

Performing Arts



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



10-Year Performance Trends

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

Sydney Opera House Box Office Sales

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

Sydney Opera House Programming

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

Luminous – A Festival of Music, Ideas and Light

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

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

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



Icon Meets Icon

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

Shows that Shape the World

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

Family Programs, Talks and Trees

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

Major Events

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

Resident Companies

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

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

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

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

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

The Year Ahead

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

Music

Sydney Symphony

35 presentations, 91 performances, 207,593 audiences

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

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

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

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



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

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

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

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

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



Sydney Opera House

96 presentations, 269 performances, 143,748 audiences

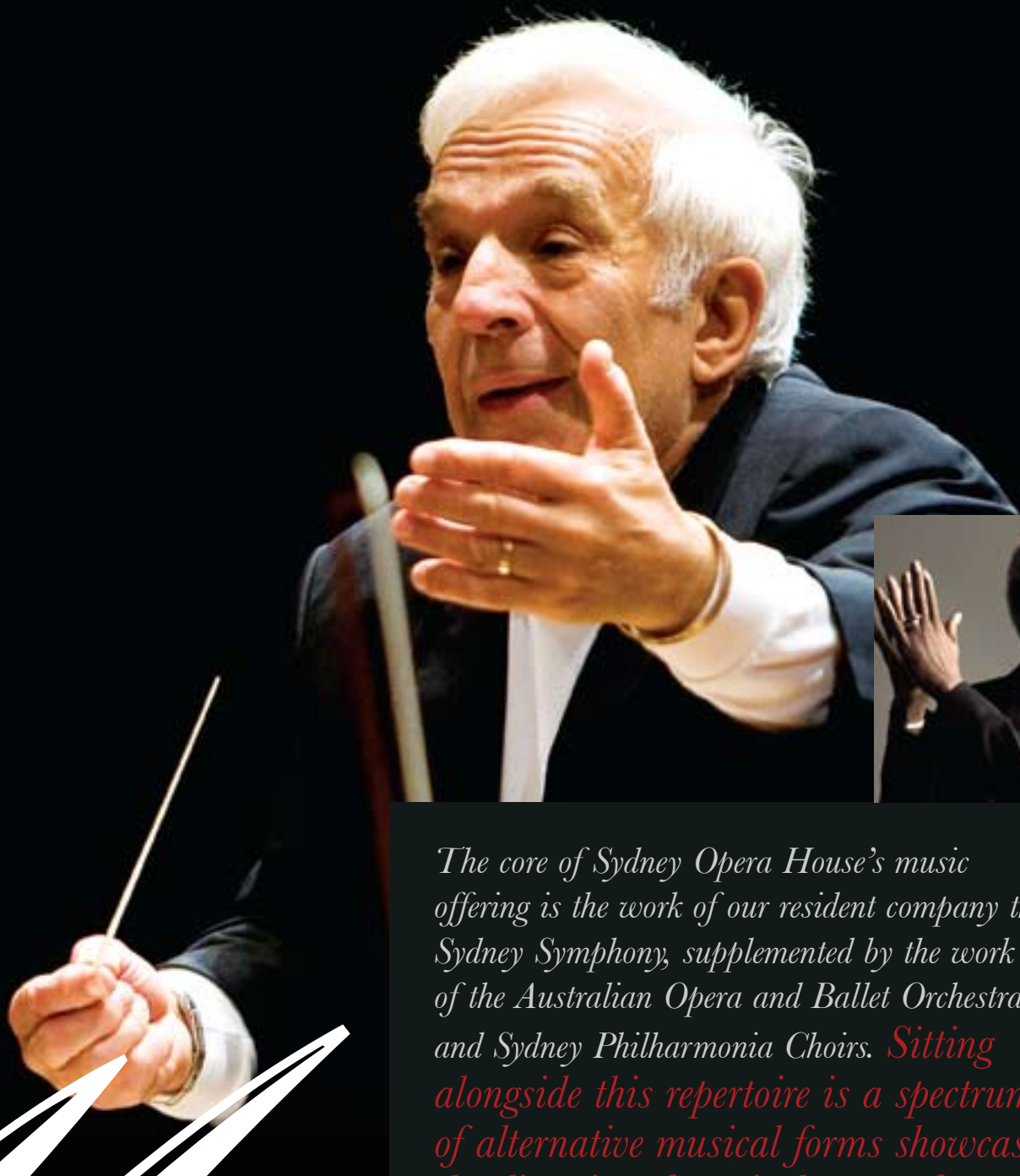
As part of our ongoing commitment to present international orchestras and legendary conductors, the Israel Philharmonic Orchestra was presented in July 2008 conducted by one of the world's great conductors Zubin Mehta. Three performances attracted an audience of 7,598.

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

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

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

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



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

Theatre

Sydney Theatre Company

4 presentations, 205 performances, 98,947 audiences

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

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

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

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

Sydney Opera House

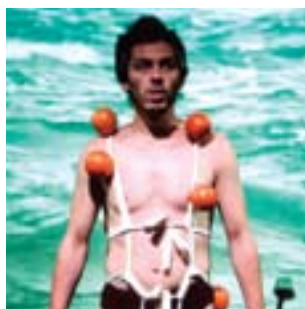
60 presentations, 432 performances, 157,115 audiences

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

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

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

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



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

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

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

Other Special Performances

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





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



Opera



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



Opera Australia

16 presentations, 163 performances, 201,435 audiences

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

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

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

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

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

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

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

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

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

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

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

Sydney Opera House

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



Dance

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



The Australian Ballet

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

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

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

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



Sydney Opera House

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

Two international stars showcased their own craft while exploring new creative territory. Actress Juliette Binoche and dancer Akram Khan collaborated to create *In-1*, a contemporary dance work which was a sell-out success. Commissioned by Sydney Opera House in partnership with The National Theatre in London, Theatre de la Ville in Paris, le Grand Theatre du Luxemburg, Romaeuropa Festival and La Monnaie in Brussels. 10 performances in the Drama Theatre attracted 5,311 people.

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

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

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

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



Other Special Performances

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



Young Audiences

Sydney Opera House

House:Ed

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

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

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

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

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

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

Kids at the House

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

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

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

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

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

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





Sydney Opera House's programs for young audiences are now in their sixth year with more and more children attending every year. Audiences for House:Ed and Kids at the House programs increased by 32% this year attracting 71,129 people to 300 performances (53,728 and 285 in 2007/08). The program continues to present the very best in theatre and performance for young audiences with work sourced from international and Australian companies which specialise in producing work in this market.

