

- re-upholstering the armchairs in the Green Room to their original, heritage-compliant colors (red and magenta);
- reintroduction of Eero Saarinen furniture in appropriate spaces; and
- introduction of new furniture in the Concert Hall and Joan Sutherland Theatre foyers, including Australian designed Molloy chairs by Adam Goodrem, tailor-made for the Opera House using Australian brushbox.

Records and collections

The Opera House continued to receive a number of donations and other offers for historical objects to add to its collection. One of the highlight acquisitions this year was a copy of the Sydney Opera House Gold Book, signed by Jørn Utzon.

Future focus

The Opera House is developing a multi-year Heritage Action Plan (HAP) to document short- and medium-term actions to meet heritage policy requirements and business priorities, and enable strategic thinking about longer-term conservation actions and plans. The HAP will be developed in FY20, based on a framework endorsed by Conservation Council.

The Opera House is also developing several policies and guidelines to support the implementation of CMP4, including a collections management policy, a tapestries conservation management plan, significant person recognition principles and guidelines, and foyer signage and banner guidelines.

Insurance

The Opera House's insurance for all major assets and significant risks is mainly provided by the NSW Treasury Managed Fund, a NSW Government self-insurance scheme.

The Opera House has taken out statutory liability insurance with Dual Australia Pty Ltd. It covers fines and related costs imposed as a result of breach of many of the Acts that apply to Opera House operations. (The Treasury Managed Fund does not provide this cover.)

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

Area of risk	Claims made FY19	Claims made FY18
Workers compensation	25	36
General liability	2	4
Property	2	5
Motor vehicle	1	1
Miscellaneous	2	0
Total	32	46

Investment performance measure

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

Land title holdings

Summary of land holdings

Ownership of the Sydney Opera House and its land is vested in the Minister administering the *Sydney Opera House Trust Act 1961* (the Minister for the Arts) on behalf of the NSW Government. The Sydney Opera House Trust, which is constituted as a body corporate under the *Sydney Opera House Act 1961*, is responsible for the operation and maintenance of the Opera House and its land. The site area is 3.82527 hectares and is located at the northern end of Circular Quay East, Bennelong Point, and as at 30 June 2019 was valued at \$147.7 million.

Legal

No amendment was made to the *Sydney Opera House Trust Act 1961* or *Sydney Opera House Trust By-law 2015*.

Multicultural Policies and Services Plan (2017-20)

Since its opening in 1973, the Opera House has championed diversity and equality, both on and off our stages. Almost 50 years on, the Opera House is functioning in a rapidly changing cultural and social landscape. Audiences are more diverse and engaged than ever before. To meet their expectations, the Opera House requires a workforce who reflect that diversity.

To achieve this, the Opera House has two key goals:

- increasing employee awareness of multiculturalism and celebrating the value it adds to organisational performance.
- maintaining a working environment that attracts and supports employees from culturally diverse backgrounds.

Our plan to achieve these goals has three focus areas.

1. **Leadership:** Our leaders understand the role they play in supporting a multicultural work environment. They are provided with access to relevant leadership training and multicultural awareness training that builds capabilities.
2. **Recruitment:** The Opera House has appropriate recruitment processes, policies and guidelines in place to support the ongoing development and nurturing of a multicultural organisation.
3. **Employee engagement:** Staff engagement with the principles of the multicultural plan is maximised through scheduled events and actions that address identified opportunities, encourage employee participation and yield measurable outcomes.

Planned actions

1. Leadership

Section	Action	Measurable Target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with staff and external stakeholders when appropriate to support informed decision making and planning. Plans provide a strategic direction that empowers leaders to engage with the multicultural plan and offers appropriate skills development when required	Complete SWOT analysis and use to inform leadership events and training requirements	Completed	
		Develop events calendar in a format that will be sustained over the lifecycle of this plan	Completed	
		Define the role of Sydney Opera House leaders in sustaining our multicultural principles	Commenced	April 2020
		Develop the multicultural leadership capabilities framework to be used as a leadership capability development planning and benchmarking tool	Commenced	April 2020
Events	Events are scheduled each year that provide leaders with an opportunity to recognise and celebrate cultural diversity within their teams	Events calendar to be developed and communicated to senior leaders once planning actions have been completed	Completed	
		<i>(additional actions are expected once planning phase is completed)</i>	Events have been scheduled	
Policies and procedures	Sydney Opera House policies and procedures support its employees to provide leadership that is respectful and inclusive of employees from diverse cultural backgrounds. Procedures are in place that allow leaders to communicate about new opportunities and challenges in the space of multiculturalism	A schedule of policies and procedures to be changed or created to be developed once planning actions have been completed	Commenced	June 2020
		Work undertaken to change or create policies and procedures	Commenced	June 2020
		<i>(additional actions are expected once planning phase is completed)</i>		
Training	Leadership development is provided that is based on a training needs analysis	The Practicing Leadership program includes multicultural scenario-based learning examples	Commenced	January 2020
		The training calendar is updated to include leadership programs that build leadership capabilities presented in the Multicultural Leadership Capabilities Framework	Commenced	January 2020
		Currency of training needs analysis and training ROI assessed. Required updates to the training calendar are made.	Commenced	April 2020

2. Recruitment

Section	Action	Measurable Target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with HR/ Recruitment and internal stakeholders to support informed decision making and planning. Plans provide a strategic direction that results in effective and measurable improvements in recruitment that supports our multicultural principles	Complete SWOT analysis and use to inform plan to further align recruitment processes to our multicultural principles	Completed	
		Identify new opportunities to advertise employment opportunities that will attract a culturally diverse audience	Completed	
		Review policy/guideline for visa sponsorship – remove unnecessary roadblocks that encourage culturally diverse hiring	Completed	
		<i>(additional actions are expected once planning phase is completed)</i>		
Events	We engage in a range of annual events such as work placements, internships and careers days that increase our connectivity to community groups and people from diverse cultural backgrounds.	Continued provision of work placements that support our multicultural objectives – CAPA interns, Chinese Consulate work placement, RAW migrant refugee student visits	Requires review	Ongoing 2020
		<i>(additional actions are expected once planning phase is completed)</i>	Events have been scheduled	
Policies and procedures	Current recruitment policies and procedures support the organisation in its mission to value multiculturalism	Following the planning phase, update any relevant policies, guidelines and procedures to reflect the vision of our multicultural plan	Commenced	June 2020
Training	Training is provided that is based on a training needs analysis	Unconscious bias training is provided as part of hiring manager and recruitment panel preparation training	Commenced with Merit Training – needs further review	June 2020

3. Employee engagement

Section	Action	Measurable Target	Result	Timeline
Planning	Undertake sufficient analysis and consultation with People & Culture and internal stakeholders to support informed decision making and planning. Plans provide a strategic direction that results in effective and measurable increases in employee engagement with our multicultural principles.	Complete SWOT analysis and use to inform plan to increase staff engagement with multicultural principles	Completed	
Events	Deliver annual events that support an increased awareness of multiculturalism among staff and build a feeling of inclusivity for staff who identify as multicultural	Events ranging from digital acknowledgements to all-staff events are in place for key dates such as NAIDOC week, World Food Day, Lunar New Year and other dates informed by the planning analysis that reflect our employee and visitor cultural diversity	Completed	
		Actively seek internal communications opportunities to promote the value of multiculturalism and diversity in the workplace through event and staff stories	Commenced	Ongoing
Policies and procedures	As a result of the planning analysis, identify policies and procedures that can be updated to assist in raising staff engagement with our multicultural plan	Relevant policies and procedures have been identified and updated to increase staff engagement with our multicultural plan	Commenced	July 2020
Training	Training needs have been identified and are effectively addressed with training solutions that contribute to an increase in staff engagement with our multicultural plan	New starters are made aware of our multicultural plan during their onboarding experience	Completed	
		Deliver multicultural customer service training to relevant frontline staff (training to be determined through planning analysis)	Requires review	January 2020

Reporting

Progress will be tracked by People & Development and reporting updates will be provided in the Annual Report. More detailed reporting will be conducted by People & Development at the end of each financial year. This report will be submitted to the Director, People & Government.

Performances

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

The presentations included large and small-scale performances across the venues, from SOH Presents, resident and supported companies, and other presenters.

FY19 highlights of SOHP presentations identified under the Multicultural Policies and Services Plan:

Deadly Voices from the House (year-round)

Recorded in the Opera House's broadcast studio and hosted by Head of First Nations Programming, Rhoda Roberts AO, this podcast features interviews with First Nations personalities.

Guwanyi Walama (year-round)

A digital tour streamed to classrooms around Australia offers an interactive exploration of the First Nations history of Bennelong Point

Tribunal (July 2018)

Governed by Auntie Rhonda Dixon-Grosvenor, *Tribunal* was a verbatim performance project bringing together artists, human rights activists, lawyers and young leaders to interrogate the labels “refugee” and “asylum seeker”.

ABC Classic Kids Stories for the Dreaming (August 2018)

The program explored Australian First Nations ancient lore and music with an immersive introduction to live classical and contemporary music and storytelling. New compositions were composed by Brenda Gifford of the 2017 Indigenous Composers Initiative.

Mojo Juju (August 2018)

Mojo Juju was raised in regional NSW, Filipino on her father's side, Wiradjuri on her mother's, and identifying as a queer woman of colour. Mojo Juju played to a sold-out room as part of the *Unwrapped* series, captivating the audience with her latest album, *Native Tongue*.

Antidote (September 2018)

The Antidote talks and ideas festival featured local, national and international speakers including Professor Megan Jane Davis (Aus), Ta-Nehisi Coates (USA) and Sisonke Msimang (RSA), among others.

Dobby & Keith (September 2018)

Australian rappers Dobby (Malaysian and Aboriginal heritage) and Tasman Keith (Gumbaynggirr man) gave debut performances in the Airbnb Concert series.

Alva Noto & Ryuichi Sakamoto (October 2018)

One of Asia's most critically acclaimed, influential and renowned artists, the Japanese contemporary music artist Ryuichi Sakamoto performed to a sold-out Concert Hall.

Nils Frahm (October 2018)

German neo-classical composer Nils Frahm returned to the Opera House for a sold-out show in the Concert Hall.

Scenes from a Marriage (October 2018)

This presentation from the Royal Danish Theatre (Det Kongelige Teater) was performed in Danish with English surtitles and starred Danish actor Stine Stengage (Borgen) and Morten Kjekshus (Artistic Director, Royal Danish Playhouse).

Olafur Arnalds (November 2018)

The Icelandic composer and multi-instrumentalist led a five-piece band and two-self playing pianos through songs from his latest critically acclaimed album *re:member*.

Creative Case for Diversity (November 2018)

Diversity Arts Australia and the Opera House co-presented Creative Case for Diversity, a talk by Mr Abid Hussein, the Director of Diversity at Arts Council England, about the organisation's work on equality, inclusion and the creative case for diversity.

Staatskapelle Berlin (November 2018)

The prestigious Staatskapelle Berlin orchestra, led by its Artistic Director, Argentine-Israeli conductor Daniel Barenboim, made its Australian debut in November 2018.

Dance Rites (November 2018)

2018 marked the fourth year of Australia's National Aboriginal and Torres Strait Islander Dance competition, Dance Rites, produced by the Opera House and designed to celebrate and maintain First Nations culture, dance, language and stories. There were more than 230 participants from 13 groups, including the first entrants from the Lutruwita Nation in Tasmania. The 2018 event featured Australian artists Electric Fields, Muggera and Julian Bel Bachir and international artists Te Rua Mauri from New Zealand, Indigenous Enterprise from the USA and Leonard Sumner from Canada.

Radical Son (December 2018)

Soul singer, rapper and spoken word artist Radical Son drew inspiration and guidance from his Indigenous heritage from both the Kamilaroi nation of Australia and Tonga for his performance in the Airbnb Concert series.

Overseas travel

Opera House staff undertake overseas travel for business reasons, including sourcing programming and tourism sales, and representing the Opera House at key industry forums. The following travel undertaken in FY19 was approved by the Minister for the Arts.

Name of officer	Position	Destination/s	Purpose of visit	From	To
Krystal Nolan	Tessitura Manager	USA	Attend and speak at the global Tessitura Learning and Community Conference.	14/07/18	21/07/18
Olivia Ansell	Head of Contemporary Performance	UK, UAE and China	Attend Edinburgh International and Edinburgh Fringe Festivals and meet with London, Dubai and Hong Kong-based stakeholders.	6/08/18	19/08/18
Kate Dundas	Executive Director of Performing Arts	England, France, Scotland	Attend the Edinburgh International Culture Summit, Edinburgh International Festival and Edinburgh Fringe Festival.	11/08/18	28/08/18
Ben Marshall	Head of Contemporary Music	Germany, UK	Attend the 2018 PEOPLE Festival.	16/08/18	27/08/18
Louise Herron	CEO	UAE	Attend and present at the Etihad Airways' staff conference, innovate, and hold meetings.	5/09/18	8/09/18
Chloe Sawyer	Head of Partnerships	UAE	Attend and present at the Etihad Airways' staff conference, innovate, and hold meetings.	5/09/18	8/09/18
Frank Newman	Creative Learning Specialist	USA	Present at the International Teaching Artists Conference (ITAC4).	11/09/18	17/09/18
David Dalton	Renewal Technology Manager	Netherlands, UK	Attend the International Broadcasting Convention (IBC) Conference and the Professional Lighting and Sound Association (PLASA) Show.	14/09/18	22/09/18
Laura Matarese	Planning and Heritage Policy Officer	Fiji	Attend the joint International Conservation of Monuments and Sites (ICOMOS) Australia and Pacific conference and the Levuka Pasifika Charter development workshop.	28/09/18	7/10/18
Edwina Throsby	Head of Talks & Ideas	USA	Attend The New Yorker Festival.	30/09/18	13/10/18
Shirley Zhou	Senior Sales Specialist (East) - Tours and Experiences	China, South Korea	Attend the Destination NSW South Korea workshop and the Destination NSW China Roadshow.	29/10/18	11/11/18
Sarah Duthie	Head of Sales - Tours and Experiences	China	Meet with Contineo Marketing to develop the 2020-23 Greater China sales and marketing strategy.	9/11/18	20/11/18

Yaeji (December 2018)

Self-taught Korean-American electronic producer, singer, rapper and DJ Yaeji blended English and Korean lyrics in her Opera house debut.

The Illusionists (December 2018)

The Illusionists featured international performers escape artist Jonathan Goodwin (UK), performer An Ha Lim (KOR), comedy magician Jeff Hobson (USA) and grand illusionist Kevin James (USA).

Ottolenghi (January 2019)

Internationally renowned Israeli-English chef , food writer, restaurateur and TV personality Yotam Ottolenghi spoke in the Concert Hall.

Tia Gostelow (January 2019)

Indigenous regional Queensland artist Tia Gostelow performed in the Airbnb Concert series.

Blanc de Blanc Encore (January-Narch 2019)

The *Blanc de Blanc* team included Spencer Novich (USA), Rémi Martin Lenz (Germany) and aerial hoop duo Caitlin Tomson-Moylan and Spencer Craig (USA and Canada).

L-E-V Company Love Cycle (February 2019)

L-E-V Dance Company, an Israeli-based dance company, presented two complementary shows from choreographer Sharon Eyal with multimedia designer Gai Behar.

Rako Pasefika (March 2019)

First Nations artists from the Pacific nations of Fiji, Rotuma, Tonga, Tuvalu and Rabi performed in the Airbnb Concert series.

All About Women (March 2019)

This year's day-long festival of ideas and talks on issues important to women featured Australian First Nations politician Linda Burney, Dr Megan Williams and artist Aretha Brown.

International Jazz Day Education Program (April 2019)

International jazz legend Herbie Hancock and friends hosted a series of workshops and masterclasses with NSW Department of Education Arts Unit and NSW Conservatorium students. In acknowledgement of the 2019 International Year of Indigenous Languages, Hancock read children's book *Moli det Bigibigi* (in English) alongside Indigenous Literacy Foundation author Karen Manbullo (in Kriol).

The Choir of Man (April 2019)

The Choir of Man was a contemporary piece performed in the Studio and set on The Isle of Man with a UK cast.

Goran Bregovic (May 2019)

Balkan superstar Goran Bregović performed with his Wedding and Funerals Band to a predominantly Serbian audience.

Lonnie Holley (May 2019)

African-American artist Lonnie Holley performed in an Australian exclusive in the Utzon Room as part of Vivid Live.

Teyana Taylor (May 2019)

Raised in Harlem, New York R&B star, dancer, fashion designer and key Kanye collaborator Teyana Taylor performed in the Joan Sutherland Theatre, for a one-off performance for Vivid Live.

Briggs and Bad Apples (May 2019)

First Nations Australian rapper, producer and media entrepreneur Briggs presented the Bad Apples House Party at Vivid Live. Performers included Electric Fields (Aus), David Dallas (NZ), Birdz (Aus), Kobie Dee (Aus), Nooky (Aus), Philly (Aus), Rebecca Hatch (Aus), The Kid Laroi (Aus) and Jesswar (Fiji).

Playlist (May 2019)

This dance theatre work by PYT Fairfield explored feminism through pop culture and music and celebrated the diverse experiences, languages and cultures of its dynamic cast of young women: Ebube Uba (Nigerian-Australian), Neda Taha (Tongan-Iraqi-Australian), May Tran (Vietnamese-Australian), Tasha O'Brien and Mara Knezevic (Croatian-Australian).

The Spirit of Churaki (May 2019)

Inspired by the heroic and largely unknown story of an Aboriginal man heralded as the Gold Coast's first surf lifesaver, *The Spirit of Churaki* honoured a rich lineage of saltwater people, a spirit of generosity, a deep connection to country and cultural obligation.

My Urrwai (May 2019)

Torres Strait mainlander Ghenoa Gela's solo performance explored her complex negotiation of cultural expectations, personal identity and race relations in Australia.

À Ó Làng Phố (June 2019)

À Ó Làng Phố celebrated the cultural traditions of Vietnam through contemporary circus. The performance explored the urbanisation of rural villages and the story of Vietnamese culture in transition, contrasting heritage and agriculture with 21st-century society.

Name of officer	Position	Destination/s	Purpose of visit	From	To
Olivia Ansell	Head of Contemporary Performance	Canada, USA	Attend and present at the Conférence Internationale des Arts de la Scène (CINARS) Biennale 2018 Conference.	11/11/18	25/11/18
Ben Marshall	Head of Contemporary Music	USA	Meet with key international contemporary music programmers, agents and managers.	2/12/18	8/12/18
Lisa Barbagallo	Senior Producer - Children, Families & Creative Learning	USA	Attend the International Performing Arts for Youth (IPAY) Showcase.	14/01/19	22/01/19
Shirley Zhou	Senior Sales Specialist (East) - Tours and Experiences	Japan	Attend Tourism Australia's Walkabout Japan.	24/02/19	3/03/19
Alister Hill	Senior Producer - Contemporary Music	USA	Attend the South by Southwest conference and festival (SXSW).	9/03/19	19/03/19
Claire Joachim	Social Media Manager	UK	Attend and present at the Culture Geek conference.	16/03/19	21/03/19
Timothy Snape	Head of Digital Marketing	USA	Attend the Adobe Summit conference.	23/03/19	30/03/19
Rosalind Pixley	Sales Specialist - Tours and Experiences	UK, Germany, France	Attend Destination NSW's UK and Europe Roadshow.	11/05/19	26/05/19
Edwina Throsby	Head of Talks & Ideas	UK, Norway	Meet international talent agency representatives and attend the Oslo Freedom Forum and Hay Literary Festival.	25/05/19	7/06/19
Bridgette Van Leuven	Head of Children, Families & Creative Learning	UK	Attend the Edinburgh International Children's Festival (EICF).	26/05/19	31/05/19
Shirley Zhou	Senior Sales Specialist (East) - Tours and Experiences	South Korea	Attend the Hana Tour International Trade Show 2019.	4/06/19	11/06/19
Sarah Duthie	Head of Sales - Tours and Experiences	China	Meet with Contineo Marketing to develop the 2020-23 Greater China sales and marketing strategy.	17/06/19	22/06/19
Nicola Brandon	General Manager Tours, Retails and Projects	China	Meet with Contineo Marketing to develop the 2020-23 Greater China sales and marketing strategy.	17/06/19	22/06/19
Louise Herron	CEO	Hong Kong	Meet with the West Kowloon Cultural District Authority (WKDA) and the Tai Kwun Centre of Heritage and Arts.	19/06/19	22/06/19

Performance statement

Louise Herron AM

Chief Executive Officer, PSSE Band 3

Total remuneration package as at 30 June 2019: \$475,150 per annum.

The Secretary of the Department of Premier and Cabinet has expressed satisfaction with Ms Herron's performance of her responsibilities.

Ms Herron worked to the delivery of the Opera House business plan and budget, endorsed by the Trust on 11 April 2018. Key activities and achievements are outlined in this report.

Privacy management

The Opera House Privacy Management Policy and Plan outlines how the organisation complies with the principles of the *Privacy and Personal Information Protection Act 1998* (the PPIP Act) and the *Health Records and Information Privacy Act 2002* (the HRIP Act). It includes:

- descriptions of the main kinds of personal and health information held by the Opera House;
- how to access and amend personal and health information held by the Opera House;
- procedures for privacy complaints and internal reviews; and
- customer Privacy Statement.

Details of how the Opera House protects the privacy of its customers, including visitors to its website, are available at www.sydneyoperahouse.com.

To obtain copies of the Opera House's latest Customer Privacy Statement, Privacy Management Policy and Plan and/or to make enquiries about privacy issues, contact:

Privacy Contact Officer

P Sydney Opera House
GPO Box 4274, SYDNEY NSW 2001
T (02) 9250 7111
E privacy@sydneyoperahouse.com

The Opera House received no application under section 53 of the PPIP Act during 2018-19

Public interest disclosures

One public interest disclosure was received by the Opera House during the year in relation to Corrupt Conduct. It was investigated, resolved and reported to ICAC

The Opera House Public Interest Disclosures Policy is available on the staff intranet and is also provided on the Opera House website for the information of stakeholders and the community.

A variety of ongoing actions were taken during the year to ensure that staff are aware of the content of the public interest disclosures policy and protections under the *Public Interest Disclosures Act, 1994*:

- public interest disclosures requirements are incorporated into the Code of Conduct for staff.
- Code of Conduct and Public Interest Disclosures Policy are included in all documentation for new employees.

Reconciliation Action Plan

The Opera House is committed to respecting, embracing and celebrating First Nations cultures and fostering a shared sense of belonging for all Australians. In 2011, the Opera House was the first performing arts centre in Australia to publish a Reconciliation Action Plan (RAP). In FY19, the Opera House delivered the final year of its fourth RAP 2017-19, and commenced planning for the next three years.

As the RAP continues to be further embedded into the core work of the organisation, the Opera House's focus is on staging experiences that highlight First Nations art, stories and cultures; deepening and extending our staff's cultural understanding and relationships; and professional and organisational development.

FY19 highlights included:

Programming and experiences

The Opera House's Artistic Strategy commits the organisation to presenting the works and stories of artists from diverse backgrounds and lived experiences, with a special emphasis on First Nations artists. As outlined in detail in the Performing Arts section on page 35, in FY19:

- in celebration of 2018 NAIDOC Week, the Opera House launched a refresh of the nightly sails projection *Badu Gili* – meaning water light in the local Sydney language – with the works of six First Nations artists lighting the Opera House's eastern Bennelong sail year-round, viewed by 165k people in FY19;

- The national First Nations dance competition Dance Rites was held as a standalone outdoor event on the Forecourt for the first time, with more than 230 participants from 13 groups performing to 8,000 spectators across the November weekend. For the first time, a microsite on the Opera House website allowed audiences to deepen their engagement with Dance Rites;
- *The Spirit of Churakai* commemorated the 2019 Anniversary of the 1967 Referendum;
- NAIDOC 2018 Artist of the Year Briggs was joined by First Nations performers at the Briggs Bad Apples House Party as part of Vivid Live;
- In celebration of the 2019 International Year of Indigenous Languages, the Opera House hosted a reading by international jazz musician and UNESCO Goodwill Ambassador for Intercultural Dialogue Herbie Hancock and author and Binjari woman Karen Manbullo. The pair read Manbullo's *Moli det Bigibigi* in both Kriol and English to an audience of young musicians;
- Thought leaders and change makers including Proessor Megan Jane Davis participated in Antidote 2018 and Nakkiah Lui, Aretha Brown, the Hon Linda Burney MP, the Te Kopere Maori Healers and Dr Megan Williams in All About Women 2019; and
- Corporate partners continue to be invaluable, with EnergyAustralia joining AMP Capital and Westpac as Dance Rites Event Partners, and Airbnb enabling the delivery of a series of contemporary First Nations concerts throughout the year.

Cultural engagement, awareness and competency

FY19 highlights included:

- In the 2019 Year of Indigenous Languages, the Opera House named, in consultation with Metropolitan Local Aboriginal Land Council, its new functions and events centre the Yallamundi Rooms. The name means "storyteller" in the local language and aims to honour the First Nations heritage of the land upon which the Opera House stands;
- Almost 100 people participated in an early morning boxing class run by Tribal Warrior and the Redfern local police as part of the Tribal Warrior Mentoring Program;
- More than 50 staff and resident company colleagues participated in National Reconciliation Week activities in 2019. Activities included a language workshop with Darug woman Jacinta Tobin, a Wayapa Yoga class led by Gamilaroi and Yularoi yinarr (woman) Priscilla Reid-Loynes, and an excursion with Lendlease's RAP Working Group for a talk from archaeologist Jill Comber;
- Two senior executives participated in the Jawun Executive Visits cultural awareness program;
- Twenty-eight staff members attended a cultural competency half-day workshop; and
- More than 250 staff, external contractors, hirers and resident company staff completed the Opera House's online cultural awareness learning module.

Professional and organisational development

The Opera House continues to strengthen its organisational capability as an inclusive, culturally safe workplace by providing opportunities for First Nations staff. FY19 highlights included:

- 31 First Nations high school students attended four work experience programs.
- First Nations Careers Day attracted its highest turnout to date with 24 students, and their teachers and parents participating in activities introducing them to the range of work available in the arts.
- Four internships were offered and accepted in the ticketing services team.
- Project-based work was designed for four employees who identify as Aboriginal and/or Torres Strait Islander. The project-based work has extended their skillsets based on their areas of interest, including as facilitators and mentors in our work experience programs, and supporting the development of the RAP 2020-22.

Risk Management

Risk Management Program

The Opera House recognises risk is inherent in its business and that effective management of risk allows for resources to be allocated efficiently, provides greater certainty and is central to achieving our objectives. Risk management remains a key organisational priority, with specific KPIs in place for enterprise risk management, security risk management and WHS risk metrics.

The Opera House is compliant with Internal Audit and Risk Management Policy for the NSW public sector (TPP 15-03) published by the Treasury.

The Opera House uses ISO AS/NZS 31000:2018 Risk Management – Guidelines to improve decision-making and to minimise the impact of events that may affect its ability to stage performances and offer inspiring visitor experiences; reputation; compliance with regulators; or the safety and security of employees, patrons, visitors, resident companies or contractors. The Opera House has various tools in place for the assessment and evaluation of risk so that risk is managed as part of decision-making processes.

The development and implementation of the Opera House's risk management policy during FY19 mandates the application of the Opera House's risk management framework, and applies to all business areas, employees and contractors.

The framework sets out the whole-of-business approach to managing risk and incorporates a risk appetite statement approved by the Board of Trustees to guide strategic decision-making at an executive level. The approval and implementation of this approach reflects the importance the Opera House places on a strong risk management culture.

Auditing (also refer to Governance page 81)

The Opera House has outsourced its internal audit function by contracting the services of external audit providers. The FY19 audits were carried out by Deloitte Touche Tohmatsu (Deloitte). Deloitte conducted risk-based audits as directed by the Chief Audit Executive in accordance with a Plan endorsed by the Sydney Opera House Trust Audit and Risk Committee.

The FY19 Internal Audit Plan included the following reviews, which were completed and reported to the Audit and Risk Committee:

- Tours
- Website management
- Procure-to-pay

In addition, the following reviews from the FY19 Internal Audit Plan are due for completion in the first quarter of FY20:

- Cost recoveries
- Business Resilience

Internal Audit and Risk Management Attestation Statement for the 2018-2019 Financial Year for the Sydney Opera House Trust (“the Trust”) and controlled entity Sydney Opera House Trust Staff Agency

We, the Trust, are of the opinion that the Trust has internal audit and risk management processes in operation that are compliant with the eight (8) core requirements set out in the Internal Audit and Risk Management Policy for the NSW Public Sector, specifically:

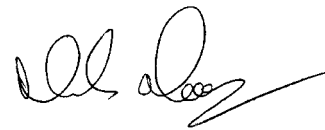
Core Requirements	For each requirement, please specify whether compliant, non-compliant, or in transition
Risk Management Framework	
1.1 The agency head is ultimately responsible and accountable for risk management in the agency	Compliant
1.2 A risk management framework that is appropriate to the agency has been established and maintained, and the framework is consistent with AS/NZS ISO 31000:2019	Compliant
Internal Audit Function	
2.1 An internal audit function has been established and maintained	Compliant
2.2 The operation of the internal audit function is consistent with the International Standards for the Professional Practice of Internal Auditing	Compliant
2.3 The agency has an Internal Audit Charter that is consistent with the content of the “model charter”	Compliant
Audit and Risk Committee	
3.1 An independent Audit and Risk Committee with appropriate expertise has been established	Compliant
3.2 The Audit and Risk Committee is an advisory committee providing assistance to the agency head on the agency’s governance processes, risk management and control frameworks, and its external accountability obligations	Compliant
3.3 The Audit and Risk Committee has a Charter that is consistent with the content of the “model charter”	Compliant

Membership

The chair and members of the Audit and Risk Committee are:

- Independent Chair Jillian Segal, 1 March 2018 to present. Independent Member, 18 April 2016 to 28 February 2018.
- Independent Member Anne Dunn, 1 March 2018 to present.
- Independent Member Chris Knoblanche, 24 July 2017 to present.
- Independent Member Kevin McCann, 5 March 2019 to present.

I, Nicholas Moore, on behalf of the Trust in accordance with the resolution of 18 September 2015 declare that these processes demonstrate that the Sydney Opera House Trust has established and maintained frameworks, including systems, processes and procedures for appropriately managing audit and risk within the Trust and the controlled entity Sydney Opera House Trust Staff Agency.



Nicholas Moore
Chair, Sydney Opera House Trust
25 July 2019

Agency Contact Officer
Kya Blondin, Director,
People & Government/Chief Audit Executive
E kblondin@sydneyoperahouse.com
T 02 9250 7789

Senior executive staff

Band	FY19		FY18	
	Female	Male	Female	Male
4	–	–	–	–
3	1	–	1	–
2	–	2	1	–
1	10	3	9	5
Total		16		16

Band	Range	Average remuneration	
		FY19 \$	FY18 \$
4	475,150 to 548,960	–	–
3	337,101 to 475,150	475,150	420,250
2	268,001 to 337,100	313,638	295,556
1	187,900 to 268,000	210,789	201,739

In FY19, 5.9% of the Opera House's employee-related expenditure was related to senior executives compared with 5.9% in FY18.

Wage and salary movements

A 2.5% wage increase was granted to staff covered by the Crown Employees (Public Service Conditions of Employment) Award 2018, effective from the first pay period commencing on and after 1 July 2018.

A 2.5% increase was granted to staff covered by the Opera House Enterprise Agreement 2016-2019, effective from the first pay period commencing on and after 1 July 2018.

A 2.5% wage increase applied to Senior Executive Service staff effective from 1 July 2018 as per the *Statutory and Other Offices Remuneration Act 1975*.

Work Health and Safety (WHS)

The Opera House has a 2017-19 Work Health and Safety (WHS) Strategic Plan, which is focused on improving safety culture, systems, risk management and capability. Safety for all people at the Sydney Opera House is our greatest responsibility, and underpins everything we do. A new three-year WHS Strategic Plan is being drafted and will be endorsed by December 2019.

Key FY19 activities included:

- Opera House Executive Team members participated in 60 individual safety interactions, facilitating communication on WHS issues between leaders and front-line staff.
- fifteen safety consultation meetings held between Opera House Health and Safety Representatives and Management Sponsors.
- the Lost Time Injury/Disease Frequency Rate (LTIDFR) decreased from 6.9 in FY18 to 3.3 in FY19, below the FY19 target of 8.0. The Opera House aims to continue to reduce this rate.
- total days of absence associated with workers compensation claims decreased from 246 in FY18 to 220 in FY19. One claim originating in FY17 accounted for 51% of all lost work days.
- 524 hazard reports were logged in FY19, exceeding the target of 501.

- 297 workplace inspections undertaken, exceeding the target of 263.
- 130 safe work procedures reviews completed, exceeding the target of 76.

Safety audits

In FY18, there were 11 risk-based audits completed, covering fatigue management, ISO 45001 Safety Management System, contractor management and dangerous goods. Focus areas in FY19 included:

1. Development of a new critical incident reporting measure, which is being used to focus efforts on the areas of highest risk;
2. Review of fatigue risk management processes, using SafeWork Australia's Guide for Managing the Risk of Fatigue at Work (2013) as a reference. The review analysed working hours over a total of 12 months, focus groups and individual interviews. Recommendations to reduce risk are being progressively actioned; and
3. Procurement of a new safety software solution (Myosh). The new solution will be used to manage incidents, actions, risk assessments and workplace inspections. The new solution will be implemented in FY20.

Safety training

The FY19 safety training target of 1,722 hours was exceeded, with 2,348 hours of training delivered.

Training areas included: hazardous materials awareness; working safely at height; mental health first aid; rigging; health safety representative training; safety leadership; and ergonomic workstation training.

Incident reports (staff-related) FY15 – FY19

Year	Number of staff incidents
FY19	162
FY18	175
FY17	174
FY16	147
FY15	158

The number of FY19 staff-related incident reports was 7% lower than FY18.

New Workers Compensation cases FY15 – FY19

Year	Number of new workers compensation cases
FY19	30
FY18	36
FY17	31
FY16	20
FY15	24

The number of FY19 workers compensation claims was 16% lower than FY18.

Lost Time Injury Disease (LTID) incident and frequency rates FY15 – FY19

Year	LTID [^] Incident rate	LTID [#] Frequency rate
FY19	6.7	3.3
FY18	14.9	6.9
FY17	23.6	11.4
FY16	19.6	8.9
FY15	20.8	10.2

[^] Lost Time Injury Disease (LTID) incident rate is the number of work-related lost time injuries (1 day or more) per 1,000 employees.
[#] LTID Frequency rate is the number of work-related lost time injuries (1 day or more) per million hours worked.

The FY19 LTIFR rate of 3.3 is 52% lower than FY18, and below the target of 8.0 for this year.

Workers Compensation premium

The FY20 Workers Compensation contribution is \$714,139 for the Sydney Opera House Trust. This has decreased since FY19 from \$747,527. The contribution remains at a similar level primarily due to claims experience and an increase in claims costs that can be attributed to two significant injuries which occurred in the 2016 and 2017 calendar year.

Health promotion and wellbeing

- A Health Management Committee meets regularly and a mental health subcommittee was established.
- 289 staff members and their families joined the Fitness Passport program.
- 156 workers used the free physiotherapy program for non-work related and work related concerns.
- A successful trial of fortnightly onsite counselling. Implementation of this in-site service has led to an increase in the use across all Employee Assistance Program services.
- 19 supervisors attended in-house Mental Health First Aid Training in preparation for the development of an Opera House peer support program.
- 448 workers, staff and contractors participated in the flu vaccination program.

Statutory/Government reporting

Details of injuries and prosecutions under *Occupational Health and Safety Act 2011*

Twelve incidents notified to SafeWork NSW in FY19. No injuries were sustained as a result of these incidents. Three were reported as dangerous incidents. Nine incidents were as the result of patron/visitor falls with inpatient hospital treatment required. There were no SafeWork investigations, prosecutions or notices issued.



Acknowledgements & Contacts



Staatskapelle Berlin Education Program 2018. Photo by Clare Hawley.

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our society, no
matter their
circumstance,
should be able to
experience the
Opera House.**

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Your gift for children

Makes the Opera House a place where children are welcomed and where we can help create a life-long love of the arts.

Your gift for community access

Helps families who experience social or financial disadvantage to take part in the wonders the Opera House has to offer.

Your gift for people with disability

Enables barrier-free access to the Opera House for people with disability and makes the experiences it offers accessible to all.

Your gift for education

Allows school students from around Australia to experience the Opera House “virtually” through our acclaimed interactive digital education programs.

Your gift for Indigenous access

Brings Indigenous artists from across Australia to perform at the Opera House and provides practical work experience for young Indigenous Australians.

How to give

Give today

Please make a tax-deductible gift now to help us treasure and renew the Opera House for future generations of artists, audiences and visitors, and ensure the Opera House is open to all.

Give now at

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philanthropy@sydneyoperahouse.com

Every gift makes a difference.

Give timelessly

Make the Opera House part of your life story, or honour a loved one, by making a gift to the Opera House in your will and provide a lasting contribution for generations to come.

Contact, in confidence

Janelle Prescott, Philanthropy Manager

+612 9250 7077

jprescott@sydneyoperahouse.com

Donations of \$2.00 or more to Sydney Opera House Trust (ABN 69 712 101 035) are tax-deductible for the purposes of Australian tax law. Please contact us for international tax-deductible gifts.

Learn more

Learn more about the Idealists, the Opera House's by-invitation donor group.

Contact

Crispin Rice, Head of Philanthropy

+612 9250 722

crispin.rice@sydneyoperahouse.com



Vivid Live: Lighting of the Sails audio-described tour. Photo by Daniel Boud.

Our donors

We are especially grateful to our founding donor groups for your loyalty and ongoing generosity.

Life Donors

Sydney Opera House Ladies' Committee
Peter Weiss AO

Honoured Donors

Please join us in thanking our Honoured Donors for their great generosity over a number of years.

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And those who wish to remain anonymous

Donors who have made a gift in their will

Please join us in thanking our donors who have made a gift in their will.

Colin Adams
Richard Adams
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Sara Watts
Anonymous (4)
The late Colin A Foster
The late R Furman
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Idealists

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Jennifer Coughlan	Kate Curtin	Joanne Dawson	Sabrina Dion	Margaret Duffy	Dr Roger Ellis	Kirstina Favalaro	Jacko Foley	Terence Gallagher	James Gill
Leigh Coughlan	Kylie Curtis	Thomas Dawson	Maria Diswe	Matthew Duffy	Stephen Ellis	Troy Favell	Katie Folkard	David Gallan	Madeline Gill
Peter Couloumbis	Julie Cuskelly	Elise Day	Vicki Ditcham	Lorena Dugan	Susan Ellison	Peter Favretto	Petra Fonteyn	Michela Gallimore	Neale Gill
Rosanne Coumbis	Anne Cutler	Matthew Day	Ulrike Ditzel	Patricia Duggan	Kate Ellmers	Limor Fayena	Elizabeth Fonti	Catherine Gallo	Troy Gill
Dr Lucy Coupland	John Cutler	Natasha De Bellis	Shaile Divakarla	Claire Dugonics	Sihem Elloumi	Deirdre Feehan	Siobhan Fookes	John Gamble	Susan Gilles
Vicki Courtenay	Judie D	Laudine De Bever	Arkin Djemal	Martin Dumbrell	Ben Feher	Ben Feher	June R Forbes	Markus Gamenius	Ron Gillespie
John M Courtney	Sandra Da Vinha	Jessica De Giorgio	Alen Djonko	Jamie Dunbar	Michael Elphick	Shulang Fei	Kath Ford	Lian Gan	Jean Gillett
Louise Courtney	David Dabinett	Gabriela De Horta	Chris Djukanovic	Robin D Dunbar	Rosalind Elsmore-Green	Elizabeth Feld	Marcia Ford	Wang Gang	Vivien Gillett
Paula Couto	Lidia Dabrowski	Kathleen De Koning	Katie Dobson	Alan Duncan	Serena Emberley	Alla Felder	Peter Ford	Sally Gangemi	David Gilliam
Andrea Covey	Danielle Dacunha-Howarth	John De Mattia	Pauline Dobson	Fay Duncan	Stephen Emmett	Brad Feldman	Steve Ford	Robin Gannaway	Simon Gillian
James Cowan	Howarth	Livia De Salvo	Yolanda Dobson	Karen Dundas	James English	Cailin Feldman	Juan Fornieles	Sylvia Gao	Andrew Gilman
Peter Cowan	Craig Daggar	Luiz Roberto De Souza	Kathleen Dodd	Phan Dung	John English	Diana Fellows	Judith Forrest	Francisca Garate	Linda Giltinan
Nicholas Cowell	Alexander Daher	Denise De Vries	Avril Dodt	Richard Dunkerley	Emil Entchev	Adam Femia	Julie Forster	William Garbasz	Hamish Ginn
Susan Cox	Andrew Dahlkemper	Jack De Vries	Luciano Dogao	Emma Dunkley	Lisa Erhart	Alan Feng	Adam Forsyth	Laura Garbo	Petros Gionis
Gary Coxon	Shun Dai	Elizabeth Dean	Catherine Doherty	Helen Dunlop	Ayse Erinc	Kathleen Fenton	Michelle Forte	Cathy Rose Garcia	Tatjana Giorgis
Anthony Coyle	Shen Dake	Gregory Dean	John J Doherty	Patrick Dunn	Nora Erler	Claire Ferguson	Alison Mary Foster	Barbara Gardiner	Katie Girard
Steve Crabb	Mary Dalby	Kitty Deane	Richard Doherty	Judy Dunne	Joanna Erny	Coedie Ferguson	Anne Foubister	Bernadette Gardiner	Maria Girardi
Rachel Craft	Kim Dale	Michael Deane	Amber Doig	John Dunston	Sonya Errington	David Ferguson	David Fowler	Carol Gardiner	Robert Gittings
Annette Cragg	Marc Dalmulder	Susan Deane	Amber Domberelli	Deborah Dunstone	Alex Erskine	Ross Ferguson	Kym Fowler	Claire Gardiner	Mavis Glaesel
Aaron Craig	Sandra Dalrymple	Jennelle Dearden	Jamie Dominguez	Dana Dupere	Marilyn Escosa	Steven Ferlazzo	Marea Fowler	Richard Gardiner	Tina Glasner
Frances Crampton	Johanna Dalton	Helen Debosz	Frank Domnick	Tom Durick	Francoise Esmenjaud	Juan Fernandez	Darin Fox	Jill Gardner	Bligh Glass
Elizabeth Crane	Eamon Daly	Agnieszka Deegan	Julie Donald	Tracey Duthie	Nicky Espley	Rosemary Ferrari	Dr Howard Fox	Catherine Garland	Marnelle Gleason
Melissa Crane	Margaret Daly	Jeanette Deetlefs	Alexander Donaldson	Martin Duva	Michelle Espulso	Antonio Ferreira Dos	Julie Fox	Edna Garland	Mona Gleason
Nicole Esra									

Cheryl Gleave	Bonnie Green	Monica Guzman	Kristina Hansen	Dr Joan Hatfield	Noi Teng Hia	Dr Andrew Hollo	Nathan Hughes	Tracey Jackson	Demelza Johnson
Elizabeth Gleeson	Colin Green	Alan Gyertson	Michael Hansen	Skye Hatton	Barbara Hicks	Jeffrey Holm	Owen Hughes	Mary Jacob	Greg Johnson
Jennifer Glover	Jennifer Green	David Elliott Gyger OAM	Regitze Hansen	Katarzyna Hatzis	Andrea Hickson	Michael Holm	Tiffanie Hughes	Timothy Jacobs	Helen Johnson
John Glover	Jules Green	Seo Ha Neul	Carolyn Hanson	Rosemary Hawke	David Hickson	Gene Holman	Tiffany Hughes	Noni Jacobsen	Justin Johnson
Mark Glover	Katrina Greenaway	Seokyoung Ha	Catherine Hanson	Kerrie Hawkins	Mitsuru Higa	Amelia Holmes	Ubolwan Hughes	Yoo Jae Seung	Kate Johnson
Sally Goble	Stephanie Greene	Anna Haas	Hirosuke Hara	Murray Hawkins	Sam Higgins	Genelle Holmes	Meridy Hugo	Saif Jafri	Matt Johnson
Sarah Goddard	Paul Greenfield	Peter Hackman	Harry Haralambous	Hideshige Hayashi	Stephanie Higham	Jackie Holmes	Lainie Hull	Vinay Jagessar	Penny Johnson
Linda Goetz	John Greentree	Michael Haddon	Jakub Harant	Linda Hayden	Greg Hildebrand	Lynette Holmes	Don Hummer Jr	Darren Jago	Peter Johnson
Theodorus Gofers	Jannette Greenwood	Gary Haddow	Karen Harbilas	Bronwyn Hayes	Rowland Hilder	Cathy Holt	Kathryn Humphrey	Carla Jakoby	Steven Johnson
Candace Goforth	Anne Gregory	Roger Hadgraft	Elizabeth Harbison	Jacques Hayter	Amanda Hiley	James Holt	Luke Humphries	Annette James	Sylvia & Donald Johnson
Tammy Goh	June Gregory	Steven Hafey	Robert Harden	Anna Hayward	Malcolm Hiley	Jo Holt	Sarah Humphries	Beau James	Theresa Johnson
Pran Gohil	Andrew Gresham	Jennifer Hagland	Karen Hardie	Winifred Hazebroek	Charmaine Hill	Dr Keith Holt	David Hunsinger	Brett James	Beverley Johnston
Supriya Gokarn	Thomas Gretton	Deirdre Hahn	Lisa Hardie	Rebecca Hazel	Chris Hill	Sarah Holt	Kevin Hunt	Cheryl James	David Johnston
Keiko Gokita	Joanna Grey	Corey Haigh	Bhavna Hardiman	Cleyde Hazell	Gregory S Hill	Don Honaker	Paul Hunt	Christina James	Lyn Johnston
Susan Golden	Robyn Grey	Serrin Haigh	Kim Harding	Gail Hazell	Jane Hill	Robert Hooper	Brenda Hunter	Deanne James	Elaine Johnstone
Sharon Goldschmidt	Julie Griffin	Susan Hair	Cameron Hardy	Laurel Hazledine	Jennifer Hill	Susan Hoopmann	Maria Hunter	Eve James	Pamela Johnstone
Lynn Golland	Nadine Griffin	Gim Hakhyeon	Christopher Hardy	SML Hazlehurst	Jennifer Hill	Amanda Hope	Melanie Hunter	Geoffrey James	Mira Joksovic
Zsuzsa Gombkoto	Rowan Griffin	Cath Halbert	Heather Hardy	Mengxiao He	Jicki Hill	Howard Hopkins	Jing Huo	Heather James	Catherine Jolley
Camilo Gomez	Janet Griffith	Alan Hale	Trevor Hare	Wenjun He	Kara Hill	Sidney Hopkins	Shuhua Huo	Jeanette James	Colin Jones
Ana Sofia Goncalves	Louise Griffiths	Biljana Haljicki	Buffa Hargett	Xiaofeng He	Meaghan Hill	Kathy Hopple	Jennifer Huolohan	Julie James	Colin Jones
Fiona Goniak	Jo Anne Griggs	Lambros Halkidis	Jodie Harkness	Jane Heard	Sharon Hiller	Eva Hopwood	Michael Hupalo	Linda James	Gloria Jones
Marc Gonsalves	Dr Mihaela Grigore	Anna Hall	Ben Harland	Julie Heath	Michaela Hills	Bethany Horan	Vincent Hurley	Marie-Louise James	Jodi Jones
Dr Martha Gonzalez Leon	Julie Grills	Bruce Hall	Jan Harland	Mark Heath	Sabrina Hilton	Margaret Horan	Robyn Hurlston	Hyeonwoo Jang	Kate Jones
Sarah Goodbrand	Joao Manuel Grisi	Christopher Hall	Vicki Harmsworth	Esther Heathcote	Nicole Himes	Carole Horgan	Gregory Hurst	Jae Hwang Jang	Keith Jones
Alison Goodchild	Candeias	Christopher Robert Hall	Dharma Haroun	Olaf Hebecker	Evelyn Hipsley	Elizabeth Horn	Jacinta Hurst	Alexander Jardine	Kristy Jones
Anna Goode	Kimberly Groat	Gayle Hall	Angel Harper	Bruce Heddle	Alex Hipwell	Gladys Horna	Virginia Hurst	Joanne Jarrett	Margaret Jones
Kathleen Gooden	Dr Keith Grochow	Imogen Hall	Robert Harrer	Stephen Hedger	Yumiko Hirose	Stephen Horne	Hamad Hussain	Colin Jarvis	Dr Mark Jones
Karen Goodkind	Vicki Groninga	Jo Hall	Trudie Harriman	Vanessa Hedges	Jessica Hirsch	Lily Horneman	Helen Huszar-Welton	Nicole Jasperse	Megan Jones
Rebecca Goodlud	Joana Loreena Gropp	Natalie Hall	Zinta Harrington	Michelle Hedi	Pia Hirsch	Dr Sarah Hornery	Amy Hutchesson	Noemi Javier	Peter Jones
Virginia Goodman	Juerg Grossenbacher	Rachel Hall	Allen Harris	Rachael Heer	Catherine Hirsh	Joanna Horton	Hilary Hutchinson	Kameshwari Jayanti	Sydney Jones
Suzanna Goolley	Terese Grove	Robyn Hall	Ardyce Harris	Carla Hees	Lisa Hirst	Lindsay Horwood	Lucy Hutchinson	Kay Jeavons-Fellows	Vanessa Jones
Helen Gordon	Leanne Grover	Sally Hall	Darrell Harris	Kate Heffernan	Livia Hirter	Trudi Hosking	Erica Hutton	Youngeun Jee	Joseph Jong
Jennie Gordon	Barry Groves	Sean M Hall	Dave Harris	C Heilemann	Hideo Hiruma	Gaye Hoskins	Sue Huxley	Beverley Jefferson	Reinier Jongejan
Maralee Gordon	Liam Grundy	Tim Hall	Dennis Harris	Corey Heimer	Fred Hnatiw	Nancy Hottinger	Kim Huynh	Libby Jeffery	Ruud Jongen
Mitchell Gordon	David Grunow	Kerry Halliday	Dr Karen Harris	Corinna Heitz	Jonathan Ho	Ole Hounsgaard	Sodam Hwang	Helen Jeffrey	Paul Jordan
Sally Gore	Bei Gu	Melissa Halliday	Mark Harris	Marg Helback	Yin Yen Ho	Chris Houston	Cho Hye Young	Marian Jeffrey	Flemming Jorgensen
Daniel Gorman	Hong Gu	Ian Halls	Ralph Harris	Hugh Helleman	David Hoag	Donna Houston	Barbara Hyslop	Tom Jellett	Jo-anne Jorgensen
Vivien Gorney	Brittany Gualtieri	Trevor Hambley	Tracey Harris	Robyn Helm	Danielle Hoareau	Katharina Houy	Barbara Hyslop	Tom Jellett	Jo-anne Jorgensen
Kerry Gorton	Rosa Guan	Bruce Hambrett	Dr Jill Harrisberg	Carolyn Hely	John Hobbins	Ethan Howard	Jessica Iakovis	Frank Jelnick	Adrienne Josefski
Ishveen Gosal	Shanmei Guan	Zak Hameiri	Brooke Harrison	Pascale Helyar-moray	John Hobbins	John Howard	Ana Iaremczuk	Pauline Jenkins	Salomie Joseph
Michael Gotley	Robert Gubbins	Darlene Hamer	Dreu Harrison	Dagmar Hemmer-mielke	Timothy Hobbs	Maureen Howard	Nataliia Iashina	Dr Stephen Jenkins	Philip Joslin
Samantha Gottlieb	Donna Gudgeon	Alex Hamill	Julie Harrison	Beata Henderson	Ian Hobson	Betsy-ann Howe	Steven Ibrahim	Lindy Jenkinson	Yann Josse
Colin Gough	Emma Gudgeon	John Hamilton	Krysten Harrison	Jeanette Henderson	Michele Hockey	James Howe-Dennis	Sofia Iffla	Anemarie Jensen	Tina Jowett
Kimberley Gough	Stephanie Guerin	Karina Hamilton	Paula Harrison	Alex Hoediono	Alex Hoediono	Keith Howell	Helen Ilic	Torben Callesen Jensen	Ranka Joyce
Linda Gough	Wendy Guest	Penny Hamilton	Sandra Harrison	Lisa Henderson	John Hoey	Valerie Howell	Stephanie Iliopoulos	Ali Jensen-Mackinnon	Robert Joyce
Damien Gould	Panya Guex	Tim Hamilton-Smith	Deirdre Hart	Brand Hoff	Kim Hoffmann	Martin Hoyle	Naomi Illguth	Christine Jenter	Sharon Joyce
Katy Gould	Tatiana Guiribitey	Nicholas Hamlyn	John Hart	Jennifer Henika	Luke Hoffmann	Katie Hryce	Daniel Inderwildi	Keunhwa Jeong	Friedrich Juengling
Kylie Gould	Clare Gull	Sheila Hamm	Jon Hart	Tanya Henley	Antje Hofmann	Yali Hsieh	Daniela Inderwildi	Jane Jeppson	Monica Juhart
Dr Stephen Gourley	Kate Gullett	John Hammes	Paul Hartcher	Dana Hennessy	Luke Hoffmann	Ting Shen Hsu	Felicia Indrakusuma	Daisuke Jepsen	Jinhun Jung
Amy Gow	Dr Janice Gullick	Megan Hammond	Jennifer Hartican	Peter Hennings	Peter Hofstetter	Kylie Hu	Sophie Inwald	David Jeremy	You Sun Jung
Joanne Gowland	San Gunawardana	Michael Hammond	Elizabeth Hartley	Carl Henschke	Caroline Hogan	Chu Qin Huang	Noshir Irani	Barbara Jesiolowski	Ramah Juta
Aditya Goyal	Walter Gundaker	Dr Sabine Hammond	Jonas Hartmann	Anne Henshaw	Emma Hogan	Feng-ting Huang	David Ireland	Joanne Jewitt	Mai Kaarepere
Christine Grady	Moirra Gunn	Faye Hampton	Victoria Anne Hartstein	Nicola Henson	Margaret Hogan	Wei Huang	Robert Irving	Huiqing Jia	Michellene Kable
Caroline Graham	Catherine Gunning	Dongwook Han	Brian Harty	Marjorie Henzell	Roger Hogan	Yu Jen Huang	Dea Irwin	He Jiang	Melissa Kaczmarek
Nicholas Graham	Chase Gunning	Jisun Han	Antony Harvey	Brian Herbert	Joanna Hogben	Emma Hubbard	Deborah Irwin	Hua Jiang	Mark Kagan
Rosalind Graham	Meghan Gunst	Kristin Han	Cheryl Harvey	Garry Hogden	Garry Hogden	Margaret Holahan	Jess Irwin	Kai Jiang	Kari Kahiluoto
Jill Grant	Giitika Gunther	Sanghee Han	Go Hasegawa	Nicholas Herlihy	Margaret Holahan	Phillipa Holbrook	Michele Isaacs	Ruohui Jiang	Lynn Kahl
Pauline Grant	Clare Guo	Holly Hancock	Tara Hashambhoy	Blanca Hernandez	David Holder	David Holder	Yoshio Ishida	Ying Jiao	Katie Kahotea
Bridget Grant-Pirrie	Lingyi Guo	Timothy Hanigan	Ryusuke Hashimoto	Marivel Hernandez	Judy Holland	Tommy Hufford	Douglas Isles	Li Jiawei	Glenda Kairl
Kim Grant-Taylor	Xiuling Guo	Katie Hanlon	Michelle Haskew	Sally Heron	Marie Holland	Abirami Hughes	William Anthony Isles	Chen Jin	Wolfgang Kaissl
Maria Graterol	Zhi Chao Guo	Wendy Hanna	Ali Hassan	Peter Herrmann	Suzanne Holland	Bronwyn Hughes	Natalija Ivanic	Cheng Jin	John Kalazich
Clifton Gray	Karen Gurr	Paddy Hannigan	James C Hassell	Robert Herzog	Kay Holliday	Cynthia Hughes	George Jabbour	Tian Jin	Keith Kalway
Stephanie Gray	Maya Gutierrez	Rodney Hanratty	Aladdin Hassen	Glenys Hess	Gillian Holliday-Smith	David Hughes	Wojciech Jablonski	Leslie Jing	Lisa Kalynchuk
Wendy Gray	Moirra Gutierrez	Ann Lisbet Hansen	Michael Hastings	Amanda Hetherington	David Hollings	Glyn Hughes	Tracey Jack	Matt Joass	Mohamed Kamal
Andy Green	Teresa Gutierrez	Charlie Hansen	Noah Hastings	Daniel Heubach	David Hollingworth	Helen Hughes	Frances Jackman	Roy Johansen	Eleni Kambanaros
Belinda Green	Fabiola Guzman	Janet Hansen	Juliani Hastuti	Ian Hewitt	Kimberley Hollis	Judith A Hughes	Allan Jackson	Tilda Johansson	Hans Kamstra
				Jennifer Heystek		Kim Hughes	Harry Jackson	David Johnson	Ramona Kanaan

Minjeong Kang	Kate Kernick	Megha Koduri	Dr Hilary Laidlaw	Andrew Lee	Jasmin Li	Sue Lopes	Alison Mackintosh	Doro Marden	Sarah McAteer
Minjung Kang	Miranda Kerr	Jody Koehler	Victoria Laing	Clare Lee	Jiahui Li	Daniel Lopez	Sally-Anne Maclay	Elissa Margolis	Kate McBean
Ashwini Kanitkar	Dianne Kersting-Nevery	Julia Koffels	Jenna Lake	Do Hyun Lee	Kaijie Li	Craig Lord	Judy Maclean	Alberola Mari Carmen	John McBride
Clara Kann	Uwe Kessel	Keesuk Koh	Angelo P Lala	Dominic Lee	Ponlee Li	Melissa Lord	Alastair Macleod	Brian Marien	Dr Sandra McBurnie
Vinaya Kansal	Raymond Keyes	Lisette Kohler	Jane Lally	Fona Lee	Qi Li	Michael Lord	Karen MacLeod	Chrissy Marinovic	Eugenia McCaffery
Nina Karaiste	Melissa Keys	Demi Kokla	Jimmy Lam	Hayeon Lee	Samantha Li	Catherine Loreda	John Macnaughton	Kenneth Markison	Lucy McCallum
Goran Karakljajic	Tsimafei Khadnevich	Erik Kolacz	Kim Lam	Hyowon Lee	Yangting Li	Luis Lores Santalla	David Macpherson	Ian Markley	Jacqueline McCalman
Demetri Karanikos	Julie Khalid	Rick Kolega	Mikko Lam	Hyun Jung Lee	Yanmin Li	David Love	Anne Macquarie	John Marlay	Stuart McCann
Isabella Karat	Sadequr Khan	Olga Kolesnikova	Susanne Lambert	Jacqueline Lee	Yuchi Li	Judy Lovelace	Ngaire Macri	Philip Marlow	Tim McCarron
Vera Karpowicz	Sikander Khan	Evelyn Kolish	Joan B Lamont	James Lee	Zheng Li	Helen Loveridge	Julie Madden	Carrie Marr	Nikki McCarthy Hicks
Sathialuxmy Karunakaran	Pat Khoo	Matoyla Kollaras	Kate Lamont	Jia Hui Lee	Zhi Li	Sarah Lovett	Jemma Maddick	Diane Marr	Adam Mccarthy
Greg Kary	Alka Khopkar	Ihor Kolomijchuk	Renee Lamshed	Jo-Anne Lee	Jana Liamkina	Robin Low	Deborah Maddison	Georgina Marshall	Emma McCarthy
Pravin Kasan	Sakineh Khoshkish	Peter Komander	Aaron Lan	Jody Lee	Shi Liang	Sarah Low	Anthony Madge	Lynette Marshall	Elana McCauley
Clare Kasapis	Wai Aron Pang Ki	Anton Komarov	Terence Lan	John Lee	Xing Guo Liang	Chelsea Lowe	Shiba Madoka	Sandy Martikas	Margaret McClay
Mila Kasby	Shiu Kiang	Ryo Komine	Kate Lance	Jongseo Lee	Eve Lichtnauer	Eamonn Lowe	Sharon Magallanes	Juan Luis Martin Ponce	Vicki McCleer
Mikiko Kashiwabara	Sue Kiang	Siri Kommedahl	Lorraine Landels	Linda Lee	James Liddy	Bohan Lu	Marian Magee	Aaron Martin	Anthony McClellan
Masashi Kato	Heath Kiely	Michael Koncurat	Michael Lander	Melissa Lee	Stanislava Lilova	Maria Chartiy Lu	Russell Magee	Amy Martin	Natalie McClelland
Tino Kausmann	Brent Kijurina	Tetsuro Kondo	Barbara Lane	Rebecca Lee	Dr Bee Lim	Sean Lubbe	Peetra Magnusson	Fernando Martin	Lin McClintock
Jan Kautsky	Rachel Kilgallon	Jeff Kong	Kieran Lane	Sangha Lee	Jihyung Lim	Joyce Lubotzky	Charlotte Maguier	John Martin	Wendy McCloskey
Nicola Kavanagh	Louise Kilgour	Kimberly Kong	Shelley Lane	Sheridan Lee	Kanna Lim	Sergio Luca	Eli Maguire	Lachlan Martin	Narelle McClure
Anne Kavenagh	Tony Killen	Korina Konopka	Tanya Lane	Youna Lee	Young Lim	Jodie Lucas	Jane Maguire	Lyn Martin	Denise McCluskey
Chie Kawamoto	Dohee Kim	Evelyn Konstantinidis	Lauren E Laney	Vicky Leeds	May Limguangco	Victor Lucas	Esther Mah	Rod Martin	Chantalle McColl
Akira Kawata	Gooyun Kim	Katrina Koo	Leanne Langdon	Daniel Leelarthaeipin	Kerry Limon	Yen Lucas	Karen Maher	Christine Martinez	Kathryn McColl
Nicola Kay	Helen Kim	Satnam Kooner	Natasha Langovski	Sadie Lees	Rodrigo Limon	Richard Lucio	Margot Maher	Claudio Martinez	Susan McConaghy
Richard Kay	Hyun Min Kim	Mark Koronczyk	Ronald Lanham	Shona Lees	Fu Lin	Norman Lugtu	Robyn Maher	Cassilda Martins	Sandra McConnell
Bijan Kazemi	Hyuneun Kim	Mary Korzick	Susan Lannin	Pam Leeson	Sylvia Lin	Renee Lui	Hoang Phuong Mai	Daniel Martins	Fiona McCorkell
Jak Kazez	Jaehong Kim	Kristin Koslowski	John Larcombe	Lilibeth Legaspi	Terence Lin	Jeske Luijendijk	Tam Mai	Sylvain Martre	Michelle McCormick
Renae Kealley	Jinhee Kim	Boris Kostura	Lynda Larkin	Nigel Legg	Robert Lindell	Elizabeth Lukeij	Wenwen Mai	Iwona Maruszak	Leiat McCoy
Jo Kean	Jiyeon Kim	Antoinette Koutsomihalis	Rune Larsen	Victor Legros	Lone Lindholt	Shijia Luo	Andrew Main	Franco Mascaro	Claire McCrea
David Keane	Jong Hyun Kim	Ernesa Kovac	Keith Lascelles	Dirk Lehw	Maud Lindley	Luigi Luongo	Tony Mair	Michaela Masnerova	Gordon McCrone
Kyle Kearney	Seo Young Kim	Lydia Kovach	Ingrid Latham	Shu Lei	Sarah Lindsay	Juno Lupkin	Tammy Maisenbacher	Carl Mason	Morag McCrone
Robert Keegan	Seoyoung Kim	Michael Kovalik	Deborah Latta	Daniell Leipply	Dr Kiera Lindsey	Andrew Luscombe	Richard Maisonneuve	Elizabeth Mason	Kate McCue
Robyn Keegan	Soojin Kim	Tadeusz Kozak	Chiu Lau	Jeri Lelek	Jiang Ling	Darlene Lush	Yu-ying Mak	Geoff Mason	Marie McCusker
Jenny Keeley	Taejeong Kim	Paul Kozub	Dr Namson Lau	Alice Lemessurier	Theodore Ling	Mark Luton	Sandra Makdessi	Cathy Mason-Cox	Mali McCutcheon
Debra Keeling	Youngseop Kim	Terry Kraemer	Amanda Laubscher	Mark Lemon	Christopher Linney	Vicki Luttrell	Anne Makepeace	Dr Jim Masselos	Amy McDonald
Noel Keen	Jessy Kinderjian	Ann Krasny	Deborah Laurence	Sheila Lemos	Anna Lipinska	Scott Luxford	Katrina Makhoul	Colin Massey	Elizabeth McDonald
Patrick Keenan	Kay King	Dr Colin Kratzing	Rebecca Lauw	Kerry Lennon	Heidi Lipson	Kerri Luxton	Nea Makowski	Elizabeth Mastoloni	Jemima McDonald
Sarah Keighery	Ross King	Tania Kraus	Linda Laux	Gour Lentell	Patricio Lira	Jerald Luya	Dr Margaret Malcolm	Tatiana Mafafonova	Laura McDonald
Andrew Keighran	Virginia King	Dorothy Krawitz	Dr Vicki Laveau-Harvie	Melissa Lenten	Trang Ly	Robyn Malcolm	Coralea Matas	Peter McDonald	Peter McDonald
Josh Keller	Justin Kingsnorth	Ludger Kreilos-Erichsen	Fiona Law	Dr Phillipa Leonard	Hengjun Liu	Paralee Maleenont	Viktor Mateffy	Wyatt McDonald	Wyatt McDonald
Kevin Kelley	John Kinney	Margaret Krempff	Ian Law	Marina Leong	Jennifer Liu	Judy Malherbe	Graham Mathason	Vince McDonall	Vince McDonall
Nigel Kelley	Stephen Kinsella	Dr Shree Krishna	Jenifer Law	Ruth Lerch	Rui Liu	Ira Malin	Jeff Mather	Aaron McDonell	Aaron McDonell
Anna Kelliher	Poppy Kintis	Fay Kroon	Douglas Lawrence	Ana Lerma	Yuqi Liu	John Lynch	Marion Malins	Zoe Matheson	Bruce McDougall
Dwight Kellogg	Marini Kirisome	Mary Krumins	Elizabeth Lawrence	Grant Leslie	Kristina Liutackas	Susan Lynch	Patricia Malins	Geoff Mathews	Timothy McDowell
Breeda Kelly	Nicky Kirkby	Cassie Kruse	Justin Lawrence	Anne Lessle	William Livingstone	Elizabeth Lyon	Philippa Malone	Margaret Mathews	Philippa McElroy
Grant Kelly	Saso Kirkovski	Patricia Kryger	Nicholas Lawrence	Thomas Lester	Nancy Llewellyn	Peter Lyons	Kim Maloney	Chetan Mathur	Fiona McEwan
Jessie Kelly	Daniel M Kirkwood	Karl Kucen	Michael Lawrence-Taylor	Luisa Leue	Kaye Llewellyn	Cate Lyons-Crew	Ann Malpass	Angela Matijczak	Christine McFadden
Joanne Kelly	Caroline Kirsch	Rene Kuenzli	Kim Lawry	Chloe Leung	Jessica Lloyd	Oleksandr Lytvynenko	Jo'Paul Mamuyac	Sonia Matiuk	Denis McFadden
Lynda Kelly	Oliver Kirschner	Nitin Kumar	Joshua Lawson	Josh Levi Rodgers	Joshua Lloyd	Barbara Lywood	Kristine Mandler	Tomoyuki Matsuda	Linda McFadden
Lynn Kelly	Steph Kitchin	Maciej Kurczyk	Paul Layton	Ian Levi	Maddy Lloyd	Mari Lyytikainen	Jane Mann	Kazuhiro Matsumoto	Dr Clive McFarland
Robyn Kelly	Chris Kitching	Maryla Kurianski	Penelope G Layton-Caisley	Leigh Levin	Jeannie Lloyd-Apjohn	Chengze Ma	Sharon Mann	Robyn Matthews	Jeanette McFarland
Ryan Kelly	Jesper Noehr Kjaersig	Scott Kurinskas	Caisley	Tatiana Levina	Jane Lo	Huichen Ma	John Manning	Scott Mavridis	Natalie McGarvey
Timothy Kelly	Oeyvind Harald Kjelstrup	Jacob Kuriype	Jo Lazberger	Judith LeVine	Maria Lo	Wendy Ma	Mark Mannion	Debbie Maxwell	Peter McGeorge
Fiona Kemp	Heather Kjoller	David Kurtzman	David Lazzarin	Elizabeth Levy	Sally Loane	Matt Macadam	Petra Mannsshardt	Lynne Maxwell	Sharyn McGinley
John Kemp	Brian Kline	Pia Kurz Moisaner	Loig Le Lay	Carole Lewin	Dr Edmund Lobel	Luigi Macaluso	Gordana Manojlovic	Steven May	Gary McGlynn
Peter Kemp	Robert Klingenberg	Dunja Kusic Martinovic	Adrianne Le Lievre	Eoghan Lewis	Henry Locke	Jane Macaulay	Simon Manson	Thomas May	Kerry McGough
Sylvia Kempe	Jane Klosowski	Anna Kustosik	Maggie Le	Sunali Lewis	Lisa Lockett	Andy Macdonald	Jan Manten	Ahmed Mayat	Amy McGowan
Tony Kendall	Wayne Knabel	Tutsirai Kuuya	Shirley Le	Shane Lewry	Susan B Lockhart	Lachlan Macdonald	Phil Manuel	Marjorie Christina	Peter John McGrath
Jonnie Kennedy	Margaret Knapp	Jihyun Kwak	Barbara Leach-Walters	Edward Ley	Felix Lockman	Lesley Macdonald	Wendy Mao	Maydwell	Peter McGrath
Michael Kennedy	Anne Knicely	Krista Kwantes	Jennifer R Lean-Fore	Jessy Leheure	Rodrigo Loehnert	Julie Macey	Julie Mar	Elizabeth Mayfield	Amy McGregor
Morgan Kennedy	Barry Knight	Olivia Kwarda Tuivaga	Talau'ula Leaoa	Rebecca Long	Craigie MacFie	Craigie MacFie	Dr Simon Marais	Nicole Mayne	Cathy McGregor
Wendy Kennedy	Ratu Knight	Linda Tse Hung Kwok	David John Lear	Dyla Li	Shuen Yi Long	Sarah Machin	Marcus Maraldo	Deborah Mazlin	Leigh McGregor-upton
Kathleen Kenny	David Knowles	Thida Kyaw	Eileen Leather	Eugene Li	Yan Long	Jessica MacKey	Dr Roger March	Dearna Mazzola	Marian McGuirk
Dr Alison Kent	Karyn Knowles	Paulina Ladreyt	Katharine Leavey	Feng Li	Shirley Longwell	Louise Mackie	Nicola Marchi	Enzo Mazzolo	Gillian McGurk
Laureen Keogh	Jui Yuan Ko	Victor Lahoud	Norman Ledgerwood	Guocheng Li	Sinead Looney	Liz Mackinlay	Andris Marcinkus	Maj-britt McAlister	Rebecca McHale
Margaret Keogh	Zoltan Kodaj	Kaitao Lai	Alethea Lee	Hua Li	Matheus Lopes	Ann Mackinlty	Anna Marcocci	Jim McArthur	Fiona McHarg

Katie McHugh	Grace Mears	Lorna Milligan	Tina Moore	Helen Mundy	Quinn Newton	Denese Oates	Nicholas O'Sullivan	Vijya Patel	Daniel Petre AO
Melanie McHugh	John Mears	Dr David Millons AM	Zara Moore	Ross Munn	Vicky Newton	Michelle Oayda	Neil Ottenbreit	Robert Patenaude	Howard Petrie
Melissa McHugh	Marina Meck	David Mills	Don Moormann	Dr Geoff Munns	Herman Ng	Dr Alyssa O'Brien	Patricia Ottesen	Laurence Pater	Frederic Petrilli
Karin McNerney	Ashley Meddings	David Mills	Kristina Morales	Alison Munro	Richard Ng	Carrollanne O'Brien	Duria Otto	Alan Paterson	Dr Margaret Petros
Lisa McNerney	Helen Medhurst	Antony Milne Stoughton	Toby Morel	Deborah Munro	Sue Ng	Donal O'Brien	Patrick Oulds	Tabatha Paterson	Anett Petrovics
Daren McInnes	Sandra Mee	Nicola Milne	Ana Patricia Moreno	John Murabito	Dr Suzanne S Ng	Lucy O'Brien	Olivia Ouyang	Louise Paton	Marilyn Pettitt
Kathryn McInnes	Margaret Meehan	Anna Milward	Christine Moreno	Anna Murdoch Mann	Xuan Hieu Nghiem	Diane O'Byrne	Robert Overney	Michelee Patricio	Bibi Pey
Peta McInnes	Katherine Meehan	Huici Min	Fabiola Moreno	Jaala Murphy	May Ngui	Jason O'Byrne	Dr Julia Overton	Dr Pip Pattison	Sarah Pfafflin
Anna McIntosh	Katrina Meek	Joanne Minahan	Barbara Morgan	Margaret Murphy	Ann Nguyen	Cathy O'Callaghan	Steve Ovington	Christine Patton	Dr Mark Pfeiffer
Louise McIntosh	Belinda Meekin	Catherine Miners	Dr Harold Morgan	Theresa Murphy	Dinh Son Nguyen	Joanne O'Carroll	Gareth Owen	Gavin Pattullo	Sergio Pham
Peter McIntosh	Mary Megalaa	Jeanette Minifie	Joseph Morgan	Thomas Murphy	Kim Nuong Nguyen	Michael Ockelton	Lauren Owen	Samuel Pauletto	Tuyet Le Pham
Alison McIntyre	Jolande Meiers	Guy Miquel	Michelle Morgan	Elizabeth Murray	Michelle Nguyen	Belinda O'Connell	Samuel Owen	Sabrina Pauling	Cyndi Philbrick
Anne McIntyre	Larry Meihsner	Joe Mirabella	Daiki Morimoto	Erik Murray	Riley Nguyen	Martin O'Dea	Thomas Owens	Joanne Paulsen	Melissa Philbrook
Karthi McIntyre	Dalia Mejia	Chris Mirfin	Yoshiaki Morimoto	Kylee Murray	Truc Nguyen	Valerie O'Dewahn	Lachlan Owensby	Francine Bernadette	Garry Phillips
Lachlan McKay	Duncan Meldrum	Carol Mische	Marcia Morley	Lluisa Murray	Howard Niblock	Grant O'Donnell	David Ower	Pavkovic	Gregory Phillips
Marcel McKay	Michael Meldrum	Taras Misko	Arianna Morozzi	Marisa Murray	Ngarie Nicholls	Gabrielle O'Donovan	Nozomu Oya	Michael Pawley	Janet Phillips
Mark McKean	Vivienne Mellish	Amy Miszalski	Casey Morreira	Nina Muscillo	Richard Nichols	Tom O'Dwyer	Yuya Ozawa	Colin Payne	Jebby Phillips
Neal McKendry	Genie Melone	Alaina Mitchell	Denbigh Morris	Lisa Musico	Pellissier Nicolas	Didem Oget	Scott Paardekooper	Heather Payne	Retha Phillips
Dr Conal McKenna	Sue Melville	Anthony Mitchell	Dexter Morris	Rob Mustow	Katherine Nicoll	Ross Ogilvie	Wendy Paech	Nick Payne	Robert Phillips
Margaret McKenna	Nicole Mendes	Gary Mitchell	Diane Morris	Yoshiki Muto	Zygmund Niebozynski	Kosuke Oguri	Steven Pafford	Julie Payze	Robert Phillips
Kathryn McKenzie	Nadia Mendez Canon	Jill Mitchell	Linda Morris	John Myburgh	AJ Niesser	Susan Ohalloran	Ariel Paguio	Rebecca Peace	Sharonne Phillips
Cheryl McKevett	Caroline Menhennet	Judith Mitchell	Peter Morris	Kate Myles	Debra L Nikitin	Bo Ok	Edward Pain	Trevor Peace	Mark Philp
Mike McKevitt	Eleanor Menniti	Veronica Mitchell	William Morris	Matthew Mysell	Sandra Nikolic	Donna O'Keefe	Lynne S Paisley	Kylie Peak	Lynette Philpott
Patrick McKinnon	Shiwani Menon	Arnold K Mitt	Stephanie Morrison	Petra Mysell	Minghao Ning	Gemma O'Keefe	A Wilmers & R Pal	Randall Pearce	Narelle Phipps
Kerry Lyn McKissick	Laura Menschik	Takahiro Miura	Tony Morriss	Alison Nadebaum	Wenfei Ning	Julie O'Keefe	Anthony Palazzolo	Tracy Pearsall	Amy Phung
Megan McLachlan	Lillian Menzies	Takeru Miyawaki	Annabell Morrissey	Julie Brin Nadler	Yiran Ning	Lily O'Keefe	Rui Palhinhas	Andrew Pearson	Trudi Pickering
Loraine McLaren	Scot Menzies	Takashi Miyayama	Ronald Morrissey	Carol Nagel	Ziwei Niu	Sandra Okoroafor	Jeff Palk	Christopher Pearson	Kelly Pickett
Benjamin McLean	Dorinda Mercer	Marika Miyazaki	Elizabeth Morton	Eszter Nagy	Karen Nix	Zofia Oleszczak	Dianne Palmer	Melissa Pearson	Sally Diane Pierce
Ian McLean	Glenn Mercer	Kazuhsa Mizuno	Jenny Morton	Dr George Nagy	Nikita Nizik	Zsuzsanna Olgyay-Szabo	Nelmae Palmer	Taylor Pechacek	Charmaine Piggott
Robyn McLean	Justine Mercer-Moore	Nat Mizzi	Toby Morwitch	Janeshree Naidoo	Teresa Nizzola	Dennis Olivares	Gregory Palumbo	Brett Peck	Dianne Piggott
Vicki McLean	John Merideth	Karen Mobbs	Alexander Moskvina	Chiaki Nakaguchi	Rhonda Nobles	Ana Oliveira	Paul Pamenter	Mario Pedraza	Damien Pike
Tina McLeay	Rachel Meryment	Douglas Mock	Simon Moss	Yoko Nakai	Peter Nochar	Jerusa Oliveira	Josef Pammer	John Peel	Malcolm Pink
Aileen A McLelland	Brendon Mew-Sum	Mary Mockler	Iku Motonaga	Jakes Nakos	Susan J Nocom	Stephanie Oliveira	Yuan Yuan Pan	Johan Peenz	Kevin Pinkerton
Genevieve McLennan	Glenda Meyer	Philip Moffitt	Shelby Mottern	Joseph Nallas	Christine Nolan	Catherine Oliver	Ma Danielle Pantaleon	Carol Pegler	Rick Pitt
Timothy McLeod	Jodie Meynell	Eva Mohai-Ulcz	Yike Mou	Julie Nanassy	David Nolan	Emily Oliver	Carlos Panuco	Ramone Peiris	Gary Pittard
Virginia McMahan	Denis M'gee	Alborz Mohammadpour	Chad Mouat	Steven Nankervis	Dr Shalva Nolen	Simon Oliver	Nicolas Papas	Vivian Peitzsch	Marie Pitton
Kathryn McManus	Jamielee Micallef	Geri Mol	Kylie Moulding	William Napier	Tomas Noll	Sandra Olivier	Stella Papavasiliou	David Pelchen	Jordan Pittoors
Susan McMaster	Pauline Michaels	Natalia Molchanova	Susan Moussa	Sankar Narayan	Steve Noller	Sue Ollerhead	Jillian Pappas	Pauline Pelli	Deanne Pitts
Lora McMillan	Melanie Michalopoulos	Juan Manuel Molina	Angela Moutinho	Elizabeth Nash	Rhiannon Noon	Albert Olley	Lesley I Paradine	Timothy Pembroke	Mara Pizzolato
Terence McMullen	Stephanie Michell	Louise Molland	Jane Mowl	Tania Nassibian	Anjee Noonan	Barbara O'Loughlin	Susan Pardel	Emma Peng	Andrew Plaehn
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Cara McNeilly	Robert Miesegaes	Anne Claire Monin	Clarissa Mulas	Shirley Naylor	Terry Norman	Kevin Olson	Saemi Park	Bernadine Penny	Jenefar Plummer
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Natalie McPhee	Ilie Mihut	Bernard Montano	Ruth Mules	Michael Neary	Kathryn Norris	Danielle Olswick	Chris Parker	Beth Percival	Anja Poetzsch
Wendy McPhee	Nikola Mijic	Maria Monteverde	Edwina Mulholland	Jethro Nederhof	Nadine North	Tina Olter	Jane Parker	Joyce Percival	Alex Pol
Kate McPherson	Richard Mikic	Ben Moody	Johanna Mulholland	Gail Neeson	Graeme Northcote	Anna O'Malley-Jones	Leigh Parker	Candida Pereira	Bruce Pollard
Pamela McPherson	Naomi Mikus	Helen Moody	Kathleen Mulholland	Janelle Negus	Elizabeth Northey	Ishtiaque Omar	Leyon Parker	Katherine Perfect	Michelle Pollard
Katie McRobert	Catherine Miles	Heejin Moon	P J Mullaney	Katrine Nehyba	Janll R Norton	Joan O'Neill	Maralyn Parker	Carlo Peritore	Josh Polley
Rachel McShane	Ford Miles	Yehbone Moon	Joseph Mullarkey	Nicole Neises	Marc Nothrop	Raylee O'Neill	Robert Parker	Charlotte Perkins	Peter Pollock
Mary McSpadden	Sandra Miles	Eamon Mooney	Vicki Mullen	Sybil Neji	Amelia Nott	Stephanie O'Neill	Stephen Parker	Michael Perkins	Joy Polman
Denise McSparron	Milica Miletic	Gavin Mooney	Danielle Muller	Jamie Nelson	Nicole Novak	Reiana Onekawa-Amai	Tania Parker	Tim Perkins	Marcus Poloni
Peter McTackett	Lynette Millar	Karen Mooney	Maria Muller	Anthony Nemeth	Nicole Novak	Ritu Ooi	Nathia Parkinson	Warren Perkins	Tonia Polorotoff
Greg McTaggart PSM	Anne Miller	Margot Mooney	Judith Mulley	Ellis Neufeld	Jarmila Novakova	Kerry Ord	Chelsea Parnell	Christopher Perrins	Linda Pompe
Jane McTaggart	Kelly Miller	Catherine Moore Etrog	Adrian Mulligan	Francisca Neveu-Coble	Kerry Nunan	Kristina Orders	Peta Parnell	Lara Perry	Phoebe Ponder
Kerrie McVicker	Marlene Miller	Anthony Moore	Cliona Mulligan	Elizabeth Nevieve	Gavin Nuss	Nicolene O'Reilly	Wendell Parrinder	Mary Perry	Brendan Pont
Colin McWhannell	Martin Miller	David Moore	Trent Mulligan	Judith Neville	Karen Nussle	Rebecca O'Reilly	Alan Parry	Trevor Perry	Peter Poole
Gina McWilliams	Michael Miller	Ian Moore	David Mullins	Judy New	Angela Nuttall	Julie Ormaechea	Jennifer Parry	Stephen Peruch	Carole Pooley
Christine Mead	Peter Miller	John Moore	Mai Mullins	James Newell	Caitlin Nutter	Kirsty O'Rourke	Reza Parsaei	Elizabeth Pervin	Laszlo Poor
Michael Meadows	Russ Miller	Karen Moore	Alison Mullins-Trnovsky	Anthony Newman	Philip O'Reilly	Stephen O'Rourke	Kathryn Partridge	Jane Peter	Dana Pope
Andrew Meager	Russell Miller	Kelsey Moore	Melinda Mulroney	Benjamin Newman	Maureen O'Toole Gaffney	Emily Orpin	Boyko Parvanov	James Peterson	Catherine Popkin
Jade Meara	Prof Sarah Miller	Nicholas Moore	Timothy Mulroy	Sharon Newman	David Oakden	Kylie Orue	Judy Passlow	Marianne Peterswald	Dennis Pople
Susan Meares	Suzi Miller	Philip Moore	Stacie Mulvaney	Ian Newton	Diana Oakes	Rebecca Ostrickoff	Thomas Pastner	Helen Petherbridge	Snezana Popovska
Fiona Mears	Wendy Miller	Stephen Moore	Howard Mumby	John Newton	Floretina Oancea	Ciaran O'Sullivan	Priya Patel	Dimitrios Petras	Liselle Porfirio

Maele Porgeon	Hui Qin	Lesley Redmond	Christopher Roberts	Alexander Rosenberg	Sam Salem	Florian Schuerenkraemer	Jason Sheedy	Jessica Singer	Peter Snow
Tina Portelli	Jie Bing Qin	Elizabeth Redwood	Eileen Roberts	Armina Rosenberg	Miriam Salmon	Katie Schultz	Caitlin Sheehan	Deborah Singerman	Ashley Soans
Dr Catherine Porter	Tianyue Qin	Buck Reed	Faye Roberts	Albert M Rosettenstein	Rosa Salord	Solange Schulz	Dr Michelle Shein	Jacqueline Singh	Tuti Soemino
Donald Pospahala	Vicky Quan	Dr Heather Reed	Frances Roberts	Christopher Rosiak	Judy Salt	Nikki Schumacher	Eric Sheldon	Jagdish Singh	Ingvar Soergaard
Zdenka Pospisilova	Dr Patricia Quealey	Kevan Reed	Gayle Roberts	Gill Ross	Polly Saltmarsh	Lesley Schurmann	Lynette Shelley	Lesley Single	Bent Sogaard
Eric Potier	Anita Quigley	Kimberley Reed	Hugh Roberts	Stephen Ross	Kathrin Samad	Lauren Schutte	Jun Shen	Stephanie Sinko	Se Do Sohn
Camilo Potocnjak-oxman	Jay Quince	Marea Reed	Julie Roberts	Sherree Rosser	Katrina Sammut	Paula Schutz	Olive Shen	Aris Siozopoulos	Elizabeth Sokaras
Sharyn Potts	Brendon Quinn	Sasha Reed	Noela Roberts	Luciana Rossi	Michael Sammut	Angelika Schwartz	Qiang Shen	Rayapeddi Siva Narayana	April Soliman
Alice Poulos	Marie Quinn	Phil Reeks	Sophie Roberts	Rebecca Roth	Margie Sampson	Raymond Scobie	Qingfang Shen	Datta	Cherrilyn Soliman
Dr John Poulos	Deicy Quiros	Nia Reen	Kayla Robertson	Norm Roumanous	Elsa San	Tom Scoffham	Qinxue Shen	Aiyngkaran Sivanathan	Dianne Solomon
Timothy Poulter	Amal Rabie	Manfred Rees	Kenneth Robertson	Helen Rouse	Irene Sanchez	Sallie Scoggin	Yanning Shen	Manu Sivaraj	Naoki Soma
Suzanne Powe	Raina Rabin	Baumann Regine	Wendy Robertson	Emmanouel Roussos	Stephen B Sander	Eric Scoones	Hannah Shephard	Natasha Skinner	James Somerset
Dee Powell	Kristin Raczkinski	Cameron Reichert	Belinda Robilliard	Kevin Roustan	Wendy Sanderson	Anne Scott	Mark Shephard	Rosemary J Skinner	Lee Somi
Jeffrey Powell	Leah Radburn	Arthur Reichstetter	York Robilliard	Peter Rowe	Karin Sandmann	Dr Brian Scott	Judith Shepherd	William Skinner	Rodolfo Son
Julie Powell	Bob Rae	Thomas Reicke	Deanna Robinson	Lynette Rowland	Cinimon Sandow	Darren Scott	Deborah Shermacher	Stephen Skitt	Paul Sonntag
Meriwether Powell	Elizabeth Raffaele	Charles Reid	Erica Robinson	Allison Rowley	Krystle Sands	Judith Scott	Elijah Shervy	Eleanor Skoien	Deanna Sonter
Peter Powell	Zoe Rafter	Stuart Reid	Glenn Robinson	Lindsay Roy	Craig Sandstrom	Lysa Scott	Chen Shi	Gretchen Skoog	Suzy Soo
Jenny Power	Melanie Rafton	Marion Reifer	Jan Robinson	Morris Rozario	Kelly Sandstrom	Malcolm Scott	Yoshiki Shibata	Cathy Skow	Kang Soojin
Nil Pozcu	Richard Ragan	Andrew Reinholds	Janet Robinson	Rani Rozario	Linda Sandwith	Tracey Scott	Makiko Shibuya	Amy Skrastin	Rod Soper
Catherine Pratt	Selina Rahill	Peta-Lyne Relton	Jill Robinson	Peter Rozen	Craig Sandy	Rebecca Screnci	Kathleen Shields	Maja Skundric	Joy Soriano
Keri Pratt	Sayem Rahman	Rosario Remedios	Kevin Robledo	Min Ruan	Miles Sandy	John Scutt	Akina Shimawaki	Kelly Skye	Janette Sorrenti
Rosalie Pratt AM	Dr Eva Raik	Carolyn Renken	Peter Robleski	Laura Rubin	Chutarat Sangsong	Anne Seale	Naoto Shinagawa	Brad Skyrn	Phyllis Sorrenti
Viviane Praz	June Raine	Andreas Renner	Helen Robrahn	Craig Ruch	Michelle Sanguinetti	Michael Seaton	Anand Shinde	Michelle Sloane	Kon Soulianidis
Jennifer Precians	Stephanie Raizenberg	Stephen Renshaw	John Roche	Jill Ruddock	Marie Sanon	Edward Seeto	Suzanne Shipard	Peter Slocum	Christian Southward
Nishan Premathiratne	De Roy Rajeev	Ann Repass	Leigh Roche	James Rudkin	Sylvia Sant	Robyn Sefiani	Anna Shipilova	Grace Slonim	Lee Soyooun
Janelle Prescott	Rudi Rajendra	Alexander Reschetov	Rebecca Rochester	Jennifer Rudland	Michael Santhaseelan	Johanna Segall	Ian Shipley	Laurence Slood	Karin Spaeti
Mandy Presland	Elizabeth Rakoczy	Kairi Retpap	Dao Rochvarger	Susan Rudland	Andrew Sargent	Cheryl Seib	Lucas Shipway	Lars-ole Slot	James Sparkes
Greg Preston	Rozina Ram	Felicitas Rey	Shelley Roden-Smith	Ashley Ruffin	Theo Sarlamis	Pernille Sejer	Natalie Shorey	Anna Slowiak	Lee Spechler
Jo Pretzman	Dusty Ramirez	Cleo Reyes	Jennelle Rodgers	Francesca Runcie	Dr Anna Sarphie	Satoru Sekiya	Kelsey Shorrocks	Tracey Smail	Maria Speerin
Andrew Price	Gabriela Ramirez	Mayra Reyes	Mika Rodic	Penny Rundle	Yuto Sasaki	Claire Seldon	Dr Elizabeth Anne Short	P Smiles	Matthew Spencer
Catherine M Price	Estrella Ramos Arteaga	Neil Rheinberger	Flora Rodov	Tammy Runia	Janice Sauls	Brian Sellars	Joanne Short	Dr Catherine Smillie	Dr Sarah-Jane Spencer
Diana Price	Gabriella Ramsay	Justin Rhodes	Elizabeth Rodrigues	Samuel Rusanen	Lynne Saunders	Scott Sellwood	Carolyn Shrimpton	Adam Smith	Susan J Spencer
Elisabeth Price	Sarah Ramsey	Nicholas Rice	Fe Rodriguez Marquez	Virginia Ruscoe	Andrew Saunders	Nikki Semple	Marina Shreyman	Adrian Smith	Steve Speziale
Jerry Price	Nadia Ramzy	Dr Scott Rice	Jimena Rodriguez	Wanda Rusek	Carol Saunders	Nulpurum Seo	Elaine Shukri-Goodman	Aimie Smith	Barry Spiers
Kathleen Price	Kirsten Randall	David Rich	Freeland Roe	Shannon Rush	Clare Saunders	Yoonjung Seo	Antony Siagian	Bronwyn Smith	Alice Spigelman AM
Samantha Price	Dr Jenny Randles	Karl Rich	Christian Roesner	Suzanne Rushton	Ed Saunders	Kooghwa Seong	Winny Sie	Cathryn Smith	Vittoria Spinardi
Sandra Price	Trish Randles	Claire Richards	Joanne Rofe	Darren Rushworth	Elizabeth Saunders	Helene Seppain	Dr Evan B Siegel	Diana Smith	Leslie Spitz
Grant Priest	Murali Ranganathan	Judy Richards	Megan C Rofe	Diane Russell	Stefan Saur	Morna Seres	Mark Siegel	Diane Smith	Madeleine Spitzer
Sergiy Prikhodko	Robert Ranken	Tyler Richards	Beth Rogers	Janelle Russell	Christopher Savage	Sandra Serra	Sarah Siegloff	Douglas Smith	Alan Spodick
Natalie Principe	William Rannard	Basil Richardson	Grant Rogers	Jim Russell	Cheryl Savchenko	Dominic Serrao	Valerie Sifflet	Edward Smith	Phillipa Spring
Mark Pritchard	Josephine Rao	Catherine Richardson	Jennifer Rogers	Ronald Russell	Amanda Savino	Teresa Serrao	Mathias Sijben	Elizabeth Smith	Walter Sprinkle
Katherine Pritchett	Shruthi Rao	John Richardson	Kim Rogers	Scott Russell	Dmitry Savostin	Ann Serrs	Magdalene Sikorski	Glenn Smith	Meg Spry
Jane Probert	Vikarna Rao	Marc Richardson	Michael Rogers	Capt Anne Rutherford	Shahrulkh Sayeedi	Hong Seung Woo	Nawal Silfani	Godfrey Smith	Matthew Squadrito
Nicola Probert	Angela Rapley	Tom Richardson	Natalie Rogers	Dulcie Ryalls	Amanda Saywell	Leif Sevon	David Siljeg	Jackson Smith	Ren Srinivasan
David Proctor	Jana Rasiah	Meg Richens	Trudie Rogers	Catherine Ryan	Daniela Scalcon	Karina Seyffer	Sue Sillitoe	James Smith	Elizabeth St George
Elena Proden	Anna Rasper	Marcelinus Rico	Ian Rogerson	Dr Laura Ryan	Sean Scales	Danielle Seymour	Kaue Silva	Julie Smith	E Jay Sta Juana
Dhana Profilio	Siny Ratana	Aden Ridgeway	Phil Rogerson	Kevin G Ryan	S Scamps	Karen Seymour	Marielle Silva	Kate Smith	Amanda Stables
Kerry Pronk	Carl Ratcliff	Sarah Ridgeway	Alice Rohkamper	Martyn Ryan	Lynne Scanlan-Lamb	Songyang Sha	Ena Simanson	Kylie Smith	Mark Stacey
Karin Proost	Damien Rath	Kate Ridley	Margaret Rohloff	Matthew Ryan	Diane Scarr	Lezlie Shackell	Fiona Simmat	Lorenzo Smith	Amanda Stanco
Victor Protasov	Olivia Rauh	Emily Rietdyk	Barbara Rolfe	Patricia Ryan	Karsten Schacht	Anjan Shah	Noelene Simmonds	Lynette Smith	Daniel Stang
Simon Protheroe	Janine Rauscher	Jane Riley	Craig Rollinson	Richard Ryan AO	Diane Schaffer	Anne Shamma-Bitton	Anthony Simmons	Michael Smith	Hayley Stant
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Leonard Provost	Richard Ray	Bianca Rinehart	Manny Romero	Raymond Rypma	Frank Scheele	Jing Shang	Lesley Simmons	Patricia Smith	Miles Stanton
Karen Prowse	Scottie Ray	William Riney	Alison Rooke	Lara Rzepecki	Albert Scheiner	Drew Shannon	Tatiana Simplicio	Richard L Smith	Robert Starkey
Suzanne Pryer	Nicole Rayner	Dipali Rinker	James Rooney	Sergio Saav	Richard Schellenberger	Mary Shannon	Geoffrey Simpson	Sandy Smith	Clare Starling
Sandra Puddicombe	Suzy Rea	Jane Ritchie	Miranda Rooney	Dusanka Sabic	Bek Schembri	Tylar Shapaka	June Simpson	Shane Smith	Sue Starr
Sara Pugsley	Fiona Read	Peter Ritchie	Patrick Rooney	Sebastian Sabir	Beatrice Schenk	Tom Shapcott	Katherine Simpson	Susan Smith	Tim Stastny
Sharon Pugsley	Nancy Reaves	Thomas Rivard	Stevie Rooney	Laurent Sacchi	Kimberley Schepers	Sachein Sharma	Luciana Simpson	Tarren Smith	Michael Staszak
William Pullan	Kim Reay	Natalie Rivera	Avneet Rooprai	Maria L Sackett	Gernot Schloesser	Yash Sharma	Michael Simpson	Todd Smith	Alice Steedman
Deborah Punch	Louisa Rebec	Shahan Rizwi	Hilary Roots	Putra Sadikin	Corinne Schloesser-Rinkel	Barbra Sharp	Peter Simpson	Wendy Smith	Coral Steel
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Catherine Purcell	Julian Reddick	Phil Robb	Maritza Rosales	Sarah Sage	Hanjo Schnydrig	Katherine Sharpham	Colin Sims	Kara Smythe	Paul Steele
Henry Richard Purcell	Dr Colin J Reddrop	Janet Robbins	Judy Rose	Mahavir Singh Sahota	Sarah Schoffel	Belinda Shaw	Mike Sin	Tania Snell	David Steinbeck
Alexander Purdie	Edith Redenbach	Derek Roberti	Kate Rose	James Salafia	Ailsa Schofield	Cindy Shaw	Jeremy Sinclair	Gerard Sniffen	Dan Steiner
Sue Purves	Nina Redfern	Jessica Roberti	Jodie RoseCotter	Andrea Salamon	Klars Schroder	Maria Shaw	Mark Sinclair	Jark Snijder	Lori Steiner
Sarah Pussell	Tegan Redinbaugh	Mendicino Roberto	Jennifer Roseman	Robert Salek	Kathleen Schroeter	Laurie Sheahan	Magnus Sindemark	Penny Snow	Manuela Steiner

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Helen Stell	Maree Sumpton	Mary Taylor	Alicia Tomicic	Graeme E Turner	Nick Venter	Laurel Wallis	Jiahao Wei	Arno Wichmann	Denise Witt
Jeanette Stenholt Olsen	Hasmukh Sundarjee	Mary Taylor	Naoki Tominaga	Kath Turner	Barry Ventre	Kelly Wallwork	Pan Weibin	David Wickham	Karl Dirk Wittmer
Louise Stenhouse	Seogyung Sung	Michael Taylor	Takahiro Tonegawa	Martin Turner	Dr Irina Verenikina	Ellen Walraven	Siri Weider	Emma Wiecek	Juergen Woehlke
Glenn Stephen	Yvonne Supangkat	Michelle Taylor	Kevin Tong	Monique Turner-Carroll	Raul Vergara	Andrew Walsh	Clive Weightman	Sarah Wiegard	Jozef Wojciechowski
Victoria Stephen	Kevin Sutherland	Rachel Taylor	Robert Tongue	Michael Turnley	Virginie Vernin	Emma Walsh	Lisa Weil	Nancy Wiese	Michael Wojciechowski
Anne Stephens	Malcolm Sutherland	Sophie Taylor	Anne-Maree Tonkin	Nicholas Turton	Aaron Versace	Karen Walsh	Brad Weimert	Saman Wijesundara	Larry Woldenberg
Fairlie Stephens	Sharon Sutin	Wendy Taylor	Jane Tonkin	Rosalyn Tuzzolino	Jon Verzosa	Leanne Walsh	Ashley Weise	Leon Wild	Tracy Wolf
Paul Stephens	Keith Sutton	James Tedman	Roger Tonkin	Cara Twomey	Karen Vial	Sandra Walsh	P Weise	Ziggy Wilk	Camille Wolfe
Randolf Stephens	Tony Sutton	Carol Tee	Ponsiri Tonnitisuphawong	Shirley Tyack	Louise Vickery	Terry Walsh	Guy Weisenburger	Clarice Wilkins	Janet Wolfe
Emma Stephenson	Daniel Suwargo	Anthony Temple	Jo Topfer	James Tyrrell	Faith Vilas	Alex I Walter	Jillian Welch	Debra Wilkins	Peter Wolfe
Liz Stesel	Margot J Suyasa	Yuxuan Teng	Sue Topham	Masato Uchida	Katri Viljakainen	Genelle Walters	Cecille Weldon	George M Wilkins	Brooke Wolff
Carol Stevens	Duncan Swanborough	Yuri Tenjimbayashi	Mary Topliff	Vishwanath Uchil	Dr Kelly Vince	Simon Walters	Eleanore Wells	James Wilkinson	Dominic Wong
Lauren Stevens	Kim Swarbrick	Diane Tennie	Renee Topui	Lothar Uelsmann	Lynne Vincent	Catherine Walton	Marianne Welzel	Kevin Wilkinson	Fung Choo Wong
Naomi Stevens	Mark Sweeney	Mayuri Terada	Frank Torcaso	Tatjana Uhl	Ruth Vincent	Richard Walton	David Wemmer	Sareythorn Wilkinson	Mark Wong
Rodney Stevens	Mary Sweeney	Andrew Tessler	Mohd Idris Tormudi	Robin A S Underhill	Dr Christopher Virtue	Angela Wang	Katherine Wenban	David Wilks	Nga Yin Wong
Sean Stevens	Kylie Sweet	Max Tetlow	Haidee Torning	Kuniaki Unozawa	Marino Visinko	Bill Wang	Marn Weng	Deborah Willcox	Dr Percy T Wong
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The Opera House is open daily except for Christmas Day and Good Friday.

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The Main Box Office is located in the Box Office Foyer, Level 1 (upper level) of the Opera House. Standard opening hours are Monday to Saturday 9am to 8.30pm, and Sunday 9am to 5pm. Operating hours can vary and extend outside these times in accordance with performance schedules. For performances commencing outside general Box Office opening hours, the Box Office remains open until 15 minutes after the final performance start time. The Western Foyer Box Office, located at ground level, is open in accordance with performance scheduling for Playhouse, Drama Theatre and Studio events.

T 61 2 9250 7777
E bookings@sydneyoperahouse.com
P Box Office
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

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

Contact centre

Open for telephone bookings and enquiries 9am to 8.30pm, Monday to Saturday, and 10am to 6pm, Sundays.

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Sydney NSW 2001 Australia

Car parking

Wilson Parking operates a car park at the Opera House open 24 hours, seven days a week. Entry via the Opera House end of Macquarie Street, Sydney.

T 1800 PARKING (1800 727 5464)
E info@wilsonparking.com.au

Welcome Centre

The Welcome Centre is located on the lower concourse level of the precinct and facilitates ticket sales and group check in services for guided tours. The Welcome Centre also houses a popular retail store, offering guests a range of souvenir keepsakes to commemorate their visit to the Sydney Opera House. The Welcome Centre operates daily from 8.45am–5pm daily excluding Christmas Day and Good Friday. Trading hours may extend further during peak periods.



Sydney Opera House. Photo by Hamilton Lund.

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The official one-hour guided Sydney Opera House Tour takes visitors inside the UNESCO World Heritage landmark to discover the stories behind Danish architect Jørn Utzon's remarkable achievement. The tour runs daily from 9am to 5pm, and is also available in French, German and Spanish and Mandarin. French tours are offered once a day on Monday, Wednesday and Friday, German tours once a day, Monday to Friday, and Spanish tours once a day on Tuesday, Thursday and Friday.

The Opera House also offers 30-minute tours in Japanese, Korean and Mandarin, visiting the Concert Hall and Joan Sutherland Theatre and providing rare photography opportunities. The Asian-language tours run daily between 9.15am and 4.15pm.

The Backstage Tour reveals the inner workings of one of the world's busiest arts centres. Small groups take a two-hour journey into the backstage world and finish their VIP experience with breakfast in the Green Room – the exclusive domain of Opera House staff and performers. The Backstage Tour runs daily at 7am.

The one-hour Junior Tour caters to families and includes interactive activities and unexpected twists and turns. The Junior Tour runs during School holidays.

The Tour & Tasting Plate option offers visitors a gourmet three-tier tasting plate at Opera Kitchen before or after completing an Sydney Opera House Tour. The Tour & Tasting Plate runs daily. A minimum of two people is required.

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T 61 2 9250 7777
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Annual report project team

Special thanks to Emily Cooper, Jennifer Dunstan, Jessica Gooch, Dan Ingham, Louise Ingram, Raajeev Prasad, Ash Vos, Gabriel Wilder and Anna Yanatchkova.

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2006: Mandarin Language tour.
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2007: Accessible Babies Proms.
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2009: Luminous Lighting of the Sails for Vivid Live 2008, curated by Brian Eno.

2019: John Coburn's Curtain of the Moon on display in the Drama Theatre in 2019.
 Photo by Jacquie Manning.



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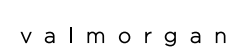
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