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MAKING THE HOUSE ZING

making the house

zing

SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2000



SYDNEY
OPERA HOUSE TRUST
ANNUAL REPORT
2000

NEW INSIGHTS, NEW ENERGY AND NEW WAYS OF WORKING
TOGETHER ARE CREATING NEW STANDARDS OF PERFORMANCE
ALL OVER THE HOUSE.



THANKS TO EVERYONE WHO PLAYS A ROLE,
AT BOARD LEVEL OR BASEMENT, BACKSTAGE
OR FRONT OF HOUSE, MAJOR PRESENTER OR
AUDIENCE, THERE'S A NEW SPIRIT OF EXCITEMENT
AND ACHIEVEMENT IN THE AIR.

The Hon. Bob Carr, MP
Premier, Minister for the Arts and Minister for Citizenship in New South Wales

Sir, we have the pleasure in presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2000, for presentation to Parliament. The report has been prepared in accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983.

Joseph Skrzynski AM, Chairman

Michael Lynch, Chief Executive

09 October 2000

hiGhLiGhtS 1999/2000

UTZON APPOINTMENT

The re-appointment of Jørn Utzon as a design consultant to develop a set of guiding principles which will safeguard the design integrity of our unique building for future generations.

NEW YEAR'S EVE 1999

This major event positioned the Sydney Opera House internationally as a world class venue, a presenter of innovative performing arts and a site of community celebration. NYE 1999 forged new working relationships among staff throughout the House and attracted new audiences.

CORROBOREE 2000

An event of national significance, the staging of Corroboree 2000 relied on high level support from the House and was delivered successfully in a challenging environment.

CULTURAL CHANGE

The move away from a traditional industrial relations environment through Learning Teams, the ReaL program, a new Enterprise Development Agreement and an organisation restructure has created more inclusive ways of working together.

RISK MANAGEMENT

Successful management of major risks and changes, including Y2K and the GST, utilising these as opportunities to make improvements to existing business systems.

FINANCIAL RESULT

Improved returns were achieved from commercial activities with an increase in income of \$2.68 million.

THE BUSINESS OF THE HOUSE

Successful delivery of 2,600 indoor and outdoor performances and events, working closely with major presenters, business partners and artists to present an innovative mix of programming that attracted more than 1,657,000 patrons.

making the house zing

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message from the Chairman

The Sydney Opera House is a work of art, but unlike most works of art it is also a living, breathing structure with an essential function as a performing arts centre.

It was expressly designed to fulfil this dual purpose. We must ensure it continues to do so.

The re-appointment of Jørn Utzon as a design consultant to the Sydney Opera House reunites the man and his masterpiece. His re-engagement was the most significant development for the House in the past year. It was a turning point in our history.

The Statement of Design Principles he will prepare will guide the future of the building and its site. It will enable us to address the design needs of the House with confidence.

There were other major developments in 1999/2000. It was a big year, by any measure.

We restructured our business activities and developed a new way of working together. We developed a new Enterprise Development Agreement and played a leading role as a training organisation for the industry. We dealt with the uncertainties of Y2K, laid the groundwork for the introduction of the GST and managed preparations for the Sydney 2000 Olympic Games.



“One achievement this year outshines all others – the re-appointment of Jørn Utzon has reunited the man and his masterpiece.”

JOSEPH SKRZYŃSKI AM CHAIRMAN

The year 1999/2000 saw the successful achievement of a number of major financial outcomes. During the year the Sydney Opera House substantially completed its building upgrade program, which commenced in 1988/89, with expenditure of \$7.4m. The House also undertook additional building maintenance works during the year to ensure the readiness of the Sydney Opera House site for the Olympic Games period. Taking these planned expenditure commitments into consideration, the budget projection for the year was a deficit of \$9.95m; however, a better than budget actual deficit before abnormal items of \$9.64m was achieved. The funding for the upgrade program was made available in prior years.

The highlight of the Trust's presentations was the New Year's Eve 1999 events at the House which gained world-wide attention and recognition. The Trust's program for New Year's Eve 1999 involved a range of activities costing over \$4.5m that included a free community concert and millennium celebration, international broadcasting events and commercial events with an overall operating surplus for the program being achieved.

Through initiatives commenced in 1998/99, particularly in the areas of merchandising, licensing and tourism, income from commercial activities increased by \$2.68m during the year.

and CEO

MICHAEL LYNCH CHIEF EXECUTIVE

“Witnessing this amazing year unfold has been more exciting and more rewarding than I could ever have imagined.”

You may have noticed, we're doing things differently at the Sydney Opera House. The focus is on working together to achieve results, both behind the scenes and with our partners.

Supporting this process of cultural change has been a group called the Concept Team. In contrast to the usual 'management only' type of committee, this group is made up of people from all levels of the organisation.

The team has helped to create a new spirit of empowerment, cooperation and inclusiveness in the House.

The result is an innovative working culture evolving at the House that has delivered some major achievements over the course of the year.

In particular, it helped us stage the biggest and, in my view, the most successful event ever staged at the Sydney Opera House – New Year's Eve 1999.

This, and many other major achievements, have given us added confidence in our capability to handle the even bigger challenges of the future.

Being Chief Executive of this organisation must surely be one of the most exciting and rewarding jobs on earth.



My role, as I see it, is to help create the right conditions for the people of the House to perform at their best, and achieve their full potential.

This year we did it!

I. INSIDE STORIES

CHANGES WITHIN THE ORGANISATION ARE PRODUCING GREAT RESULTS.



Dynamic new ways OF working together

BECOMING A LEARNING ORGANISATION

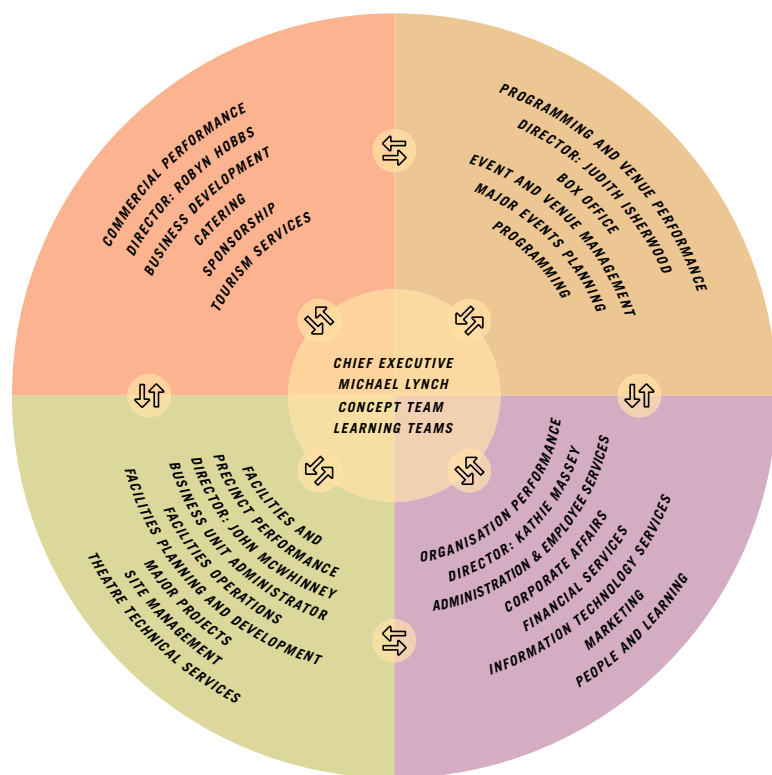
As an architectural icon the Sydney Opera House is acknowledged, around the world, as being at the edge of the possible.

The House aims to play a leadership role in the global performing arts sector. In order to respond to new challenges and enhance our capability to manage momentous events such as New Year's Eve 1999 and the Sydney 2000 Olympic Games, the House needs a skilled and flexible workforce – people who can readily adapt to the many challenges that continually face the organisation and its facilities.

CONSOLIDATING CULTURAL CHANGE

A new organisational structure was introduced and we are evolving into a learning organisation.

We are moving away from a traditional industrial relations environment and establishing the Sydney Opera House as the best performing arts centre in which to work, and the place where the best people work.



NEW ORGANISATION STRUCTURE

“The Concept Team has given the workforce the opportunity to make a real input into the organisation. The goals are set out and we get involved in working out how they are going to be achieved. It’s a radical change from the past, when we would just wait until we were told what to do and then we’d go and do it. It’s made the organisation a better place to be.”

CON DESPINIDIC
ELECTRICIAN



An innovative new working culture is developing, in which people communicate openly and work together in a spirit of cooperation.

The remarkable thing about this process is that it is not driven ‘from the top down’. It is driven by people working at every level, right across the organisation, and it is based on gaining the involvement and commitment of the entire workforce.

It is inclusive, collaborative and inspirational. It is democratic and it is working. We strive to achieve imagination, leadership and excellence in all that we do.

HARNESSING THE EXPERTISE AND SKILL

There is a diverse wealth of talent among the people who work at the Sydney Opera House.

One of the most important issues has been to find new ways of harnessing the expertise and skills of staff to realise their full potential.

The approach we have adopted is to find new ways of organising how the work of the House is done.

Supporting this process of change has been a group called the Concept Team. In contrast to the usual ‘management only’ type of committee, this group is made up of people from all levels of the organisation who come together to facilitate and support the goal of developing the organisation and the people who work in it.

At the same time, the House was preparing to develop a new Enterprise Development Agreement (EDA) which provided a wonderful opportunity to apply this new approach.

“Although we are relatively small, we are a complex organisation and in order to achieve the best we can it is really important for us to work together and recognise the contributions each of us can make.

There is a recognition that people right across the organisation have valuable learnings and experiences, skills and talents that we should make the most of. This benefits the organisation, but it also gives individuals the opportunity to learn and grow.”

KATHIE MASSEY
DIRECTOR, ORGANISATION PERFORMANCE





LEARNING TEAMS AND A NEW ENTERPRISE DEVELOPMENT AGREEMENT

A series of learning teams were established to contribute to the development of the Enterprise Development Agreement (EDA) and many of their findings have been used as a framework for the Agreement, which was close to finalisation at the end of the 1999/2000 financial year.

Extensive collaboration and consultation with staff and the Media Entertainment and Arts Alliance promises to produce an EDA that best reflects the needs of staff and the business of the House.

Eleven learning teams were established in 1999/2000 involving 89 people. Through consultation with staff and key stakeholders, including major presenters and business partners, they researched and made recommendations on a broad range of issues including:

- improved communication and learning in the workplace;
- identifying shared values;
- recognising the challenges and changing focus of the House's business;
- making our strategic partnerships work; and
- issues to feed into the Strategic Building Plan from an artistic, commercial and building perspective.



A learning team planned for early in 2000/2001 will focus on improving access for people with disabilities.

There is now a sense that the Sydney Opera House is a workplace where individuals are empowered to make a contribution to the development of the organisation. There is a new focus on encouraging personal growth, initiative and performance excellence.

BROADENING OUR LEADERSHIP AND SKILLS BASE

A key part of the process, which has been fundamental to establishing learning as a core business of the organisation, has been a program to broaden the leadership and skills base across the organisation.

"I've learnt a lot about what other departments do through the involvement of the people on the ReaL Project Team. For many of them it's their first experience at working as a team, because they normally work on their own. I'm used to working in a team and I know how important feedback is. It's like playing football ... the whole team wins, not just an individual."

JASON WALTON
FIRE AND SECURITY OFFICER



"What we have been targeting with the ReaL program is a broader concept of leadership. Rather than the traditional model of leadership from the top down, we've defined leadership in terms of anyone who has leadership responsibilities. We're working towards establishing a common language across the organisation - around shared values and understanding people - so that we're all talking about the same thing and not going in different directions. We will be successful when everyone sees leadership as part of their role."

CHLOË HAWCROFT
TEAM LEADER, ORGANISATION LEARNING

The program we have used to do this is known as ReaL, which stands for Relationships, empowerment and Leadership.

More than 100 staff have taken part in the ReaL program. They have been introduced to the philosophy and practice of leadership, through working in small teams on a work project based on the recommendations of the learning teams, and have also gained new insights into the business of the House, their colleagues and other work areas.

The lessons have been put to good use.

To date ReaL teams have provided feedback and practical contributions into key areas such as the annual report, signage and communication, developing a program of regular briefings to staff about the performance of the business as well as the celebration of individual and House awards and achievements.

A number of other ReaL projects will come to fruition by December 2000 including the capture of stories that patrons and presenters tell as a means of improving organisation leadership, developing a guide to the core elements of project management by capturing the learning on current project management approaches and developing a system for capturing learning in planning.

The evolution to a learning organisation is producing a steady stream of people with the skills and experience to tackle the most complex and demanding tasks.

An improved recruitment process is also enhancing the depth of skills in the House. For the first time in some areas, applicants have been assessed against national entertainment and tourism industry competency standards.

expanding our vision

A TIME OF CHANGE FOR THE INDUSTRY

It was a year of soul-searching and analysis for the performing arts sector in Australia.

The Federal Government's *Securing the Future – Major Performing Arts Inquiry* examined the actions that can be taken both by governments and the sector to ensure that Australia has a financially healthy, artistically vibrant, and broadly accessible major performing arts industry.

For the House it was time to examine its own role for the future, and to expand our vision.

PROMOTING ARTISTIC DIVERSITY

The Sydney Opera House is one of the key physical assets of the industry, and will always remain so. But we also have an important contribution to make in showcasing the best of Australia's performance product.



THE QUEEN OF THE FLEAS
CARDOSO FLEA CIRCUS



“Between the work that we do – which is at the cutting edge – and the work of the major presenters, we can offer audiences the opportunity to experience the full gamut of performing arts product.”

JUDITH ISHERWOOD
DIRECTOR, PROGRAMMING AND VENUE PERFORMANCE

There were 2,600 indoor and outdoor performances and events this year at the House, attracting over 1,657,000 patrons.

This year the major presenting companies contributed 66% of the activity in the major venues.

The remaining 34% is a window of opportunity in which the House can offer audiences the widest choice of art forms - contemporary and classical music, dance, theatre, and non-traditional performing activity, such as circus and cabaret.

INCREASING OUR ROLE AS A PRESENTER

The House's aim, as a presenter, is to extend the range and diversity of performance activity as far as possible and in doing so, extend audiences for the performing arts.

We aim to balance locally produced work with international performance activity, to show that Australian product is equal to the best the world has to offer.

In 1999/2000 the Sydney Opera House:

- presented 327 indoor and outdoor performances (134,775 people attended);
- held the *Sydney Opera House Markets*, every Sunday, weather permitting, (around 285,000 people attended); and
- held a further 137 functions and conferences (8,356 people attended).

Last year, we reported on the opening of The Studio as a venue for innovative contemporary and new art forms.

In this reporting year we further diversified our programming to include comedy and cabaret, which have been highly successful in attracting new audiences. The House's audience evaluation research conducted in 1999 of The Studio and *Sundays 'round the House* identified that 33% (The Studio) and 50% (*Sundays 'round the House*) of people who responded to the survey were attending their first performance at the House.

Some of the highlights this year have included *Simply Weill* and *Bob Downe*, both presented in The Studio. Both were extremely popular, attracting more than 8,600 patrons to 31 performances.

A WORLD-CLASS PERFORMING ARTS CENTRE

The performance of *Koyaanisqatsi Live*, by the Phillip Glass Ensemble in the Concert Hall in January was one of the most successful productions presented by the Sydney Opera House. Five concerts attracted 10,525 patrons, achieving 97% capacity. The success of the program firmly established the Sydney Opera House as a presenter operating at an international level.

Another highlight was the *Message Sticks* program in the Playhouse. The program was developed specifically to coincide with *Corroboree 2000* and promote the role of indigenous performing arts in reconciliation.

Message Sticks featured artists – both indigenous and non-indigenous – in a mix of storytelling, dance, poetry, drama, music and the visual arts. In all 3,327 people attended the following five events, including 38% of patrons with no previous booking history of attending Sydney Opera House performances:

- *Blackman Whiteman*;
- *Romaine Moreton and Fresh*;
- *Archie Roach and Ruby Hunter with Dave Steel*;
- *David Bridie and Ben Hakalitz*; and
- *Box the Pony – Leah Purcell*.

The program included a free photographic exhibition titled *Spirit of Arnhem Land* by Penny Tweedie in The Studio Foyer from 17 May to 3 June 2000.

The House's outdoor events programming, including *Marching on the House* and *Dancing on the House*, continued to draw large audiences of around 18,000 people per event. Of the people responding to the *Dancing on the House* audience evaluation survey, 82% indicated that they found the event extremely enjoyable, 23% were from the South Western Sydney area and 9% were first time visitors to the Sydney Opera House.



KOYAANISQATSII LIVE / PHILLIP GLASS

Leading the way in industry and society

SUPPORTING INDIGENOUS ARTS

In keeping with our role as an industry leader, the Sydney Opera House has initiated a number of opportunities for indigenous Australians in the performing arts industry over the past year.

Efforts to promote indigenous and other cross-cultural issues were rewarded by the selection of the Sydney Opera House as the winner of the prestigious *B'Nai B'rith National Corporate Anti-Racism Award 2000*.

The approach adopted by the House was to place equal emphasis on the behind-the-scenes opportunities for employment and training and our indigenous arts programming.

In September 1999, the Sydney Opera House initiated, funded and hosted *Dreaming of a Better Future* – a two-day forum aimed at increasing the profile, representation and participation of Aboriginal and Torres Strait Islander people in the Australian entertainment and performing arts sector.

More than 120 representatives from the performing arts and entertainment industry around Australia attended the sessions, which were designed to provide the skills needed to recruit, retain and offer meaningful career opportunities for indigenous people.

INDIGENOUS TRAINEE PROGRAM

As a direct result of the forum, the House introduced an Indigenous Traineeship Program in the area of Theatre Technical Services.

In May 2000, four indigenous trainees began 12 month traineeships in Lighting, Staging, Sound and Front of House/Box Office. By the year 2003 the House aims to increase the number of indigenous trainees in the program to ten.

"I saw the advertisement in the Koori Mail. It mentioned 'front of house' training and that was something I wanted to do because I'm interested in customer service. I was really stoked when I got a position. Eventually, after the traineeship, I hope to train in the marketing and promotion side of the business."

DEAN INGRAM

INDIGENOUS TRAINEE

DREAMING OF A BETTER FUTURE / SOH

The trainees are working towards nationally recognised qualifications in the entertainment industry that will assist them in developing a career at the House or in the broader performing arts industry.

The challenge now for the House is to further develop and refine the scheme to pave the way for the future intake of trainees.

As part of the commitment to cross-cultural understanding, the House has been conducting Cross Cultural Awareness Workshops. These sessions, attended by 33 staff, focused on indigenous Australian culture and have targeted workplace areas where the new trainees have been placed.

Most significantly, this year the House announced the annual festival of *Message Sticks*, a festival showcasing the best in Australian indigenous inspired performance and encouraging the participation of indigenous people in the entertainment industry.

Other initiatives during the year to support indigenous performance included the co-presentation of *The Sunshine Club* with the Sydney Theatre Company in the Drama Theatre, and support of the Tudawali Film Awards, which were held to recognise the talent of indigenous film-makers.

"I'm excited about achieving Registered Training Organisation status for the Sydney Opera House and planning the year ahead in ongoing delivery of the Entertainment Training Package within the House and across the industry at state and national level."

"Through our Registered Training Organisation status we are able to deliver to our employees the opportunity to gain a nationally-recognised industry qualification, at the same time as working towards positioning the House as a leading, learning, innovative workplace."

IAN HEWITT

MANAGER, PEOPLE AND LEARNING



NEW TAFE QUALIFICATION – A NATIONAL FIRST

The initiatives in support of indigenous Australians reflect the goal of the Sydney Opera House to be a leading, learning, innovative workplace committed to equity and diversity. They are part of a broader agenda to provide learning and development opportunities for all staff.

One of the highlights of the year was accreditation of the Sydney Opera House as a Registered Training Organisation - the first performing arts centre in Australia to be able to deliver the full suite of newly accredited national qualifications across the entertainment industry.

The House now has 30 employees accredited as workplace trainers and assessors. Their role is to assess staff for national qualifications and identify relevant training needs to help all our people achieve their goals.



DREAMING OF A BETTER FUTURE / SOH

STRENGTHENING INDUSTRY TRAINING LINKS

Industry training links were strengthened in 1999/2000, with the House gaining representation on the boards of CREATE (National Industry Training Board) and Arts Training NSW (State Industry Training Board), both of which play a leading role in influencing the current industry training 'pathway'.

Over the next year the House intends to offer assessment and training services, aligned with the National Entertainment Training Package, to the entertainment and performing arts industry throughout NSW and Australia.

Future initiatives will expand our indigenous traineeship program and strengthen our relationships with industry, professional and academic organisations to enhance our position as a leading, learning and innovative organisation.

"I firmly believe the Sydney Opera House has a social responsibility to help make people aware of contemporary cultural and social issues. We can use the performing arts as a mirror to reflect society and to help introduce people to new ideas. The Message Sticks program has been one of the best examples of that to date."



FIONA ALLAN
ACTING PROGRAMMING MANAGER

1.4 DEVELOPING OUR POTENTIAL

ENHANCING THE CUSTOMER EXPERIENCE

Each week around 88,000 people visit the Sydney Opera House, making it one of the most popular tourist destinations in the country (Sydney Opera House Population Audit – May 1999).

This means that over a full year approximately 4.6 million people visit the site. Some 1,657,342 came specifically to attend performances and events including conferences and functions.

Some 3 million come to wonder at this extraordinary structure. They might also take a guided tour, eat at a restaurant, or go shopping. In 1999/2000, 278,999 people went on guided tours of the Sydney Opera House.

From previous customer satisfaction surveys we know that visitors and patrons who participate in more than one activity at the House rate their experience of the House as more enjoyable.

Over the past year the House set out not only to attract new audiences to the House, but also to encourage those who might otherwise just 'come for a look' to attend a performance or participate in other activities on-site.

It has been recognised that the potential of business activities, such as the retail outlets, tourism and restaurants, is not currently being maximised amongst key audiences.

RESEARCHING FUTURE BUSINESS DEVELOPMENT

Over the past year, the House has been focusing on ways to improve the visitor experience through our other commercial activities, which currently include guided tours, shopping and dining.

To gain an insight into the perceptions, expectations and needs of our visitors and patrons, the House commissioned Woolcott Research to undertake a four part research study to identify opportunities for the future development of our non-performance activities.

The Business Development Study included a population audit of visitors to the site, focus groups, in-depth interviews and a quantitative study amongst tourists, as well as frequent and infrequent performance attendees.

By communicating with our visitors and patrons in this way, we have gathered important feedback on ways to improve our performance and product offerings to ultimately deliver improved customer satisfaction and commercial performance.

The research findings have provided the House with an insight into improving key areas.

For example, the House needs to take into account the strong propensity of tourists to pre-plan their visits and the fact that low awareness of non-performance attractions at the House is restricting the involvement of sightseers when they arrive.

Amongst those aware of the various activities at the House, anticipated customer spending is frequently less than actual customer spending, pointing us to the need for on-site conversion through improved positioning of products and activities.



GUIDED TOURS

YEAR	NUMBER OF PEOPLE
95-96	333,550
96-97	292,988
97-98	289,265
98-99	284,462
99-00	278,999

MAKING THE MOST OF COMMERCIAL ACTIVITIES

Recognising the potential of our commercial activities, the House has integrated them into the core operations of the House.

The result is that the House is offering an expanding range of experiences for people who come to the Sydney Opera House.

Over the course of the year we have restructured our range of business activities, bringing them together in an integrated management structure under a Director of Commercial Performance.

We are aiming to optimise the revenue generated through retailing, merchandising, commercial activities, licensing, sponsorship and catering so that it can be directed to funding the House's own programming initiatives.

Improved returns were achieved from commercial activities in 1999/2000 with an increase in income of \$2.68 million.

"We are working with our partners to attract more people to our site and to let them know how much we have to offer. It is already happening with tourism operators, and it is starting to happen with our major presenters. It is about offering our visitors and patrons a complete package."

KYLIE BRYDEN-SMITH
MANAGER, MARKETING AND MEDIA RELATIONS



L.5

FUNDING the Vision

The transition to a learning organisation has produced a more cohesive and rewarding work culture at The House. It has also produced tangible commercial benefits.

Not only have we developed innovative ways of working together, we have also explored the potential for generating more revenue to expand our role as a world-class venue and presenter of innovative performing arts.

The potential for deriving revenue from our business activities has been under-utilised in the past, and this year we drew on the expertise of staff who have ideas to contribute in relation to new business opportunities.

This new focus on achieving our commercial potential is consistent with the thrust of the *Securing the Future – Major Performing Arts Inquiry* report which emanated from a major Federal Government inquiry into the performing arts sector and recommended greater financial rigour in the sector.

The range of commercial activities associated with the House is extensive. They include sponsorship, box office, catering, guided tours, retailing and merchandising.

Positioned in the centre of all this is the Sydney Opera House brand. It is not just a Sydney brand, or even a national brand. It is an international brand of immense power and we are beginning to use it more strategically to leverage all of our commercial and artistic opportunities.

STRONG FINANCIAL RESULT

Improved returns were achieved from commercial operations with an increase in income of \$2.68 million.

Well attended seasons by Opera Australia and The Australian Ballet increased revenue from the Opera Theatre by more than \$343,000 above budget. Increased revenue from Box Office and Front of House also contributed to the strong result.



"We are creating a new environment in which we can develop business opportunities for the Sydney Opera House that are consistent with our role as a leading performing arts centre. There are several ways in which this can happen – they can be business-to-business activities, they can be performance-based, or they can incorporate a range of new possibilities."

ROBYN HOBBS
DIRECTOR, COMMERCIAL PERFORMANCE



MANON THE AUSTRALIAN BALLET

TURANDOT / OPERA AUSTRALIA

L.6

Working on the business

THANKS TO OUR SPONSORS

In addition to the principal House sponsor, Lexus, major new sponsors, such as Compaq Computer Australia and The Sun-Herald, added their support to the House during the year.

Partnerships with our sponsors have assisted the House to achieve our artistic, audience development and community service goals through events such as New Year's Eve 1999, the Lincoln Center Jazz Orchestra with Wynton Marsalis and Kids @ the House.

BUILDING BETTER MANAGEMENT SYSTEMS

On the information technology front, the House progressed significantly to being a major player in the e-information and e-business environment. Development of a corporate intranet was one of the key IT strategies for the House.

The intranet provides an integrated network system that enables users to access information from corporate systems and from the internet. A new information kiosk in the Green Room extends this capability to staff who do not have computers.

WEBSITE AND ON-LINE TICKETING

A key achievement for the House was the development of a fully integrated on-line ticketing system which will be made available to Sydney Opera House website users early in the new financial year.



SPONSORS

HOUSE SPONSORS



EVENT SPONSORS



CORPORATE SPONSORS

- ADNEWS
- BUSPAK
- EDS
- JAMES HARDIE
- JCDECAUX
- MAYTAG
- MOON DESIGN
- OYSTER MAGAZINE
- SODEXHO
- TAXI MEDIA
- UNILEVER
- WESTFIELD FOUNDATION

2.1 NYE 1999

the most complex event

The effort and energy dedicated to New Year's Eve 1999 (NYE 1999) reaped unprecedented positioning, artistic and business benefits that continue to contribute to the long-term success of the Sydney Opera House.

The House recognised early that NYE 1999 presented an unparalleled opportunity to position the House internationally and domestically and to provide a once in a lifetime experience for Sydneysiders and visitors.

The challenge was to balance the opportunity for commercial gain with artistic, community and civic considerations and, at the same time, exceed the expectations of a diverse range of audiences and stakeholders.

TAKING PERFORMANCE TO NEW HEIGHTS

A significant decision was to use the famous sails of the House to focus attention on activity that is normally presented 'inside' and to reinforce the message that the House is one of the world's busiest performing arts centres – in addition to being an architectural icon.

Circus Oz literally *Sprung* onto the sails early in the evening with an imaginative, funny and quirky performance featuring performers being catapulted into the sky between the southern points of the Concert Hall and the Opera Theatre roof sails.

House Dance thrilled viewers around the world who were watching the ABC/BBC international broadcast, with a specially commissioned work choreographed by Garry Stewart, Artistic Director of the Australian Dance Theatre. It was performed on the western sails of the Concert Hall by six of Australia's premier dancers to a live musical score.

And finally, at 5.45am ... 1 January 2000, the worldwide television audience and the large crowd that had waited through the night were enthralled by the magical sight of 12 year old Ellena Baroni, of the Sydney Children's Choir, accompanied by five musicians performing Ross Edwards' *Breath of Spirit* from the northern peaks of the Sydney Opera House sails.

WHERE ELSE WOULD YOU BE?

"Location, location, location" was the catchcry, as more than 16,000 people gathered at the House to celebrate NYE 1999.

Some 6,000 people, including couples and families with children, armed with complimentary 'survival kits' (comprising a bum bag, drink bottle, torch, cushion, rain poncho and party whistle), attended *The House Party*, a free event on the Forecourt of the Sydney Opera House, sponsored by Compaq Computer Australia and The Sun-Herald.

More than 80,000 people applied to win free tickets to *The House Party*. The involvement of both sponsors enabled the House to provide this outstanding family event as a gift to the people of Australia, and to position the Sydney Opera House as a venue of community celebration.

Continuing the theme of community celebration, Compaq Computer Australia hosted the *Compaq Community Stars* dinner at the Bennelong Restaurant at which 20 citizens were presented with awards to recognise their community service, in the company of their family and friends.

In the Concert Hall, *Fanfare for the New Millennium*, presented in partnership with Opera Australia, was attended by more than 2,000 patrons who enjoyed a galaxy of Opera Australia stars performing in a Gala Concert, with the Australian Opera and Ballet Orchestra, conducted by Simone Young.

Momentum, the ten-hour party in The Studio and on the Western Broadwalk supported by Bacardi and Seppelt Salinger, presented cutting edge Australian performers including Vanessa Amorosi, The Whitlams, Deni Hines, Ilanda and popular Sydney club DJs.

Momentum was successful in attracting a younger audience to the House with 50% of the 3,000 strong crowd aged between 25 and 34.

in our history



THE PARTY PLAN

Importantly, NYE 1999 put our new systems of working together to the test. Beginning with the process to 'plan the plan', staff and managers from across the House worked together to apply the project team philosophy to organising and managing New Year's Eve 1999.

The New Year's Eve Project Group and numerous smaller project teams involving staff, contractors and business partners applied the principles of our new learning culture to share information, debate issues and, ultimately, deliver creative solutions to achieve our objectives.

A Risk Management Team was set up to identify and plan for potential emergency, crisis, and financial issues that might have affected the success of the project.

Months of planning, negotiation and briefings culminated in more than 2,000 staff and performers, including two full orchestras, catering, security, technical and production staff, coming together on the night to deliver an overwhelmingly successful event that exceeded expectations.

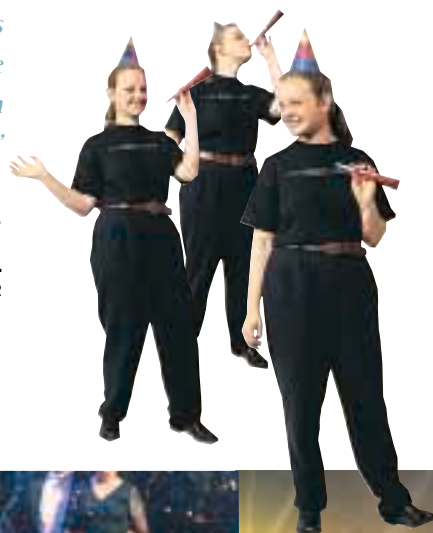
COUNTDOWN TO A MAGIC MOMENT

For Site Manager Warren Smith and other members of the New Year's Eve 1999 Project Team, made up of staff drawn from various departments of the House, the event is the culmination of months of careful planning.

They have calculated the number of people who could be safely accommodated on the site. They have negotiated arrangements with national and international media outlets seeking access to the event.

“What I noticed is that because it was such a big exciting event for everyone – because it was so beyond everyone’s normal capabilities – it ended up giving people a huge amount of confidence. They were forced to work together in many innovative and creative ways, and even though they resented that, because it was stressful and because it was ‘last minute’, they actually came out of themselves and realised they were capable of more than they thought.”

CATHRYNNE HENSHALL
EVENT MANAGER



MEASURING SUCCESS

An extensive debrief process was undertaken by all the project teams to evaluate the success of each aspect of NYE 1999 and to document the learnings for the future.

Woolcott Research was commissioned to gauge the impact of marketing activities, develop audience profiles and evaluate customer satisfaction amongst those who attended the events.

AUDIENCE PROFILE

NYE 1999 was particularly successful in achieving the Sydney Opera House’s goal of attracting new and diverse audiences to the House.

CUSTOMER SATISFACTION

Each event was well received overall with almost universal agreement that “the event seemed to be very well organised” (96%) and that “being at the Sydney Opera House made the evening more special” (95%).

There were issues in the food and amenities area that affected the satisfaction ratings of some *Fanfare* and *Momentum* patrons. Those who were not completely satisfied at these events mentioned food quality and quantity as the main reasons for their dissatisfaction.

Even amongst these patrons overall enjoyment was still high with a mean satisfaction score of 8.3 out of 10.



BELOW: 12 YEAR OLD ELLENA BARONI, PERFORMING ROSS EDWARDS’ BREATH OF SPIRIT



HOUSE DANCE / MOMENTUM

SWING CITY / THE HOUSE PARTY

FROM LEFT: JAMES O’REILLY / JENNY BAILEY / DANIEL PEEL – NYE 1999 HOUSE PARTY GUESTS

OPERA AUSTRALIA / SOH
FANFARE FOR THE NEW MILLENNIUM
WITH SIMONE YOUNG (CONDUCTOR)

The House Party was instrumental in bringing in people with children living at home, and people from lower income households. 36% of respondents indicated they had children under 18 living at home and 30% indicated they had a household income of less than \$45,000.

Both *The House Party* and *Momentum* successfully attracted non-frequent Sydney Opera House visitors with 90% of *The House Party* respondents and 68% of *Momentum* respondents indicating they did not subscribe to any Sydney Opera House major presenting company.

50% of *Momentum* respondents were aged between 25–34 years reflecting the event objective of attracting a younger audience.

Fanfare patrons were high frequency Sydney Opera House attendees with more than 90% of respondents identifying “attending performance” as their main reason for normally visiting the House.

“I had an absolutely fabulous night. It far exceeded my expectations. I thought it was going to be a bit crowded, but it was fantastic. The performers were excellent. The fireworks were outstanding. And we had the best vantage point in the world.”

DANIEL PEEL
NYE 1999 HOUSE PARTY GUEST

SPONSORSHIP

The House secured \$1.5 million sponsorship for NYE 1999 events, successfully developing strong business partnerships to assist the House to deliver artistic, community and civic goals.

There was high awareness of key sponsors amongst attendees of all three events, with prompted recognition for Compaq, The Sun-Herald, Bacardi, Bacardi Breezer, Bombay Sapphire and Seppelt Salinger achieving up to 92% awareness amongst attendees of *The House Party* and *Momentum*.

EVENT TICKET SALES

Momentum was sold out with 100% ticket sales, exceeding the sales target by 25%. *Fanfare for the New Millennium* attracted 1,859 patrons, achieving 85% ticket sales and exceeding the sales target by 10%.

More than 80,000 applications were received through Compaq and The Sun-Herald to go into the draw to win the 6,000 available free tickets to *The House Party*.

MEDIA COVERAGE

The House secured an estimated value of \$7 million of positive media coverage including 227 domestic print media articles and approximately 45 minutes of national television news coverage over the period of five months and on the night of NYE 1999.

In addition, international broadcast activities from the House by ABC/BBC Worldwide, NBC, NHK and ABC USA beamed spectacular footage to billions of viewers around the world.

2.2

CORROBOREE 2000

SUPPORTING RECONCILIATION

The weekend of 27–28 May 2000 was a very special time for Australia and the process of indigenous reconciliation.

On Sunday 28 May world attention was focused on the walk across the Sydney Harbour Bridge by 150,000 people, who made the crossing to demonstrate their support for reconciliation.

The day before, the Sydney Opera House was the centre of attention when it hosted an historic event – the signing of a 265-word Australian Declaration Towards Reconciliation.

The document was signed by indigenous and non-indigenous leaders in the Concert Hall before a capacity crowd of more than 2000 people. Thousands more overflowed from the building, down the steps and onto the Forecourt.



CORROBOREE 2000

The document arrived at the House on board the ketch Tribal Warrior and was carried ashore by Aboriginal boxing champion, Glen Kelly, who was decorated in traditional body paint. Many of those present were visibly moved as he handed it – with great solemnity – to five-year-old Nartarsha Fay.

Community leaders endorsed the declaration by covering their palms in ochre and placing their handprints on the document, which now hangs in the Australian Museum in Canberra.

Staff at the House were deeply moved by the ceremony. They had spent months in careful planning and preparation for the event, and they shared a House-wide commitment to the process of reconciliation.



“It was a great challenge but it was exciting because it was part of history, and on the day it was just so emotional and fantastic. It was something that we were really proud to be a part of. We were dealing with a really big event – the reconciliation ceremony in the Concert Hall. It was challenging for us all and very hectic behind the scenes, but everything ran smoothly.”

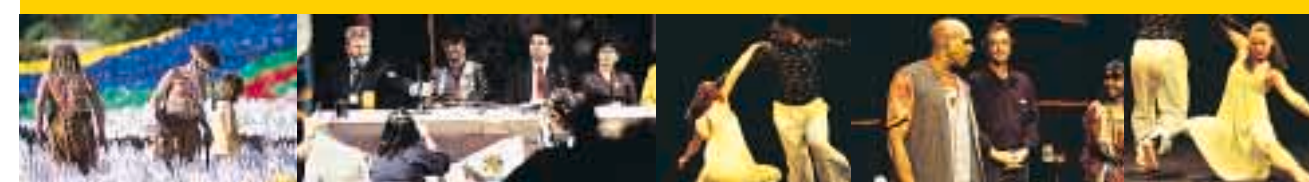
JULIE SEATON
EVENT MANAGER

Ms Evelyn Scott, Chairperson of the Council for Aboriginal Reconciliation, later wrote to the Chief Executive of the Sydney Opera House:

“Please accept my personal thanks, and that of the Council’s, for the part you played in making Corroboree 2000 a profoundly moving and historic event. Your commitment from the beginning of this project played a major role in ensuring the success of the significant and historic Saturday ceremony. Never before has Australia seen such a gathering of national and future leaders – Indigenous, non-Indigenous and Australia’s youth representatives. The reconciliation talk of this day will long be part of driving reconciliation forward for the nation.”

A PROGRAM OF INDIGENOUS-INSPIRED EVENTS

Reflecting the level of commitment to the process of reconciliation, programming staff at the House had been planning a special program of indigenous-inspired events to coincide with *Corroboree 2000*. Planning had commenced a year earlier, well before details of the *Corroboree 2000* ceremony were known.



CORROBOREE 2000

ROMAINE MORETON & FRESH / ARCHIE ROACH AND RUBY HUNTER / MESSAGE STICKS / SOH

MESSAGE STICKS

The result was the two-week program called *Message Sticks*, which included concerts by indigenous and non-indigenous performers, contemporary dance, poetry, and a photographic exhibition titled *Spirit of Arnhem Land* by Penny Tweedie.

The *Message Sticks* program concluded with six performances of the acclaimed drama, *Box the Pony* with Leah Purcell, which drew a total of 2,316 patrons – an audience capacity of 96.8%. (After closing at the House the production left for a London season.)

all in a year's work



managing 2600 events + audiences

With 2,600 indoor and outdoor performances and events this year the Sydney Opera House is one of the busiest performing arts centres in the world.

Few performing arts centres match the diversity of performance product at the House – opera, ballet, orchestral concerts, recitals, chamber music, contemporary dance and music, theatre, cabaret, comedy and even circus.

The House's major presenters continue to provide the majority of programming, with 66% in 1999/2000 presented by Australia's leading performing arts companies. The Sydney Opera House continued to develop its role as a presenter with an exciting and innovative range of programming, complementing the work of the major presenters and attracting new audiences to the House.



"Almost every night there are five theatres running at one time with five different performing arts companies. Our job is to act as an interface between the companies and the public, to integrate what they offer into a seamless process."

PETER NELSON
BOX OFFICE SUPERVISOR

WELCOMING OUR AUDIENCE

Through the year more than 1.2 million patrons attended performances in our major venues resulting in an average capacity of 81% for events in these venues.

Customer service training for Front of House, Security, Visitor Service Officers and Sodexo staff was undertaken to renew our focus on delivering the highest level of service to patrons.

PERFORMANCE TRENDS – ALL VENUES

YEAR	ESTIMATED No. OF PATRONS	No. OF EVENTS
90-91	1,468,398	2,333
91-92	2,066,569	2,628
92-93	2,064,609	2,532
93-94	2,126,681	2,504
94-95	1,899,353	2,114
95-96	2,453,164	2,204
96-97	2,611,762	2,263
97-98	2,294,008	2,275
98-99	1,860,307	2,230
99-00	1,657,342	2,600
10 YEAR AV.	2,050,219	2,368

THE HOUSE IS ALSO HOME

The House is also home for many of Australia's leading performing arts companies.

Throughout the year the major presenters played a key role in showcasing an exciting and diverse range of performances.

Our major presenters are:

- Australian Chamber Orchestra;
- Bell Shakespeare Company;
- Musica Viva;
- Opera Australia;
- Sydney Dance Company;
- Sydney Festival;
- Sydney Symphony Orchestra;
- Sydney Theatre Company; and
- The Australian Ballet.

Along with the reorganisation of key customer service departments and an improved Front of House service for people with disabilities, new lighting and signage were introduced in response to previous customer feedback. These and other customer service initiatives led to a reduction in negative customer feedback by more than 50% with 145 negative responses received during the year, compared to 322 in 1998/1999.

"I started here 27 years ago, before the Opera House was opened. I was a supernumerary in War and Peace, the first show ever staged here. It was very exciting. I'd never done anything like that. I was in five scenes and had five costume changes. As well as that I was doing front of house. I've loved it all, and that's why I've stayed – the people, the companionship and all that's on here."



GAVIN CARRAGHER

FRONT OF HOUSE
(GAVIN WAS A MEMBER OF THE AUSTRALIAN OLYMPIC TEAM IN MELBOURNE IN 1956. HE COMPETED IN THE MEN'S 100 METRE AND THE 4 x 100 METRE RELAY.)

PERFORMANCE TRENDS – MAJOR VENUES

(including performances in the Reception Hall)

YEAR	No. OF PATRONS	No. OF EVENTS	AVERAGE % CAPACITY
90-91	1,078,870	1,321	78%
91-92	1,147,013	1,462	79%
92-93	1,099,465	1,401	77%
93-94	1,074,203	1,356	77%
94-95	1,047,037	1,257	76%
95-96	1,218,809	1,371	77%
96-97	1,205,730	1,364	80%
97-98	1,184,683	1,384	76%
98-99	1,169,978	1,469	77%
99-00	1,247,763	1,533	81%
10 YEAR AV.	1,147,355	1,392	78%

WORLD CLASS PERFORMANCE

From the moment the venue is booked to the moment the curtain falls, Sydney Opera House staff are intrinsically involved in supporting the world class performances that take place almost every day of the year.

The year 1999 was a record year for Opera Australia in Sydney with practically every performance in the Summer Season sold out. New Year's Eve 1999 was celebrated with the unforgettable gala concert, *Fanfare for the New Millennium* in the Concert Hall featuring a galaxy of Opera Australia stars conducted by Simone Young.

The Sydney Festival also began the new year with a bang, opening the 2000 Festival with two sell-out concerts featuring outstanding Australian group TAIKOZ performing with Japan's most celebrated taiko drummer Eitetsu Hayashi in the Concert Hall. Also as part of the Sydney Festival 2000, Australian designer Marc Newson created a celebratory lighting scheme projecting a striking series of images onto the sails of the House.

Sydney Symphony performed more than 160 concerts in the Concert Hall in 1999/2000. One of the highlights of the year was the Philips Master Series Gala in March featuring two World Premieres celebrating the new millennium – *Emblems* by Richard Mills and *Ngangkar* by the Sydney Symphony's first violinist, Georges Lentz.

For sheer intensity and vigor, the Australian Chamber Orchestra's program in May 2000 involving Midnight Oil's Peter Garrett and cartoonist and philosopher Michael Leunig topped the bill.



BARRYMORE SYDNEY THEATRE COMPANY



PETER GARRETT, MICHAEL LEUNIG & RICHARD TOGNETTI AUSTRALIAN CHAMBER ORCHESTRA



EDO DE WAART IN CONCERT SYDNEY SYMPHONY ORCHESTRA



BODY OF WORK – JANET VERNON & GRAEME MURPHY SYDNEY DANCE COMPANY



MIDSUMMER NIGHT'S DREAM BELL SHAKESPEARE

"I believe that the end result is a production of the highest standard, which would not have been possible without the devotion and professionalism of the staff at the Opera House."

MARCUS KELSON
TECHNICAL MANAGER
SYDNEY THEATRE COMPANY

Sydney Theatre Company enjoyed a memorable 12 months, with particularly notable performances from Colin Friels in the title role of *Macbeth* and Barry Otto in William Luce's *Barrymore*, which also marked Judy Davis's directing debut. Robyn Nevin launched her inaugural Sydney Theatre Company season as Artistic Director with the jubilant Australian musical, *The Sunshine Club*, by Wesley Enoch and John Rodgers.

Celebrating a decade as the premiere Australian Shakespeare company, the Bell Shakespeare Company has secured its place on the international stage. The Company performed *Henry V*, directed by John Bell and *A Midsummer Night's Dream* directed by internationally acclaimed director Elke Neidhardt at the Sydney Opera House in 1999/2000.

Graeme Murphy's *Body of Work* was a highlight of the Sydney Dance Company's 2000 season. *Body of Work* used original film footage coupled with performance by the acclaimed dancers of the Sydney Dance Company to bring to life some of the most unforgettable moments in Australian dance history.



"As an organisation it's permanently stressed because the building is permanently busy. I go to conferences with other people involved in event and venue management and I tell them about our utilisation rate – in the Opera Theatre it's about 100% for the whole year – and they are amazed. Everyone else runs things that start and stop. We just run ... continuously."

KEN McSWAIN
SYSTEMS AND DATA ADMINISTRATOR

A SINGLE FRONT DOOR

The House's relationship with our major presenters continues to be a top priority with a renewed focus on enhancing existing relationships and developing future partnerships.

In order to support our major presenters better, the roles of several key departments, including Event and Venue Management, Theatre Technical Services and Site Management, have been reviewed and revised in order to provide more comprehensive, integrated and value adding services. These departments are responsible for managing the experience of our presenters, hirers and customers and delivering the highest standards of performance behind the scenes to ensure first class performance on stage.

With the Event and Venue Management Department acting as a 'single front door' for all major presenter and external hirer events, standards of service and presentation are now able to be closely monitored with the aim of achieving appropriate levels of consistency and quality at all times.

The Sydney Opera House Box Office sold 570,253 tickets for major presenter, hirer and Sydney Opera House productions, 6% more than last year. The value of these tickets totalled \$25,931,455. This 31% increase in the value of tickets sold, compared to the previous year, was in particular due to New Year's Eve events. Significant steps were also taken towards the launch of SOH Box Office On-line, which will provide another accessible and convenient means of purchasing tickets.

"Your staff have worked collaboratively with various Musica Viva staff and consultants to raise the presentation standards of our concerts in the Concert Hall. The skills and knowledge we have gained in working with the House have now been spread out across the country."

TIM MATTHIES
PLANNING AND OPERATIONS MANAGER
MUSICA VIVA

Year at a Glance

a selection from JULY 1999 TO JUNE 2000

JULY

SOH: SUNDAYS 'ROUND THE HOUSE commenced

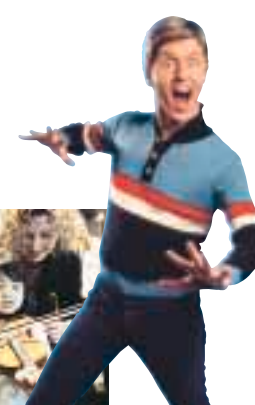
SOH: BABIES PROMS / SOUNDS FUNNY – 2,007 people – 9 performances – SOLD OUT

SOH: BOB DOWNE – 6,150 people – 21 performances

SYDNEY PHILHARMONIA CHOIR: CHORAL POPS – 2,397 people – 2 performances

OPERA AUSTRALIA WINTER SEASON: TOSCA, IL TROVATORE, RINALDO new production, **ROMEO AND JULIETTE, LA BOHEME** – 101,948 people – 77 performances

SYDNEY THEATRE COMPANY: BARRYMORE – 21,029 people – 57 performances



AUGUST

SOH: SUNDAYS 'ROUND THE HOUSE / SING! Judy Connelli – 518 people – 1 performance

SOH: CHUNKY MOVES in **BODY PARTS** – 1,983 people – 6 performances

MUSICA VIVA: FROM THE HEART – 2,127 people – 1 performance

SEPTEMBER



OPERA AUSTRALIA: TURANDOT, DON CARLO, THE MAGIC FLUTE, SUMMER OF THE SEVENTEENTH DOLL, new production of **WOZZECK** – 68,245 people – 57 performances

SOH: BABIES PROMS / MCPROMS – 3,275 people – 15 performances

MUSICA VIVA: LABYRINTH OF THE WORLD – 1,580 people – 1 performance

SOH: DREAMING OF A BETTER FUTURE – 275 people

SOH: SUNDAYS 'ROUND THE HOUSE / RAW! SERIES – 237 people – 2 performances

SYDNEY DANCE COMPANY: AIR & OTHER INVISIBLE FORCES World Premier – 17,395 people – 37 performances

SYDNEY SYMPHONY ORCHESTRA: GREAT PERFORMERS – 5,234 people – 2 performances

SOH: SUNDAYS 'ROUND THE HOUSE / JAZZ! SERIES – 1,012 people – 6 performances

THE BELL SHAKESPEARE COMPANY: HENRY 5 – 11,993 people – 37 performances

OCTOBER



NOVEMBER

THE AUSTRALIAN BALLET: TRILOGY 2 – 23,713 people – 20 performances

SOH: BABIES PROMS PLUGGED IN – 3,000 people – 15 performances – SOLD OUT

SYDNEY SYMPHONY ORCHESTRA: PHILIPS MASTER SERIES – 9,782 people – 4 performances

DECEMBER



SOH: NEW YEAR'S EVE – SOLD OUT

SOH: FANFARE FOR THE NEW MILLENNIUM – 2,500 people

SOH: MOMENTUM – 3,000 people

SOH: THE HOUSE PARTY – FREE – 6,000 people

THE AUSTRALIAN BALLET: MANON – 28,700 people – 21 performances

JANUARY

SOH: 5:45am BREATH OF THE SPIRIT – northern peaks of the SOH Sails

SOH / SYDNEY FESTIVAL / ARTS PROJECTS AUSTRALIA: PHILLIP GLASS KOYAANISQATSI LIVE – 10,525 people – 5 Concerts – SOLD OUT

SYDNEY SYMPHONY ORCHESTRA AND SYDNEY FESTIVAL: TANGO SINFONICO – 2,607 people – 1 performance

SOH / SYDNEY THEATRE COMPANY: THE SUNSHINE CLUB – 23,965 people – 53 performances



FEBRUARY

AUSTRALIAN CHAMBER ORCHESTRA and MARC-ANDRE HAMLIN Australian Debut – 4,349 people – 2 performances

SOH: LINCOLN CENTER JAZZ ORCHESTRA with WINTON MARSALIS – 2,691 people – SOLD OUT

MARCH

SYDNEY THEATRE COMPANY: THE GREAT MAN – 35,873 people – 79 performances

SYDNEY SYMPHONY ORCHESTRA: JEAN-YVES THIBAUDET – 2,428 people – 1 performance; also **BARBARA BONNEY**, An Australian Debut – 9,618 people – 4 performances

APRIL

THE AUSTRALIAN BALLET: THE MERRY WIDOW – 29,235 people – 21 performances

SOH: THE POWER OF TWO Australian Virtuosi – 272 people – 1 performance

SOH: DANCING ON THE HOUSE – 18,000 people – 1 performance




MAY

AUSTRALIAN CHAMBER ORCHESTRA and PETER GARRET / MICHAEL LEUNIG – 4,485 people – 2 performances

SOH: MESSAGE STICKS / BOX THE PONY – 2316 people – 6 performances

CORROBOREE 2000

SYDNEY DANCE COMPANY: BODY OF WORK – 19,292 people – 21 performances

JUNE

OPERA AUSTRALIA: THE GONDOLIERS, MADAM BUTTERFLY, THE ABDUCTION FROM THE SERAGLIO – 26,393 people – 20 performances

SOH: SUNDAYS 'ROUND THE HOUSE / VIKA & LINDA – 542 people – 2 performances

AUSTRALIAN CHAMBER ORCHESTRA and YVONNE KENNY – 4,003 people – 2 performances

SYDNEY THEATRE COMPANY: A MONTH IN THE COUNTRY – 15,803 people – 37 performances




SOH: SIMPLY WEILL – 2,546 people – 10 performances

THE AUSTRALIAN BALLET: NUTCRACKER – 31,519 people – 22 performances



3. MAINTAINING THE MASTERPIECE

3.1

Strategic Building Plan

THE ENGAGEMENT OF JØRN UTZON

One of the most significant events of the year at the Sydney Opera House was the appointment of Jørn Utzon as a design consultant.

The House made the appointment to gain the Danish architect's unique insight into the process of addressing the future design needs of the building. This will ensure that any future changes to the Sydney Opera House or its site will be consistent with Utzon's design principles.

The appointment is a key element in the process of developing a Strategic Building Plan for the House and its site, and is aimed at achieving two important long-term objectives:

- to safeguard the Sydney Opera House and its site for the benefit of future generations; and
- to address practical limitations affecting the function of the building as a performing arts centre. These issues include acoustics in the performing spaces, lighting, visitor amenities and the need to improve access to the building for all visitors, including people with disabilities.

Jørn Utzon and his son and partner, Jan, have been working with Richard Johnson, of the architectural firm Denton Corker Marshall, on the development of a Statement of Design Principles which will fully document the design concept and details for the Sydney Opera House. This will be published as a permanent reference for the long-term conservation and management of the building.

The Principles will be a prime reference document for any proposal for change affecting the building and its site and will enable us to address the future needs of the Sydney Opera House in a way that reflects the integrity of Jørn Utzon's vision for the building.

The design team has been consulting relevant stakeholders to identify issues likely to affect the Sydney Opera House in the future.

3.2

UPDATES AND UPGRADES

Every year the Sydney Opera House commits significant resources to ensure that the building and site are immaculately presented. Through the Total Asset Management Program the House aims to ensure that all facilities meet the requirements of companies, performers, visitors and staff and that the House is in first class condition.

Some of the more significant works that were completed by the end of June 2000 include:

- extensive Building Compliance works to gain Place of Public Entertainment certification;
- additional female toilet facilities in the Box Office Foyer;
- provision of new portable external and internal signage;
- replacement of external precast paving panels;
- Stage 1 of the Stage Door refurbishment, involving relocation of monitoring services to a new Control Room;
- installation of the Integrated Building Management and Control System;
- extension of the Main Box Office counter; and
- a refurbished Guided Tours Sales Office on the Lower Concourse.

The Sydney Opera House Upgrade Program this year saw the completion of the replacement of the edge tiles on the House's sails. Some 8,500 edge tiles were replaced, a project that has brought the sails back to their original brilliance.

In addition, to keep the Sydney Opera House operating requires a significant effort behind the scenes through regular maintenance and cleaning. A diverse and skilled team of staff members and contractors attend to these requirements with an admirable sense of purpose and commitment.

"Since the building was completed there have been major changes in the expectations of audiences and performers. There are ever-increasing technical requirements placed on a performing arts venue such as this. We need to find solutions to issues of function and amenity for staff, presenters, patrons and visitors and one of the key issues to be addressed in the Strategic Building Plan is access for people with disabilities."

**JOHN
MCWHINNEY**
DIRECTOR, FACILITIES AND
PRECINCT PERFORMANCE





JØRN UTZON ON THE STATEMENT OF DESIGN PRINCIPLES

“I would like to convey to you my thoughts about being invited to prepare a Statement of Design Principles for the Sydney Opera House.

This is a very important consultancy brief for me. It is a wonderful opportunity to play a further role in the life of this building, which has been an inseparable part of my life.

I will be working on the assignment with my son and partner, Jan Utzon. Unfortunately, I will not be able to visit Australia, but Jan will act as my contact, and convey my ideas to the Sydney Opera House Trust and its architect, Richard Johnson, of Denton Corker Marshall.

Richard Johnson and I have had the opportunity to talk about the things that may need to be done to make sure the building continues to perform its role, as a world class performing arts centre. And, in my belief, this is the right time to be doing this.

The Sydney Opera House has completed its first 25 years very successfully. The task now is to make sure it can meet all the demands that are made on it for the next 25 years, and beyond.

Some people may have the idea that I am to redesign and replace the interiors of the building. But that is not the case. My job is to articulate the overall vision and detailed design principles for the site, and for the form of the building and its interior.



SYDNEY SYMPHONY ORCHESTRA

This Statement will then be used as a permanent reference for the long-term conservation and management of the House and for any redevelopment of interiors as and when that becomes necessary.

To me, that demonstrates very clearly, the commitment of the Sydney Opera House Trust, and the NSW State Government, to the importance of safeguarding this building for the benefit of generations to come.

It is right that we should be looking forward to the future of the Sydney Opera House, and not back to the past. For this reason, I believe Richard Johnson and future architects should have the freedom to use up-to-date technology to find solutions to the problems of today and tomorrow.

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.

There will be things that will need to be done to make sure it continues to meet the needs of the audiences, the performers and the many people who come each year to see and experience this unique building.

This is a very exciting assignment for me and my son, Jan, and we look forward to working on it with great enthusiasm.”

JØRN UTZON

AIR AND OTHER INVISIBLE FORCES / SYDNEY DANCE COMPANY

HOUSE DANCE AUSTRALIAN DANCE COMPANY

4. A MAJOR LEARNING CURVE

INVALUABLE LESSONS LEARNT THROUGHOUT THE YEAR ARE ENHANCING OUR EFFECTIVENESS.

4.1 Learning through teamwork

The journey that the Sydney Opera House has embarked on is one that will continue indefinitely. The evolution into a learning organisation is a process that never ends.

Staff are learning how to work as integrated teams and that is delivering results – in the way that we work, the way we organise ourselves and in the events that we host and present.

People from every level and area of the organisation are part of this process. As members of the Concept Team, the project teams and the learning teams, they are playing a hands-on role in learning how to improve the business.

The project teams are addressing issues that go to the heart of the business of the House. There was a New Year's Eve 1999 project team, a GST project team and a Y2K project team.

These teams are made up of representatives from many different parts of the organisation, whereas previously those projects would have been managed solely by one department.

The role of these teams represents a new integrated, House-wide approach to managing corporate challenges, and the staff and our business partners have welcomed the opportunity to play a part in the process.



"The challenge of the past year is that so many big events have been cascading over the top of each other. One of the things we've done to cope with this is to establish a specialist role to get us ready for a major event – to negotiate with SOCOG and OCA and other organisations involved.

That's an important step forward, because previously the House might have expected two or more people to pick up separate parts of the project, and under those circumstances nobody ever really had the full picture."

PAUL HASELER
OLYMPICS LIAISON MANAGER



NEW DEBRIEFING SYSTEMS

The other lesson that the House has learnt is the value of building formal evaluation into the process of managing the things we do. So, after staging New Year's Eve 1999, staff conducted a systematic evaluation of the event to identify the tasks we did successfully and areas we needed to improve in the future.

"I started here in 1977 and I've been working at the House on and off since. It seems that almost every time we did a big event over the years we had to start from scratch to prepare an operational plan.

Now, with the documentation we're preparing for the Olympics, we'll have a good foundation for future big events. We can look back at how we've gone about organising them in the past and we won't have to re-invent the wheel."

ADAM SMITH
OLYMPICS PROGRAM DIRECTOR

In our review we learned that we had been successful in achieving our primary objectives of providing a memorable experience, positioning the House internationally as a dynamic centre for celebration and balancing opportunities for commercial outcomes with community and civic responsibilities.

It was identified that we could improve the House's overall project management methodology, including tightening our risk management and decision-making processes. We found ways of improving and consolidating our management of the site and the precinct during major events.

The lessons that staff learnt from this evaluation process have been applied to the task of planning and managing major events, such as the Sydney 2000 Olympic Games and Olympic Arts Festival.

The other important lesson that the House has learnt is to look outward and benchmark ourselves against other organisations, instead of focusing only on what's happening internally. We are beginning to see ourselves as an active participant in the national and international entertainment and performing arts sector. During the coming year the House will participate in a benchmarking program being conducted by the Performing Arts Centre Consortium based in North America.

Through learning, being open to ideas and sharing responsibility, we are growing.

5. THE FUTURE - AIMING HIGH

5.1 the three year plan

With much already achieved in the process of guiding the Sydney Opera House to its full potential, we face the future with enthusiasm and optimism, and with many more goals in our sights.

Our Business Plan identifies 11 key outcomes to be achieved over the next three years.

1 Implementing enhanced SOH Programming ("SOH presents") and developing Strategic Presenter Relationships ("SOH hosts").

Successfully delivering the Sydney Opera House's contribution to the Sydney 2000 Olympic Games.

Providing a "five star" customer service environment for all Sydney Opera House visitors and patrons.

6 7

Implementing our commercial vision and optimising returns through: positioning the House as a significant commercial operator in the Sydney Harbour precinct, expanding our commercial activities and business associations, developing strategic business relationships, and delivering high quality, cost competitive products and services.

2 Clearly defining and positioning the Sydney Opera House brand so that it strengthens our market position, leverages brand related opportunities and enhances revenue.

3

Optimising new business potential for the House and enhancing our delivery of current product and services.

4

Integrating and strategically positioning the SOH Capital Program in relation to the long term development and maintenance of the building and the site – ensuring it is aligned with core long term business and functional priorities.

5

8 Continuing cultural change to create an empowered workforce committed to the achievement of our goals, objectives and priorities and contributing to the sustainability and viability of the House.

Providing integrated, efficient, cutting edge systems and processes to support and improve business performance.

9

Delivering improved and sustainable organisation performance through the effective alignment and application of resources to the business needs of the House.

10 11

Providing a corporate governance structure that enhances the capacity of the House to achieve its goals and meet stakeholder expectations.

"A lot of business plans just sit on the shelf, and people pay them lip service, but they're not really part of people's daily reality. Our business plan looks at the culture of the organisation as well as the business outcomes."



JOE HORACEK
MANAGER, CORPORATE AFFAIRS

the immediate future

5.2

In the Sydney Opera House Business Plan the following 10 key outcomes have been identified for 2000/2001.

- Launch a new phase of development in performing arts programming aimed at strengthening the House's reputation and expanding our range of performing arts activities and audiences;
- Develop a new level of mutually beneficial strategic partnerships with the major presenting companies;
- Develop the House's building strategic plan and capital investment strategy;
- Successfully deliver the Olympic Arts Festival and Olympic sports days at the Sydney Opera House;
- Complete the House's brand development strategy;
- Fully develop the House's E-environment strategy, including the launch of on-line ticketing;
- Continue the development of leadership and other skills through the Real program;
- Successfully implement the 2000 Enterprise Development Agreement;
- Oversee the completion and delivery of Utzon's Design Principles; and
- Develop and implement a House-wide Customer Service policy and strategy.

6. OUR PEOPLE



JOSEPH SKRZYNSKI

PATRICIA BOGGS

DIANE GRADY

TIM MCFARLANE

6.1 SYDNEY OPERA HOUSE TRUST

SYDNEY OPERA HOUSE TRUST

The Trust works in partnership with the executive of the House to develop strategic directions and manage major issues while meeting its governance accountabilities.

Trustees bring a considerable depth of business, management, artistic and industry expertise to the organisation and have a mentoring role to fulfil in developing the executive.

During the year ended 30 June 2000, Robert Whyte resigned on 27 March 2000. Evan Williams was appointed to the Trust from 1 January 2000.

JOSEPH SKRZYNSKI AM, CHAIR, appointed 1996, is Managing Director of Castle Harlan Australian Mezzanine Partners (CHAMP), a private equity funds manager, and is a Director of several portfolio companies in which CHAMP has invested. He is a past President of the Australian Venture Capital Association Limited, and has been a member of the National Investment Council. His cultural sector positions have included: Chairman, National Capital Planning Authority, Broadcast Council and Australian Film, Television & Radio School; Chief Executive Officer and Commissioner, Australian Film Commission; Deputy Chairman, Major Organisation Board, Australia Council; and Director of Sydney Dance Company, Belvoir Street Theatre, Company B, Seymour Centre and Aboriginal Arts & Crafts Pty Limited. His corporate management experience and business acumen has proved invaluable in guiding the House through this important phase of change.

PATRICIA BOGGS, appointed 1996, is Box Office Consultant for the Cameron Mackintosh Australia and Asian company. She is strongly committed to broadening and extending audiences for the performing arts, particularly school children and students – the audiences of tomorrow.

DIANE GRADY, appointed 1996, is a Director of Lend Lease Corporation Limited, Woolworths Limited, Wattyl Limited and US Office Trust. She was previously a global leader in the organisation and change management practice of McKinsey's. Diane has been actively providing support and advice on organisation and workplace change at the House, in particular through her interest in the ReaL program.

TIM MCFARLANE, appointed 1997, is Managing Director of The Really Useful Company, the Australian subsidiary of Andrew Lloyd Webber's Really Useful Group. He is also Regional Director, responsible for Asia, New Zealand and South Africa. He sits on the executive council of the Entertainment Industry Employers' Association and is also on the national councils of Musica Viva and the Adelaide Festival. Tim's extensive knowledge of current trends in the entertainment arena ensures that the House is on the right track with its programming and marketing. Over the last year, Tim was directly involved with major projects such as New Year's Eve and the signage upgrade.

RHODA ROBERTS, appointed 1998, was Artistic Director of the Festival of the Dreaming, the first of Sydney's Olympic Arts Festivals. She maintains her association with the Sydney Organising Committee for the Olympic Games as Indigenous Cultural Adviser. Currently Reporter and Presenter for the nationwide radio program *Deadly Sounds*, she is also completing her first novel and working as a consultant. Rhoda's background in programming has been of particular value to the Trust, especially in a year where the House's focus on indigenous programming increased significantly through the *Message Sticks* program and its involvement with *Corroboree 2000*.

BARBARA WARD, appointed 1999, is Chairman of HWW limited, a Director of the Commonwealth Bank of Australia, Northpower, Rail Services Australia and Data Advantage Limited. She is also a member of the Board of Allen Allen and Hemsley and the Australia Day Council of NSW. Barbara's balance of corporate and community experience reflects the House's goal to deliver sound financial results without compromising its cultural and community objectives.

DENNIS WATKINS, appointed 1996, is a writer, producer, director, broadcaster and actor. He was Artistic Director for Fox Studios Australia Backlot and directed the *Titanic Experience*. He was previously commissioning editor of ABC TV comedy. Dennis also wrote the libretto for the widely acclaimed opera about the Sydney Opera House, *The Eighth Wonder*. He is dedicated to promoting the contemporary performing arts in Australia and has been closely involved in the development of The Studio.

EVAN WILLIAMS, appointed in January 2000, is Secretary of the Ministry for the Arts. He is a member of the board of the Sydney Festival and the Sydney Biennale and a member of the Australia International Cultural Council. Evan's expertise across a range of artforms provides the Trust with an insight into the evolving nature of the arts and government.

TRUST COMMITTEES, MEMBERSHIPS, ATTENDANCES

The Sydney Opera House Trust consists of nine members appointed by the Governor on the nomination of the Minister. A Trustee holds office for three years and is eligible for re-appointment. A Trustee is not to hold office for four consecutive terms. The Trustees must include at least two persons who have knowledge of, or experience in the performing arts.



RHODA ROBERTS

BARBARA WARD

DENNIS WATKINS

EVAN WILLIAMS

Membership of committees, frequency of meetings and attendance figures for the year under review are set out below. The figure directly following the Trustee's name is the number of meetings attended and the figure in brackets after that indicates the number of possible attendances.

The Trust and Business Committee met 10 times. Attendance figures were: Joseph Skrzynski 10 (10), Patricia Boggs 8 (10), Diane Grady 7 (10), Tim McFarlane 9 (10), Rhoda Roberts 3 (10), Barbara Ward 7 (10), Dennis Watkins 10 (10), Robert Whyte 4 (6) and Evan Williams 4 (5).

The Trust Risk Management Committee met 10 times. Attendance figures were: Joseph Skrzynski 10 (10), Patricia Boggs 9 (10) and Tim McFarlane 9 (10).

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

The Sydney Opera House Appeal Fund whose membership is the same as the Trust met twice.

AIR AND OTHER INVISIBLE FORCES
SYDNEY DANCE COMPANY

7. FINANCIAL STATEMENTS

**INDEPENDENT AUDIT REPORT
SYDNEY OPERA HOUSE TRUST**

To Members of the New South Wales Parliament and Members of the Sydney Opera House Trust

SCOPE

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 2000. The Members of the Sydney Opera House Trust are responsible for the financial report consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto and the information contained therein. My responsibility is to express an opinion on the financial report to Members of the New South Wales Parliament and the Members of the Sydney Opera House Trust based on my audit as required by sections 34 and 41C(1) of the Public Finance and Audit Act 1983 (the Act).

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial report, and the evaluation of accounting policies and significant accounting estimates.

In addition, other legislative and policy requirements, which could have an impact on the Sydney Opera House Trust financial report, have been reviewed on a cyclical basis. For this year, the requirements examined comprised compliance with:

- core business activities being in accordance with Sydney Opera House Trust Act 1961; and the Public Authorities (Financial Arrangements) Act 1987;
- key provisions of Part 2 of the Public Sector Management Act 1988 and Parts 2, 3, 4, 5 and 6 of the Public Sector Management (General) Regulation 1996; and
- the Premier's Department SES Guidelines in respect of the Chief Executives' Contract.

These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial report is presented fairly in accordance with the requirements of the Act, Accounting Standards and other mandatory professional reporting requirements, in Australia, so as to present a view which is consistent with my understanding of the Trust's financial position, the results of its operations and its cash flows.

The audit opinion expressed in this report has been formed on the above basis.

AUDIT OPINION

In my opinion, the financial report of the Sydney Opera House Trust complies with section 41B of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Sydney Opera House Trust as at 30 June 2000 and the results of its operations and its cash flows for the year then ended.

JOSEPH SKRZYNSKI
Chairman



BARBARA WARD
Trustee
SYDNEY 9 October 2000



P. J. BOULOUS, CA
Principal Auditor
(duly authorised by the Auditor-General of New South Wales under section 41C(1A) of the Act)
SYDNEY 30 October 2000

**SYDNEY OPERA HOUSE TRUST
STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 2000**

	NOTE	1999/00 \$000	1998/99 \$000
Operating income	3	61,393	58,016
Operating surplus (deficiency) before abnormal items	3	(9,643)	1,514
Abnormal items	3 15	8,188	694
Operating surplus (deficiency) after abnormal items	3	(1,455)	2,208
Transfers	26	-	(54)
Accumulated funds at beginning of the financial year	26	193,907	191,753
Accumulated funds at close of the financial year	26	192,452	193,907

The accompanying notes form part of these statements.

BALANCE SHEET AS AT 30 JUNE 2000

	NOTE	1999/00 \$000	1998/99 \$000
CURRENT ASSETS			
Cash	17	118	144
Receivables	18	1,876	1,859
Investments	19	12,259	15,712
Inventories	20	265	409
TOTAL CURRENT ASSETS		14,518	18,124
NON-CURRENT ASSETS			
Receivables	18	21,598	14,301
Land, building, improvements	21	531,843	513,657
Plant and equipment	21	27,882	29,969
Work in progress	21	187	2,687
Collections	21	1,115	1,115
TOTAL NON-CURRENT ASSETS		582,625	561,729
TOTAL ASSETS		597,143	579,853
CURRENT LIABILITIES			
Creditors	22	5,867	4,623
Provisions	23	1,661	1,675
TOTAL CURRENT LIABILITIES		7,528	6,298
NON-CURRENT LIABILITIES			
Creditors	22	-	586
Provisions	23	1,710	1,608
TOTAL NON-CURRENT LIABILITIES		1,710	2,194
TOTAL LIABILITIES		9,238	8,492
NET ASSETS		587,905	571,361
CAPITAL AND RETAINED EARNINGS			
Trust funds	24	104	105
Accumulated funds	26	192,452	193,907
Asset revaluation reserve	27	395,349	377,349
		587,905	571,361

The accompanying notes form part of these statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 2000

	1999/00 \$000 INFLOWS/ (OUTFLOWS)	\$000	1998/99 \$000 INFLOWS/ (OUTFLOWS)	\$000
CASH FLOWS FROM OPERATING ACTIVITIES				
Payments to suppliers and employees	(62,850)		(48,550)	
Receipts from operations	33,307		25,322	
Interest received	717		806	
Net cash used in operating activities		(28,826)		(22,422)
CASH FLOWS FROM INVESTING ACTIVITIES				
Receipts from investments	3,453		922	
Payments for improvement works and plant and equipment	(930)		(9,222)	
Proceeds from sale of plant and equipment	15		96	
Net cash used in investing activities		2,538		(8,204)
Cash flows from Government grants		26,262		30,328
Net increase in cash held		(26)		(298)
Cash at beginning of year		144		442
CASH AT END OF YEAR		118		144

NOTE TO THE STATEMENT OF CASH FLOWS

RECONCILIATION OF CASH

For the purpose of the statement of cash flows, cash comprises cash on hand, at bank and at call deposits. Cash at 30 June as shown in the statement of cash flows is reconciled to the related items in the balance sheet.

	1999/00 \$000	1998/99 \$000
Cash	118	144
At call	-	-
	118	144

The accompanying notes form part of these statements.

RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES TO OPERATING RESULT

	1999/00 \$000	1998/99 \$000
Operating surplus (deficiency)	(1,455)	2,208
Depreciation	5,600	5,375
Increase in provision – leave and redundancy	88	-
Decrease in provision – leave and redundancy	-	(1,848)
Increase in provision – depreciation	16	-
Increase in provision – doubtful debts	56	-
Increase in creditors	460	1,933
Increase in receivables	(7,486)	(1,347)
Government grant	(26,262)	(30,328)
Increase in inventories	-	(133)
Reduction in inventories	144	-
Net loss on sale of plant	254	1,969
Decrease in trust funds	(1)	(1)
Capital in-kind sponsorship	(240)	(250)
NET CASH USED IN OPERATING ACTIVITIES	(28,826)	(22,422)

The accompanying notes form part of these statements.

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 HISTORICAL COST

The financial statements have been prepared in accordance with the historical cost convention and, unless otherwise stated, do not reflect changing money values or the current valuation of non-current assets.

1.1.2 BASIS OF ACCOUNTING

The financial statements, which are a general purpose financial report, have been prepared on an accrual basis and in conformity with current Australian Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views), with the exception of non-charging of depreciation on the building (Note 1.6), industry practice and the requirements of the Public Finance and Audit Act, 1983 and Regulations and Treasurer's Directions.

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

Unless otherwise specified the accounting policies are consistent with those of the previous year.

Figures shown in the financial statements have been rounded to the nearest \$1,000.

1.2 DOUBTFUL DEBTS

Following a review of debtors accounts, it is considered that adequate provision has been made for doubtful debts.

1.3 EMPLOYEE ENTITLEMENTS

The balance of these provisions at 30 June 2000 is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 ANNUAL LEAVE AND LONG SERVICE LEAVE PROVISIONS

Full provision has been made for the Trust's employees in respect of annual leave and long service leave in terms of Australian Accounting Standard AAS30.

1.3.2 SUPERANNUATION PREPAYMENT

Prepaid superannuation contributions and liabilities are recognised in the balance sheet as required by Treasury policy.

The funding position at 30 June 2000 in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Scheme (SSS) and the State Authorities Non-Contributory Superannuation Scheme (SANCS) has been advised by the Superannuation Administration Corporation:

FUND	ESTIMATED RESERVE ACCOUNT FUNDS		ACCRUED LIABILITY		PREPAID/(NET LIABILITY) CONTRIBUTIONS	
	1999/00 \$000	1998/99 \$000	1999/00 \$000	1998/99 \$000	1999/00 \$000	1998/99 \$000
SASS	2,214	1,533	1,749	1,809	465	(276)
SSS	39,100	33,739	18,699	19,788	20,401	13,951
SANCS	1,347	827	895	1,137	452	(310)
	42,661	36,099	21,343	22,734	21,318	13,365

The last triennial review was performed by the Government Actuary as at 30 June 1997.

The 2000 actuarial assessment is based on AAS25 – Financial Reporting by Superannuation Plans. The key assumptions adopted by the actuaries were:

	30 JUNE 2000 AND THEREAFTER %
Rate of interest return	7.0
Rate of general salary increase*	4.0
Rate of increase in CPI	2.5

* A promotional scale also applies.

1.4 VALUATION OF ASSETS

1.4.1 INVENTORIES

Main store and main hall tour wallets inventories are valued at the lower of cost or net realisable value. Cost is determined using the first in, first out basis for the main store inventory and current cost for the main hall tour wallets inventory.

1.4.2 INVESTMENTS

Investments comprising term deposits are shown at cost value which is also deemed to be market value.

1.4.3 LAND, SYDNEY OPERA HOUSE BUILDING, FORECOURT IMPROVEMENTS, COLLECTIONS, PLANT AND EQUIPMENT

The Sydney Opera House building and forecourt were revalued by the Valuer-General of New South Wales for the 1995/96 financial year at replication cost.

Land was revalued in 1999/00 by the State Valuation Office, whilst most classes of non-current physical assets were revalued in 1994/95 by external expert consultants.

1.5 INSURANCE

Adequate insurance cover is held by the Trust in respect of the following risks:

- i) Property and consequential loss
- ii) Workers' compensation
- iii) Public liability
- iv) Motor vehicles
- v) Travel, voluntary workers, fidelity and other identified risks.

The Trust is a member of the NSW Managed Fund which is a government self insured scheme administered by GIO Australia Limited in respect of the above mentioned risks. Premiums paid into the managed fund are designed to fully fund costs and expenses.

1.6 DEPRECIATION

Depreciation is calculated on a straight line basis in order to write off the carrying amounts of fixed assets over their expected useful life.

Depreciation rates are shown hereunder:

CATEGORY OF ASSETS	RATE OF DEPRECIATION %
Computer hardware	33.3
Plant and equipment	10.0
Office machines	20.0
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20.0
Tools and test equipment	20.0
Safety equipment	33.3
Computer software	20.0
Motor vehicles	20.0
Grand Organ	1.0

As the Sydney Opera House building and forecourt are considered by the Valuer-General of New South Wales and the Sydney Opera House Trust to be very long-lived assets and given the amount of annual maintenance funds expended on the building and forecourt, depreciation has not been charged on those assets. This is consistent with Treasurer's Directions as referred to in Note 1.1.2.

1.7 RECOGNITION OF REVENUE

1.7.1 GOVERNMENT GRANTS AND CONTRIBUTIONS FROM OTHER BODIES

Government grants and contributions from other bodies are recognised as revenues when the Trust obtains control over the assets comprising the grants and contributions. Control over grants and contributions is normally obtained upon the receipt of cash.

1.7.2 OTHER REVENUE

Revenues from Trust operations as a performing arts centre are recognised on provision of goods sold and services rendered.

2. SYDNEY OPERA HOUSE APPEAL FUND

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are incorporated into the Trust's financial statements. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts and to the production, presentation, publication, promotion, preservation or housing of, or training in the performing and other branches of the arts. See Note 28.

3. OPERATING SURPLUS

Operating surplus is arrived at after charging and crediting the following items:

	NOTE	1999/00 \$000	1998/99 \$000
INCOME			
State Govt grants	4 14	26,262	30,328
Catering	7	1,475	1,342
Rentals – theatres, halls etc.	5	4,956	4,636
Costs recovered	6	11,589	10,480
Trust presentations	10	1,184	1,410
Bennelong Program	11	226	218
Guided tours		2,636	2,333
Tourism packages		1,924	577
Booking fees		1,565	1,396
Merchandising and licensing	25	1,590	1,104
Rental of shops		504	524
Interest		727	824
Miscellaneous income	8	5,257	1,309
In-kind benefits	12	1,169	1,064
Program sales commission		195	133
Publicity income		134	338
		61,393	58,016

	NOTE	1999/00 \$000	1998/99 \$000
EXPENDITURE			
Salaries and related expenses	9	22,813	21,154
Trust presentations	10	1,932	2,276
Bennelong Program	11	381	323
Electricity		956	885
Depreciation	21	5,600	5,375
Administrative expenses		4,680	2,516
Repairs and maintenance		15,467	11,814
Cleaning		1,150	1,069
Publicity and advertising		3,018	2,297
Minor stores		953	721
Merchandising and licensing	25	1,114	638
Tourism packages		1,622	487
Telephone and postage		443	412
General insurance		359	367
Fees for services rendered		2,695	1,282
Audit fees	13	123	125
Doubtful debts	18	56	3
Upgrade program	4 14	7,258	2,789
Loss on disposal of assets		416	1,969
		71,036	56,502
Operating surplus (deficiency) before abnormal items		(9,643)	1,514
Abnormal items	15	8,188	694
Operating surplus (deficiency)		(1,455)	2,208

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	1999/00 \$000	1998/99 \$000
Statutory endowment	9,100	9,037
Maintenance endowment	5,902	5,843
Upgrade program grant	-	5,959
Total asset management grant	11,070	7,665
Other grants	190	-
The Studio grant	-	550
Canopies grant	-	774
Security surveillance system grant	-	500
	26,262	30,328

5. RENTALS

This item represents earnings derived from the hire of the Concert Hall, Opera Theatre, Drama Theatre, Playhouse, The Studio, Reception Hall, foyers, rehearsal rooms, outdoor facilities and office areas.

The sources of income were:

	1999/00 \$000	1998/99 \$000
Opera Theatre	1,919	1,804
Concert Hall	1,927	1,790
Drama Theatre	525	508
Playhouse	222	261
The Studio	86	18
Other	277	255
	4,956	4,636

6. COSTS RECOVERED

Hiring agreements provide that the Trust be reimbursed for technical and other costs incurred in relation to performances.

Recoveries comprise:

	1999/00 \$000	1998/99 \$000
Salaries and related costs	6,175	5,670
General recoveries	2,093	1,961
Internal recoveries:		
Total Asset Management (TAM)	2,759	2,622
Trust presentations	562	227
	11,589	10,480

Recoveries for TAM projects represent the internal charges that were attributable to that area of activity.

7. CATERING

Results, excluding the Green Room operations, were as follows:

	1999/00 \$000	1998/99 \$000
Income	1,475	1,342

The sum of \$50,000 was paid to the catering contractor in 1998/99 as a subsidy towards financing the renovation of the Green Room servery and was included under administrative expenses. No subsidy was paid in 1999/00.

8. MISCELLANEOUS INCOME

This item comprises:

	1999/00 \$000	1998/99 \$000
Sponsorship expenses recouped	234	154
Ticket printing	110	100
General sponsorship income	625	541
New Year's Eve sponsorship income	900	-
NSW Treasury Managed Fund rebate	266	338
New Year's Eve Box Office income	2,876	-
Other	246	176
	5,257	1,309

The sums of \$2,876,000 and \$900,000 in relation to New Year's Eve Box Office and Sponsorship income are part of a total revenue of \$4,572,000 in respect of New Year's Eve 1999 events. The balance of \$796,000 is accounted for within respective income classifications in the statement of income and expenditure. See Notes 10 and 12.

9. SALARIES AND RELATED EXPENSES

This item comprises:

	1999/00 \$000	1998/99 \$000
Salaries, wages and allowances	17,564	16,379
Penalty rates	1,125	978
Overtime	634	567
Meal money	43	36
Workers' compensation insurance	485	516
Payroll tax	1,246	1,264
Employer superannuation contribution	1,429	1,311
Parking reimbursement	24	27
Redundancy costs	263	76
	22,813	21,154

The redundancy costs figure of \$263,464 includes a sum of \$79,240 as a provision for redundancies. The 1998/99 provision was \$76,203. See Note 23.

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program, were:

	1999/00 \$000	1998/99 \$000
Income	1,184	1,410
Expenditure	1,932	2,276
Deficiency	(748)	(866)

The New Year's Eve 1999 events income was \$4,572,000 and expenditure \$4,493,000 resulting in a surplus of \$79,000. These figures are not reflected within the Trust presentations result, but are accounted for within respective income and expenditure classifications in the statement of income and expenditure. See also Note 8.

11. BENNELONG PROGRAM

The Bennelong Program is the Trust's educational and arts access activity for the community in general and for students and special groups in particular. Financial operations were:

	1999/00 \$000	1998/99 \$000
Income	226	218
Expenditure	381	323
Deficiency	(155)	(105)

12. IN-KIND BENEFITS

In-kind sponsorship in respect of Trust presentations, totalling \$40,300, has been included within income and expenditure amounts shown at Note 10. In respect of the balance of \$1,169,199, the sum of \$929,199 has been included within appropriate expenditure classifications in the Statement of Income and Expenditure, whilst the sum of \$240,000, representing capital benefits, has been included within appropriate asset groupings. See also Note 8. Sponsorships in the form of goods and services were received for the following purposes:

	1999/00 \$000	1998/99 \$000
Trust presentations	40	403
New Year's Eve	574	-
Other purposes	595	1,064
	1,209	1,467

13. AUDIT FEES

The fee payable to the Auditor-General's Office was \$31,300 (\$30,700 in 1998/99) in respect of the 1999/2000 audit. A sum of \$2,450 was also paid to the Auditor-General in 1999/00 in respect of GST related matters. The Auditor-General received no other benefit. Internal audit fees were \$89,405 (\$94,644 in 1998/99).

14. UPGRADE PROGRAM EXPENDITURE

The funding received in 1998/99 represented the final grant for this program, which commenced in 1988/89 (Note 4). Expenditure for 1999/00 was \$7,374,076 (1998/99 \$3,116,271), of which \$7,258,012 is accounted for in the Statement of Income and Expenditure and the balance of \$116,064 which was capitalised.

15. ABNORMAL ITEMS

This item comprises:

	1999/00 \$000	1998/99 \$000
Superannuation prepayment (see Notes 1.3.2 and 18)	8,188	1,279
Superannuation liability (see Notes 1.3.2 and 18)	-	(585)
	8,188	694

16. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	PER ANNUM
Chairman	\$2,465
Trustees	\$1,460

17. CASH AND BANK

This item comprises:

	1999/00 \$000	1998/99 \$000
Cash on hand	43	27
Joint venture cash	56	98
Appeal Fund cash	5	16
Sydney Opera House management account	14	3
	118	144

18. RECEIVABLES

This item comprises:

	1999/00 \$000	1998/99 \$000
Catering contractor	350	420
Trade debtors, less provision for doubtful debts	734	890
Accrued income	560	578
Prepayments	165	152
Joint venture	240	2
Other receivables	107	167
Prepaid superannuation	21,318	13,951
	23,474	16,160

The sum of \$350,000 represents the balance receivable upon transfer of catering equipment to the catering contractor as provided for in the catering contract and is receivable over the next 5 years at the rate of \$70,000 per annum.

Receivables are classified in the balance sheet as:

	1999/00 \$000	1998/99 \$000
Current assets	1,876	1,859
Non-current assets	21,598	14,301

Transactions on the Provision for Doubtful Debts Account for the past two years were:

	1999/00 \$000	1998/99 \$000
Balance 1 July	15	15
Provision for year	56	3
	71	18
Debts written off	14	3
Balance 30 June	57	15

19. INVESTMENTS

This item comprises short term interest bearing and T-Corp Hour-Glass deposits:

	1999/00 \$000	1998/99 \$000
Sydney Opera House Trust	12,053	15,369
Foster Bequest	104	105
Appeal Fund	102	238
	12,259	15,712

20. INVENTORIES

Comprises:

	1999/00 \$000	1998/99 \$000
Main store stock	100	212
Main hall tour wallets	43	119
Joint venture	122	78
	265	409

21. LAND, BUILDING, IMPROVEMENTS, COLLECTIONS, PLANT AND EQUIPMENT

Comprises:

	1999/00 \$000	1998/99 \$000
Land – revaluation	68,000	50,000
Sydney Opera House building – revaluation	420,300	420,300
Building improvements – cost	11,843	11,657
	432,143	431,957
Forecourt improvements – revaluation	31,700	31,700
Total – Land, Building and Improvements	531,843	513,657
Computer hardware – cost and valuation	2,211	3,016
Less depreciation	1,937	2,679
	274	337
Computer software – cost	1,001	913
Less depreciation	754	614
	247	299
Motor vehicles – cost	197	156
Less depreciation	62	44
	135	112
Office machines – cost and valuation	295	200
Less depreciation	106	62
	189	138
Fixed plant – cost and valuation	17,093	17,192
Less depreciation	8,259	6,643
	8,834	10,549
Photographic equipment – cost and valuation	170	322
Less depreciation	155	322
	15	–
Communications equipment – cost and valuation	3,486	698
Less depreciation	1,234	626
	2,252	72
Theatrical items – cost and valuation	27,593	27,467
Less depreciation	12,624	10,013
	14,969	17,454
Tools and equipment – cost and valuation	151	206
Less depreciation	151	165
	–	41
Safety equipment – cost and valuation	5	5
Less depreciation	5	5
	–	–
Capital stocks – cost and valuation	967	967
Total – plant and equipment	27,882	29,969
Collections – works of art – cost and valuation	1,115	1,115
Work in progress	187	2,687
	561,027	547,428

Ownership of the Sydney Opera House site is vested in the Minister for Public Works and Services but as the Trust has statutory responsibility for the care, control and management of the Sydney Opera House building and site, these assets are included in the financial statements of the Trust. Land was revalued in 1999/00 (Note 1.4.3).

The Trust holds assets which have been fully depreciated but which still provide service potential and economic benefits. The nature and quantum of these fully depreciated assets is as follows:

	1999/00 \$000	1998/99 \$000
Theatrical items	10,355	–
Computer hardware	1,518	1,705
Communication equipment	541	303
Computer software	506	–
Photographic equipment	155	322
Tools and equipment	151	–
Office machines	35	–
Safety equipment	5	5
	13,266	2,335

22. CREDITORS

This item comprises:

	1999/00 \$000	1998/99 \$000
Advance ticket sales	1,639	1,727
Hirers' deposits	1,155	307
Accrued expenses	1,467	979
Income in advance	199	65
Trade and other creditors	1,368	1,526
Joint venture	39	19
Superannuation liability	–	586
	5,867	5,209

Creditors are classified in the balance sheet as:

	1999/00 \$000	1998/99 \$000
Current liabilities	5,867	4,623
Non-current liabilities	–	586

23. PROVISIONS

This item represents the amount available to meet the Trust's accrued liability in respect of employees' accrued leave entitlements and redundancy payments comprising:

	1999/00 \$000	1998/99 \$000
Annual leave		
– Trust employees	1,182	1,048
Long service leave		
– Trust employees	2,110	2,108
Redundancy payments	79	127
	3,371	3,283

Classified in the balance sheet as:

	1999/00 \$000	1998/99 \$000
Current liabilities	1,661	1,675
Non-current liabilities	1,710	1,608

The sum of \$1,155,000 shown as Hirer's deposits includes the amount of \$1,000,000 received as a deposit from the Olympic Co-ordination Authority for use of Trust facilities during the Olympic Games period including the Olympic Arts Festival.

The superannuation 1998/99 liability of \$585,602 related to the State Authorities Superannuation Scheme (\$276,171) and the State Authorities Non-Contributory Superannuation Scheme (\$309,431). See Note 1.3.2 for details.

In applying Australian Accounting Standard AAS30, Accounting for Employee Entitlements, the Trust has continued to use the nominal method in calculating the liability and expense for employee leave entitlements. This practice has been adopted because the difference arising from using the nominal method compared to the present value method would not result in a material difference in the financial statements.

As in previous years, the long service leave provision has been calculated on the basis of entitlements of all employees who have completed five or more years of service. To comply with AAS30, an estimate was made of the liability for employees with less than five years service. The estimate was based on the proportion of those employees who are expected to remain employed by the Trust long enough to be entitled to long service leave. As the liability was not of material amount it has not been brought to account.

Payroll tax payable on employee entitlements has been estimated and the liability recognised. Workers' compensation has not been recognised as this expense is based on actual premiums paid, determined from past claims history, and not as a general percentage raised on salaries and wages.

Sick leave accrued by employees of the Trust is all non-vesting, and as the total amount of sick leave taken in any year has been less than the annual entitlement, no past service liability for sick leave has been recognised.

24. TRUST FUNDS – FOSTER BEQUEST

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

An award of \$5,000 was made in 1999/00 (\$5,000 in 1998/99).

25. MERCHANDISING AND LICENSING

25.1 INTEREST IN JOINT VENTURE

The Trust holds an interest in a joint venture with International Management Group of America Pty Ltd in the operation of a souvenir merchandise shop located in the box office foyer.

The Trust's share of the operating profits in 1999/00 was \$438,551 (\$345,790 in 1998/99). At 30 June 2000 the Trust's 60% equity in the joint venture was:

	1999/00 \$000	1998/99 \$000
Furniture fittings and equipment (less depreciation)	12	7
Inventory	122	78
Receivables	23	2
Cash	56	98
	213	185
Less creditors	39	19
	174	166

These amounts have been included with the assets and liabilities of the Trust within the appropriate classifications.

25.2 LICENCE AGREEMENT

Licences have been granted to a number of organisations for the use of the registered Sydney Opera House trademark and designs. The Trust's share of earnings in 1999/00 was \$92,967 (\$85,041 in 1998/99).

26. ACCUMULATED FUNDS

	1999/00 \$000	1998/99 \$000
Balance 1 July	193,907	191,753
Operating surplus (deficiency)	(1,455)	2,208
Transfers	–	(54)
	192,452	193,907

27. ASSET REVALUATION RESERVE

This account represents revaluation increments credited in 1999/00 and previous financial years in respect of Sydney Opera House building, land, forecourt and plant and equipment.

Movements in the Reserve during 1999/00 were:

	1999/00 \$000
Balance 1 July	377,349
Land revaluation increment	18,000
	395,349

28. SYDNEY OPERA HOUSE APPEAL FUND

As a controlled entity the financial statements of the Sydney Opera House Appeal Fund have been incorporated into the Trust's financial statements.

Financial operations were:

	1999/00 \$000	1998/99 \$000
Income	10	21
Expenditure	155	–
Surplus (Deficiency)	(145)	21

The assets and liabilities of the Appeal Fund as at 30 June were as follows:

	1999/00 \$000	1998/99 \$000
Cash	5	15
Receivables	1	–
Investments	102	238
Accumulated Funds	108	253

These amounts have been included within the assets and liabilities of the Trust under appropriate classifications.

29. COMMITMENTS FOR GOODS AND SERVICES

	1999/00 \$000	1998/99 \$000
Goods and services contracted for at 30 June and not otherwise accounted for in the balance sheet are estimated.		
Payable:		
– not later than one year	7,598	4,730
– later than one year and not later than two years	2,697	1,685
– later than two years and not later than five years	–	2,324
	10,295	8,739

The 1999/00 figure is inclusive of the Goods and Services Tax.

30. OUTSTANDING CAPITAL COMMITMENTS

	1999/00 \$000	1998/99 \$000
Capital expenditure contracted for at 30 June and not otherwise accounted for in the balance sheet is estimated.		
Payable not later than one year	1,207	338

The 1999/00 figure is inclusive of the Goods and Services Tax.

31. CONTINGENT ASSETS AND LIABILITIES

A contingent asset of \$1,046,000 exists in respect of Commitments at Notes 29 and 30 representing input tax credits expected to be recovered from the Australian Tax Office.

A contingent liability, estimated at \$71,162, exists in relation to a draft deed of settlement in respect of legal proceedings brought against the Trust in respect of licence agreement matters.

A further contingent liability may exist in relation to the Trust for a legal claim, in the sum of \$2,198,395, initiated by a contractor against the NSW Department of Public Works (PWD) acting in the capacity of Project Manager, Sydney Opera House Upgrade Program. The claim relates to the shell edge tile replacement contract. Uncertainty currently exists as to where any possible legal liability would lie as between the PWD and the Trust in relation to the claim.

32. MATERIAL ASSISTANCE PROVIDED AT NO COST OR AT NOMINAL COST

All material assistance has been accounted for in the financial statements.

33. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2000, consultants were paid a total of \$642,628 (1998/99 – \$485,011). In addition, Public Works received \$7,374,075 for the management and execution of the upgrade program (1998/99 – \$3,116,271).

34. FINANCIAL INSTRUMENTS

Australian Accounting Standard AAS33, Presentation and Disclosure of Financial Instruments, has application to the Trust's financial statements.

The classes of instruments included in the Trust's financial statements are set out below along with the terms, conditions and accounting policies applicable to these instruments which are recorded at cost as at 30 June 2000 (balance date).

CASH

Cash is recorded at nominal values and consists of cash on hand and cash held in bank accounts. Interest is earned on daily bank balances, based on an agreement with the Trust's banker, calculated on money market rate movements.

RECEIVABLES

All trade debtors are recognised as amounts receivable at balance date. Receivables are carried at the nominal value of amounts due, less a provision for doubtful debts. A provision for doubtful debts is raised when some doubt as to collection exists. The credit risk is the carrying amount (net of any provision for doubtful debts). Invoices are issued on 30 day terms.

INVESTMENTS

The Trust's investments are restricted to short term fixed deposits predominantly with NSW Treasury Corporation and similar investments with major bankers. Investments were predominantly for periods between 30–40 days during 1999/00 (30–40 days in 1998/99). The investments were earning an average interest rate of 5.43% per annum at 30 June 2000 (4.88% at 30 June 1999).

ACCOUNTS PAYABLE AND ACCRUALS

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 are settled in accordance with the policy set out in Treasurer's Direction 219.01. If payment terms are not specified, payment is made no later than the end of the month following the month in which an invoice or a statement is received.

CREDIT RISK EXPOSURES

The credit risk on financial assets of the Trust is represented by the carrying amounts of the financial assets recognised on the balance sheet net of any provision for doubtful debts, at balance date.

INTEREST RATE RISK

All Trust investments, totalling \$12,259,376 at balance date (\$15,712,368 at 30 June 1999), are for fixed specified periods and interest rates, or are invested in the T-Corp Hour Glass facility.

Cash at bank, totalling \$13,420 at balance date (\$3,273 at 30 June 1999), is subject to an arrangement with the Trust's banker whereby interest rates paid are in line with money market rate movements and are set weekly.

Interest rate risk exposure on other financial assets and liabilities is not considered applicable.

NET FAIR VALUE

The net fair value of all financial assets and liabilities of the Trust approximates their carrying value.

FIRST DETAILED BUDGET FOR THE YEAR ENDING 30 JUNE 2000

INCOME	\$000
Rentals and recoveries	15,581
Trust presentations	947
Guided tours	3,192
Tourism packages	2,702
Booking fees	1,828
Catering income	1,603
Merchandising and licensing	1,611
Interest	648
Rental of shops	550
Miscellaneous	1,968
Endowment and capital grants	24,072
TOTAL	54,702
EXPENDITURE	\$000
Salaries and related expenditure	23,439
Repairs and maintenance	12,200
Trust presentations	1,908
Administrative expenses	3,968
Minor Stores	897
Electricity	899
Fees for services rendered	2,364
Publicity and advertising	1,054
Cleaning	1,260
Merchandising and licensing	933
Tourism expenses	2,564
Upgrade program	7,465
TOTAL	58,951
Deficit before depreciation	4,249
Depreciation	5,700
Deficit after depreciation	9,949

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2001

INCOME	\$000	\$000
Government grants		
* Endowment	9,477	
* Maintenance	6,067	
* Total Asset Management	13,000	28,544
Revenue from operations		32,486
TOTAL		61,030
EXPENDITURE	\$000	\$000
Salaries and related expenditure		25,309
Other operating expenditure		16,662
Capital grants		17,132
TOTAL		59,103
Surplus before depreciation	1,927	
Depreciation		5,200
Deficit after depreciation	3,273	

8. GOVERNMENT REPORTING

ACCOUNT PAYMENT PERFORMANCE INDICATORS

The schedule of accounts payable for the final quarter of the 1999/2000 financial year and the amounts involved are as follows:

	\$000
Current (i.e., within due date)	7,255
Less than 30 days overdue	335
Between 30 and 60 days overdue	286
Between 60 and 90 days overdue	18
More than 90 days overdue	6
TOTAL FOR THE QUARTER	7,900

The number of accounts paid on time was 92 percent (88 percent in 1998/99). Our policy is to ensure that all payments are made promptly and in line with State Government guidelines. Delays occur on occasions due to the need for clarification of charges and rates claimed on some invoices.

AGEING ACTION PLAN

The Sydney Opera House Access Strategic Plan 1998–2007 aims to improve facilities and services for older people as tourists, patrons, business partners, performers and employees (refer to Disability Action Plan for further detail on issues and improvements). Australian Seniors Card and Social Security concession card holders can obtain discounted guided tours' rates which include a free cup of coffee, tea or soft drink at the Concourse Restaurant.

CONSULTANTS

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

- Arthur Anderson – GST Project – \$70,620.
- Cannings – Corporate Communications – \$58,750.
- Denton Corker Marshall – Architectural Consultancy Services – \$58,127.
- Department of Public Works and Services – Execution and Management of Upgrade Program – \$7,374,075.
- Ford Associates Pty Ltd – Cultural Change Process Facilitators – \$33,500.
- Woolcott Research – Market Research – \$125,020.

In addition, 31 consultancies of \$30,000 or less cost a total of \$296,611.

CUSTOMER RESPONSE

The Sydney Opera House's commitment to customer service is set out in our Guarantee of Service and reinforced by the goals and strategies in the Business Plan and Code of Conduct.

CONTINUAL IMPROVEMENT OF OUR PUBLIC CUSTOMER FEEDBACK SYSTEM

As part of the House's commitment to improve services, facilities and the overall customer experience, the House undertook research in the following areas.

Business Development – through focus groups and face to face interviews “pre” and “post” experience, the House sought feedback from patrons and visitors on their:

- awareness of non-performance activities;
- spending patterns;
- product expectations; and
- suggestions for improvements relating to retail outlets, food and beverage and visitor services (tours).

Olympic Visitor Forecasting Study – undertaken to inform decisions for the Olympic period regarding matters such as:

- delivery of food and beverages;
- promotional material;
- tourism business;
- retail activity;
- traffic and crowd control;
- opening hours; and
- staffing levels.

New Year's Eve 1999 Customer Satisfaction Survey – provided feedback on attendee satisfaction with the three NYE events hosted by the Sydney Opera House including:

- overall enjoyment;
- facilities;
- entertainment;
- food and beverage;
- views of fireworks;
- atmosphere of the event; and
- value for money.

The Survey also assessed awareness of the marketing activity, sponsor recognition and collected demographic and lifestyle information.

Evaluation of Marketing Effectiveness and Audience Demographics for The Studio, Sundays 'round the House and Dancing on the House – provided feedback on:

- audience profile;
- pricing;
- marketing;
- attendance patterns; and
- performance interests.

In 2000/2001 research will be conducted in the following areas:

- Kids at the House – 2000 program;
- Customer Satisfaction Survey of facilities and services, including special Olympic period customer satisfaction surveying; and
- on-line ticketing market testing and Sydney Opera House website survey.

REVIEW OF CUSTOMER FEEDBACK POLICY

During the year the House continued to review its customer feedback policy and procedures to ensure a direct link between business improvements and customer service. A good example is customer feedback on disability access. This has informed planning for improvements at the House generally and has been reviewed by the learning team on Access for People with Disabilities established to look at immediate solutions regarding access for people with disabilities over the Olympic and Paralympic Games period.

Customer feedback procedures continue to be included in staff training. These are also reinforced, and modified where necessary, when major events are on at the House, for example New Year's Eve 1999. Customer feedback procedures will be specifically highlighted during briefings surrounding the presentation of Olympic events at the House.

Improving the customer experience is an identified corporate priority for 2000/2001. The House welcomes and values all feedback.

THE STATISTICS

Over the past 12 months 226 people provided feedback on a range of issues.

A breakdown of the feedback is as follows:

145	Negative feedback	[322 – 1998/99, 340 – 1997/98]
75	Positive feedback	[84 – 1998/99, 90 – 1997/98]
6	Suggestions	[15 – 1998/99, 28 – 1997/98]

A breakdown of all feedback by category is as follows:

CATEGORY	POSITIVE %	NEGATIVE %	SUGGESTION %
Presentations	27	18	14
Customer Service	31	23	14
Venue Services	16	9	14
Access	4	6	14
Site/Venue Presentation	0	10	14
Quality and Value	4	27	14
Other	19	8	14

Feedback received on New Year's Eve 1999 events at the House was mainly positive, with 16 positive responses and 12 negative responses. In addition, staff of the House received a special commendation from the Premier and Minister for the Arts, Bob Carr, for their work on New Year's Eve.

DISABILITY ACTION PLAN

The purpose of our Access Strategic Plan 1998–2007 is to ensure that the Sydney Opera House is recognised as a leader and innovator in providing barrier-free access to make the building, site and services accessible to all people.

We are also committed to providing productive employment and career development opportunities for people with disabilities.

ACCESS GOALS

Two primary access goals have been identified to achieve the House's access plan:

GOAL 1 – IMPROVED FACILITIES

The House will provide world class building and site facilities to create a welcoming and hospitable environment so that activities can be enjoyed by everyone. They will include barrier-free paths of travel to and within theatres, performance spaces, foyers, function areas, restaurants, shops and employee work areas.

GOAL 2 – IMPROVED SERVICES

Patrons will enjoy world class services at the Sydney Opera House including an exemplary standard of customer service and an expanded range of barrier-free accessible attractions and services so that activities can be enjoyed by everyone.

ACHIEVEMENTS

The House reviewed and updated its plan this year and sought feedback from a number of disability groups. The plan was referred to the Department of Ageing and Disability for feedback and registration.

New accessible furniture has been introduced as House standard in various staff work areas. This furniture will continue to be provided as part of improvements to staff accommodation.

The existing accessible toilets in the Central Passage were refurbished.

A learning team was established to identify access improvements that could be easily implemented for the Olympic and Paralympic period.

Disability Awareness Training was conducted for Front of House staff.

FUTURE PLANS

Disability Awareness Training for managers, supervisors and key contact staff will continue in 2000/2001.

Subject to funding a number of improvements are planned for the near future including:

- a program to refurbish and upgrade dressing rooms servicing the Opera Theatre, Concert Hall, Drama Theatre and Playhouse commencing in July 2000. The actual timing of the work in a particular performance area is dependent on usage. It is proposed to create a facility in each performance area which is accessible for people with disabilities;
- upgrading of toilet facilities in the Box Office Foyer commencing in July 2000. This will result in an increase in the number of female facilities. The upgrading will include provision of two accessible toilets and an accessible Parents' Room. This work is scheduled for completion by July 2001;
- the upgrade of public toilets in the Drama Theatre, The Studio and Playhouse areas of the Western Foyer commencing in January 2001. Accessible facilities will be provided together with additional female toilets. Completion is expected by July 2002;
- accessible toilet facilities for staff areas;
- infra red assisted listening devices for the Box Office, Guided Tours office, Reception Hall and Board Room; and
- new stylish accessible seating for the foyer areas.

ELECTRONIC SERVICES DELIVERY

The Information Technology and Telecommunication (IT&T) strategic plan of the Sydney Opera House was developed in 1998 to identify the critical IT&T systems, services and strategies necessary to achieve the goals and objectives of the House in a cost effective manner.

The Plan is consistent with the NSW Government's Information Management & Technology (IM&T) Blueprint, connect.nsw, NSW Government Internet Strategy and the Business Plan of the Sydney Opera House.

The House's website was launched in September 1998. The primary positioning of the site in this first phase was as an information and promotional tool. The Sydney Opera House performances and events calendar information is already published on the website. The Annual Report and tender information will be available on the website by 31 December 2000.

Development of the next phase of the project is aimed at making the website a business tool through the introduction of on-line business transactions. Implementation of an e-ticketing interface for the Box Office system will be completed by the end of September 2000.

New technologies based on the World Wide Web including electronic deliverable services and the merger of entertainment and information technologies are providing new opportunities for the Sydney Opera House. Services based on these technologies will play a major role in the overall business strategies of the House in the future.

Further development of the intranet has facilitated improved information access for staff. A new touch screen information kiosk computer available for all staff, particularly those without access to workplace computers, was launched in the Green Room (staff/artist cafeteria and lounge area) in September 1999.

ENERGY MANAGEMENT

The House is in its second year of a five year contract with Advance Energy for the supply of electricity with a five percent 'green power' content.

Completion of the installation of a new Building Management System has provided the opportunity to develop energy saving programs for plant and equipment. The first of these developments has been completed with new control strategies having been implemented for operation of the central energy chiller plant.

The House has supplied information for the Government Energy Management Policy and will participate in the programs suggested when practical.

A comprehensive energy management strategy and plan is to be developed by July 2001 with implementation from 2002.

EQUAL EMPLOYMENT OPPORTUNITY (EEO)

The House continues to pursue a range of activities aimed at improving equity and diversity and 1999/2000 has focussed on embedding these values further into its core beliefs, behaviour and training.

The House's EEO Annual Report submitted to the Office of the Director of Equal Opportunity in Public Employment (ODEOPE) measures the activities of the organisation in the following key reporting areas:

- A Diverse and Skilled Workforce;
- Improved Employment Access and Participation by EEO Groups;
- A Workplace Culture Displaying Fair Practices and Behaviour;
- Managers and Employees Informed and Trained and Accountable for EEO;
- Needs-Based Programs for EEO Groups;
- Fair Policies and Procedures;
- EEO Outcomes Included in Agency Planning;
- Employee Views are Heard; and
- Sound Information Base.

The challenge for the coming year will be to continue to meet the standards and goals set within the EEO action plan and exceed our initiatives of the previous year. The Spokeswomen's program and the Indigenous Traineeship program will continue to receive high priority.

Some highlights this year included:

- a vibrant and well supported Spokeswomen's program;
- presenting and hosting the Dreaming of a Better Future forum on employment of Aboriginal and Torres Strait Islanders in the Performing Arts and Entertainment Industry;
- the Indigenous Traineeship program which included four trainees commencing in April 2000 in backstage and front of house positions; and
- updating the Code of Conduct and the House's Orientation program outlining diversity and equity principles and accountabilities.

TABLE A – PERCENT OF TOTAL STAFF BY LEVEL

Subgroup as Percent of Total Staff (excluding casuals) at each Level

LEVEL	TOTAL STAFF (NUMBER)	STAFF RESPONDING TO EEO DATA FORM (RESPONDENTS)	MEN	WOMEN	ABORIGINAL & TORRES STRAIT ISLANDER PEOPLE	PEOPLE FROM RACIAL, ETHNIC, ETHNO-RELIGIOUS MINORITY GROUPS	PEOPLE WHOSE LANGUAGE FIRST SPOKEN AS A CHILD WAS NOT ENGLISH	PEOPLE WITH A DISABILITY	PEOPLE WITH A DISABILITY REQUIRING ADJUSTMENT AT WORK
<\$26276	19	79%	32%	68%	0.00%	7%	13%	7%	6.70%
\$26276-\$34512	20	80%	40%	60%	0.00%	13%	19%	6%	6.30%
\$34513-\$38582	41	78%	68%	32%	6.30%	34%	25%	6%	0.00%
\$38583-\$48823	130	87%	74%	26%	0.00%	17%	12%	5%	2.70%
\$48824-\$63137	55	93%	71%	29%	0.00%	16%	8%	10%	2.00%
\$63138-\$78921	13	100%	69%	31%	0.00%	23%	15%	8%	0.00%
>\$78921(non-SES)	11	82%	73%	27%	0.00%	22%	11%	11%	0.00%
>\$78921(SES)	4	100%	25%	75%	0.00%	0%	0%	25%	0.00%
TOTAL	293	86%	67%	33%	0.90%	19%	14%	7%	2.40%
Subgroup Total		252	169	83	2	47	34	18	6

TABLE B – PERCENT OF TOTAL STAFF BY EMPLOYMENT BASIS

Subgroup as Percent of Total Staff at each Level

LEVEL	TOTAL STAFF (NUMBER)	STAFF RESPONDING TO EEO DATA FORM (RESPONDENTS)	MEN	WOMEN	ABORIGINAL & TORRES STRAIT ISLANDER PEOPLE	PEOPLE FROM RACIAL, ETHNIC, ETHNO-RELIGIOUS MINORITY GROUPS	PEOPLE WHOSE LANGUAGE FIRST SPOKEN AS A CHILD WAS NOT ENGLISH	PEOPLE WITH A DISABILITY	PEOPLE WITH A DISABILITY REQUIRING ADJUSTMENT AT WORK
Permanent/FT	211	90%	70%	30%	0.50%	18%	12%	8%	2.60%
Permanent/PT	25	76%	28%	72%	0.00%	11%	16%	5%	5.30%
Temporary/FT	53	75%	74%	26%	2.50%	23%	23%	3%	0.00%
Temporary/PT	0	0%	0%	0%	0.00%	0%	0%	0%	0.00%
SES	4	100%	25%	75%	0.00%	0%	0%	25%	0.00%
Casual	369	60%	43%	57%	0.90%	16%	11%	4%	0.40%
Other	0	0%	0%	0%	0.00%	0%	0%	0%	0.00%
TOTAL	662	72%	53%	47%	0.90%	17%	12%	5%	1.30%
Subgroup Total		476	353	309	6	113	82	34	9

Note: Cell percentages are calculated by expressing the number of staff in each subgroup at each level as a percentage of total staff at the same level.

ETHNIC AFFAIRS

The House continued its commitment to multicultural programming this year with a varied program of multicultural arts.

Programs included the three day Festival of Asian Music and Dance and six concerts entitled World Without Borders as part of Carnivale.

During the year the House continued to support multicultural community organisations through community hirings. This year the Greek community received assistance for various celebrations of Greek National Day.

As part of the Chinese New Year Celebrations, the House provided support for a two-way broadcast between the Shanghai Grand Theatre and the Sydney Opera House. The concert was transmitted live to each venue, allowing interaction between the performances via a large video wall. Australian and Chinese performers were in each venue and the concert was transmitted via the Shanghai Broadcasting Network to over 127 countries.

The House will continue these programs of community hirings and its own multicultural programming in 2000/2001. Events planned include the group Doppio Parallelo, part of the Sydney Spring Festival of New Music, and the Singapore-based Huqin Quartet, a Chinese traditional music ensemble. The House will also continue its support of Carnivale this year. As well as co-presenting theatre and music works as part of the festival the House will also host the launch of Carnivale in The Studio.

The presentation of the Huqin Quartet is a co-presentation in conjunction with other members of the Association of Asia Pacific Performing Arts Centres (AAPPAC). It is anticipated that the House's continued involvement in AAPPAC will complement its own multicultural programming initiatives and provide opportunities to participate in the co-presentation of artists from, and in all parts of, the Asia-Pacific region.

During 1999/2000 a number of the organisation-wide training courses included a multicultural component. Multicultural and equity awareness components were also included in staff training surrounding special events such as New Year's Eve 1999.

The House is committed to ensuring that all learning and development initiatives incorporate these multicultural components. This will include learning and development initiatives for the Olympics and the House leadership program (Real).

House information brochures were also revised during the year. Brochures are now available in seven languages: Spanish, Italian, German, Japanese, French, Simplified and Traditional Chinese and Portuguese. These will be regularly updated and reprinted where necessary.

Other initiatives during 2000/2001 will include the provision of foreign language tours for visiting international media during the Olympic Games. The House will also develop ways to expand the marketing of events to ethnic communities.

FREEDOM OF INFORMATION

No Freedom of Information applications were received during this and the previous year.

The following is our Summary of Affairs in terms of the Freedom of Information Act, 1989.

FREEDOM OF INFORMATION – STATEMENT OF AFFAIRS

FUNCTIONS AND STRUCTURE

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

THE TRUST IS CHARGED WITH:

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

PUBLIC PARTICIPATION IN POLICY FORMULATION

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

ACCESS

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

The Manager
Administration and Employee Services
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Manager, Administration and Employee Services by telephoning (02) 9250 7111 between 10am and 4pm Monday to Friday.

POLICY DOCUMENTS HELD BY THE TRUST INCLUDE:

- Annual Report;
- Corporate Plan;
- Equal Employment Opportunity Management Plan;
- Code of Conduct;
- Guarantee of Service;
- Ethnic Affairs Priorities Statement;
- Privacy Management Plan;
- Corporate Policy Manual; and
- Agendas and Minutes of Trust and other Committee meetings, administrative memoranda, minutes, correspondence, reports and working papers relating to the carrying out of the functions of the Trust.

INSURANCE

Adequate insurance is held by the Sydney Opera House Trust for all identified risks. The House is a member of the NSW Treasury Managed Fund under a managed fund scheme administered by GIO Australia Ltd.

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

	1999/00 \$	1998/99 \$	1997/98 \$	1996/97 \$	1995/96 \$
Motor Vehicle	2,191	2,407	4,459	3,136	2,955
Property	227,602	246,056	246,425	298,000	298,000
Public Liability	125,792	115,540	105,552	94,787	84,960
Workers' Compensation	489,580	520,917	366,442	666,383	527,831
Miscellaneous	2,666	2,996	2,645	2,150	2,150
TOTAL COST	847,831	887,916	725,523	915,896	923,160
Total Employees	639	576	604	578	632
COST PER EMPLOYEE	1,327	1,542	1,201	1,835	1,449

INVESTMENT PERFORMANCE MEASURE

Interest rate quotes are obtained from NSW Treasury Corporation, the benchmark organisation for investment performance, prior to placement of investments at comparable or higher interest rates.

LEGAL

There have been no changes to the Sydney Opera House Trust Act, 1961 and supporting By-law.

KEY TARGETS AND PRIORITIES

Key targets for the year ended 30 June 2000 included:

- ensuring a successful New Year's Eve 1999 program;
- ensuring innovative programming of The Studio;
- developing and commencing implementation of the commercial vision for the Sydney Opera House;
- developing a brand management strategy;
- the preparation of Utzon's Design Principles to inform further development of the Sydney Opera House;
- implementing a new Enterprise Development Agreement as a catalyst for cultural change;
- achieving GST preparedness and assessing alternative business models as the basis for a review of relationships with major presenters; and
- achieving Y2K preparedness and ensuring that the rollover from 1999 to 2000 occurs without disruption to the House.

OCCUPATIONAL HEALTH AND SAFETY (OH&S)

Statistics for work related injuries at the Sydney Opera House continued the downward trend of recent years.

YEAR	NUMBER OF INJURIES
1996/1997	549
1997/1998	491
1998/1999	373
1999/2000	299

The House delivered a considerable amount of OH&S training this year including a number of courses delivered to other agencies within the Arts Portfolio.

The House also participated actively in the Government's Visitors Services Agencies OH&S Group, developing a co-ordinated strategic approach to OH&S with a number of NSW Government agencies.

OVERSEAS TRAVEL

Fiona Allan, Acting Manager, Programming Department

- 20-24 January 2000, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) Programmers Meeting and 18th Federation for Asian Cultural Promotion (FACP) Conference.

Carmel Beattie, Manager, Tourism Services Department

- 22 August to 5 September 1999, USA. Attended the 1999 Oztalk tradeshow in Palm Springs organised by the Coalition of Australian States and Territories Tourist offices. Conducted sales calls throughout five West Coast cities to contract new business and train wholesale tour operator staff in the product of the House.

Joe Horacek, Manager, Corporate Affairs Department

- 28 September to 2 October 1999, Japan. Attended the Association of Asia Pacific Performing Arts Centres Programmers Meeting and Executive Council/Annual General Meeting. Mr Horacek is accountable for managing the AAPPAC Secretariat.
- 24-30 April 2000, USA. Attended the Performing Arts Center Consortium Spring Conference, with particular reference to the sessions on benchmarking and performance measurement.
- 23-28 May 2000, Taiwan. Attended the Association of Asia Pacific Performing Arts Centres Executive Council Meeting as Secretary General of AAPPAC. Meeting fees sponsored by AAPPAC.

Chris Leahy, Client Service Executive, Event and Venue Management Department

- 11-21 October 1999, USA. Attended the annual Ungerboeck Systems Inc Event Management System User Group meeting and made associated visits to performing arts centres in Los Angeles, San Francisco and Chicago.

Michael Lynch, Chief Executive

- 29 September to 12 October 1999, Japan, China, Hong Kong and Singapore. Attended the Association of Asia Pacific Performing Arts Centres Programmers Meeting and Executive Council/Annual General Meeting. Visited performing arts centres in the Asia Pacific region. Mr Lynch will Chair AAPPAC from November 2000.
- 24 April to 9 May 2000, USA. Attended the Performing Arts Center Consortium Spring Conference, visited the Kennedy and Lincoln Centers and met with Artec, acoustic consultants, in New York.

Lisa Taylor, Production Coordinator, Event and Venue Management Department

- 16-24 November 1999, USA. Visited various performing arts centres in Washington DC and New York and visited NBC-TV in New York as part of Sydney 2000 Olympics preparation.

Keith Dobinson, Manager, Box Office

- 25-27 May 2000, Spain. Attended the International Ticketing Association's 11th Annual Europe Talks Tickets conference.

Chloë Hawcroft, Team Leader, Organisation Learning, People and Learning Department

- 15 June to 9 July 2000, USA. Participated in 'The Human Element Training and Organisation Change Strategy' Advanced Training Seminar with Will Schutz and Associates to achieve accredited trainer status.

Judith Isherwood, Director, Programming and Venue Performance

- 29 June to 7 July 2000, United Kingdom. Attended Heads Up Australian Arts 100 and visited the Barbican Centre, Royal Opera House, Covent Garden and the London International Festival of Theatre.

PRIVACY MANAGEMENT

The House has undertaken an audit of its personal information collections in accordance with the Privacy and Personal Information Protection Act, 1998. This information was analysed and, as required under S 33 of the Act, a Privacy Management Plan prepared. The Privacy Management Plan includes:

- an education strategy for House staff and contractors;
- a Privacy Management Action Plan;
- descriptions of the major collections of personal information held by the House;
- an evaluation of the House's compliance with the Act;
- procedures for facilitating the public's right to access information held on them;
- procedures for privacy complaints and internal reviews; and
- strategies for monitoring, reviewing and reporting on privacy issues.

As part of addressing issues associated with the implementation of this Act, the House instigated and coordinated the Arts Portfolio Privacy Group.

Common difficulties in compliance among the State Cultural Institutions emerged and this group has made representations to Privacy NSW on behalf of the Portfolio. The final version of the Privacy Code of Practice on Access to records of public sector agencies for research purposes should resolve these outstanding issues.

For a copy of the House's Privacy Management Plan and/or to make enquiries about privacy issues, please contact:

The Privacy Contact Officer
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Telephone: (02) 9250 7424
Fax: (02) 9250 7135
Email: caffairs@soh.nsw.gov.au

PUBLICATIONS

Sydney Opera House publications this year were:

- Bi-monthly diary of House events;
- Discover and Discover More brochures in the following languages:
Chinese (Simplified)
Chinese (Traditional)
English
French
German
Italian
Japanese
Portuguese
Spanish;
- Dreaming of a Better Future flyers and program information kit;
- Events for Kids diary;
- Indigenous Traineeship flyers;
- Message Sticks brochure and program;
- New Year's Eve promotional materials and flyers;
- Sundays 'round the House diary and flyers;
- Sydney Opera House Trust Event brochures and flyers; and
- The Studio Calendar of Events – quarterly.

Two thousand copies of the Sydney Opera House 1999/2000 Annual Report were printed at a unit cost of \$31.20.

RECYCLING

The Sydney Opera House maintains a recycling program in accordance with Environmental Protection Authority guidelines. To date, clean recycled waste has consisted of cardboard and paper waste, glass containers, scrap metal and cooking oil, which is removed from the House by appropriate agencies.

To make sure that all possible recycling is utilised, a waste audit has been commissioned. This will form the basis of a report that will identify any weakness in present practices and also give feedback on how the recycling can be improved. The report is scheduled to be finalised in the next financial year, but current indications suggest that the House is meeting recycling targets.

RISK MANAGEMENT

The Sydney Opera House Trust Risk Management Committee ensures that obligations are met with respect to financial reporting, internal controls and risk management, along with compliance with all laws, regulations and codes of ethics.

This year the House implemented management processes to ensure the effective assessment of risk relating to entrepreneurial programs and events including New Year's Eve 1999. The Committee, consisting of three Trustees and assisted by management, met ten times during 1999/2000.

During the first half of the year, a sub-committee of the Trust Risk Management Committee was formed to review and monitor the business and operational risks and exposures surrounding the staging of New Year's Eve 1999 events, including the possible impacts of the Year 2000 date change. Working with executive management of the House, the sub-committee implemented risk management strategies to control the overall financial exposure of the House on New Year's Eve 1999 events and ensured that appropriate contingency plans were in place to manage the high risk components of events including Year 2000 issues. The outcome was that New Year's Eve 1999 at the Sydney Opera House was a very successful and high profile event with worldwide coverage and international acclaim.

AUDITS

Performance and compliance audits were carried out by the Internal Audit Bureau on a variety of business processes and systems including: Selection, Recruitment and Induction of Staff; Event Business Management System (EBMS) Post-Implementation Review; Personnel/Payroll; Box Office Operations; Workers' Compensation Management; Purchasing, Tendering and Stores Maintenance; Programming including Bennelong Program; House Foyer Shop; Contractors and Consultancies; Disaster Recovery Plan; and EBMS – Event Settlements.

Business process and system improvement recommendations were implemented during and following the audits and progress was monitored by the Trust Risk Management Committee.

Y2K

A project team has worked on the Y2K issue since September 1997. All important milestones of the Y2K project, including contingency planning, were completed prior to 31 December 1999. The range of systems analysed for hardware and software compliance included the Box Office Ticketing System, PABX system, Event Business Management System, SUN Financial System, personal computers and the lighting dimmer racks system.

Y2K readiness of all critical systems helped the House to avoid any possible impact and the Sydney Opera House network and associated equipment rolled over to year 2000 smoothly.

The cost of Y2K consultancy work in the year under review was \$40,000 and other expenses totalled \$25,000. The total cost of the Y2K project for the period 1997 to 2000 was \$358,068 comprising \$317,970 for the business risk analysis phase, testing and remediation, and \$40,098 for hardware and software upgrades. Reports were submitted to the Office of Information Technology on a monthly basis and progress was managed by a Y2K Steering Committee and monitored by the Trust Risk Management Committee.

SENIOR EXECUTIVE SERVICE

There are five senior executive service positions at the Sydney Opera House, four of which were filled as at 30 June 2000. Three positions were held by women. As at 30 June 2000 the Chief Executive (CE) of the SOH was Michael Lynch. The CE's total remuneration package (excluding performance pay) was \$193,981. The dollar value of remuneration paid to the CE as a performance payment was \$8,500. The CE's performance bonus was based on a performance review report, with particular reference to the following achievements:

- the SOH hosted four major events on New Year's Eve with national and international exposure;
- the SOH concluded lengthy and important negotiations with SOCG/OCA on the SOH's role during the Olympics;
- the SOH successfully gained \$90,000 for the development of on-line ticketing (an electronic service initiative); and
- State Records' endorsement of the prompt development of the SOH records management policy and standards (in line with the new legislative requirements).

VISITORS

Notable events and visitors to the House in the past year included:

- The Ceremonial Welcome to Australia to Her Majesty Queen Elizabeth and HRH The Duke of Edinburgh;
- His Majesty King Carl XVI Gustav of Norway;
- His Excellency Mr Kofi Annan, Secretary General, United Nations;
- HSH Princess Siriwanwaree Mahidol of Thailand;
- His Excellency Sir John Lapli, Governor General of the Solomon Islands, and Her Excellency Lady Lapli;
- Mr Bernie Ahern, Taoiseach (Prime Minister) of Ireland;
- His Excellency Mr Jia Qinglin, Member of the Polituro CPC Central Committee and Party Secretariat of the CPC Beijing Municipal Committee, People's Republic of China;
- His Excellency Mr Zeng Quinghong, Alternate Member, CCP Politburo Director, CCP Organisation Department, People's Republic of China;
- His Excellency Mr Sun Jiazheng, Minister of Culture, People's Republic of China;
- Delegates to the 15th Conference of Commonwealth Speakers and Presiding Officers; and
- Delegates to the 8th Annual Meeting of the Asia Pacific Parliamentary Forum.

WOMEN'S ACTION PLAN

The House is strongly supportive of the Government's philosophy in relation to women and the whole of Government approach to addressing women's issues and concerns. The House is committed to the advancement of women in all forms of cultural and artistic life.

There were two main goals for the Spokeswomen's Programme at the Sydney Opera House in the year under review: (i) to continue distributing relevant information to women across the organisation, and (ii) to create a program of events that would reflect the diversity of the workforce.

The event program was well attended. Naomi Steer, of the NSW Labor Council, made a presentation on the history of pay equity in Australia called 'It Still Isn't Equal'. Karen Purcell, Head Chef of the Concourse Restaurant, presented a light-hearted look at a traditional female role in a male dominated profession called 'Mum Cooks, but Dad's a Chef', and Karin Sowada spoke about her former role as a Senator for New South Wales and her career as an Archaeologist.

Dr Susan Best conducted a discussion group on 'Women in Public Art' and Eva Cox was a guest speaker on International Women's Day, outlining some significant events in women's history and sharing some her thoughts for the future.

The House also looked to the expertise of women within the organisation. Tourism Coordinator, Cath Squelch, took us 'On Tour', providing a deeper understanding of the role of Tourism at the House, and theatre professionals Kathy O'Hara, Kate O'Neill, Judy Reardon and Jan Sayer presented 'Technically Speaking', a hands-on session on the technical areas that are vital to theatre.

Hayley Dickinson spoke about her role in the area of Information Technology at an Internet Training course called "Tools for 2000", which was designed specifically for women.

Kate Botting, Leona Keiran and Graham Thompson, nurses in the Occupational Health Unit, presented a "Health Information Day". This same group helped raise money for breast cancer research through hosting Australia's BIGGEST Morning Tea for the Cancer Council, and by selling purple ribbons and conducting raffles.

Another highlight was working with our friends at the Royal Botanic Gardens to conduct a Self-Defence Course for women and to present an afternoon with the Older Women's Theatre Group.

The coming year will see the program continue to work towards meeting the needs of the women in the workplace. This will include a session on Finance, a course on Public Speaking, the 3rd Annual Breakfast, and celebrations for International Women's Day.

The spokeswomen for the House are Rachel Franks, Personal Assistant to the Director, Facilities and Precinct Performance, and Quenorie Napier, Lighting Technician.

CONTACT INFORMATION

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

Box Office – open from 9:00am to 8:30pm Monday to Saturday, and two and a half hours before a performance on Sunday. Telephone 61 2 9250 7777, TTY 61 2 9250 7347, facsimile 61 2 9251 3943.

Guided Tours – Take about one hour, daily from 9:00am to 4:00pm, except Christmas Day and Good Friday. Telephone 61 2 9250 7111, TTY 61 2 9250 7347, facsimile 61 2 9247 8349.

The Sydney Opera House Car Park is opened from 6:30am to 1:00am, seven days a week. Telephone 61 2 9247 7599.

Administration hours are from 9:00am to 5:00pm weekdays. Telephone 61 2 9250 7111, facsimile 61 2 9221 8072.

Sydney Opera House
Bennelong Point Sydney

Postal Address:
Sydney Opera House
GPO Box 4274
Sydney NSW 2001 Australia

Web address: www.soh.nsw.gov.au



HARBOUR RESTAURANT

OPERA THEATRE

CONCERT HALL

EASTERN BROADWALK

NORTHERN BROADWALK

DRAMA THEATRE

WESTERN BROADWALK

THE STUDIO
PLAYHOUSE

BENNELONG
RESTAURANT

BOX OFFICE ENTRY
AND FOYERS

CONCOURSE ENTRY
BOX OFFICE AND FOYERS
CONCERT HALL
OPERA THEATRE
STAGE DOOR

FORECOURT

LOWER CONCOURSE

GUIDED TOURS BOOKING OFFICE

DOWN TO
GUIDED TOURS
CAFES AND BAR

DOWN TO
GUIDED TOURS
CAFES AND BAR

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NOTE: audited financial statements appear on pages 46 to 61. Financial information elsewhere in this report is unaudited.

INSIDE FRONT COVER from left: Archie Roach – Message Sticks, Babie Proms, Vika and Linda – Sundays 'round the House, Simply Wiell, Sammy Ladikos, Alison Bremner, Wynton Marsalis

ANNUAL REPORT PROJECT TEAM

Sydney Opera House Team:
 Carolyn Stewart-Smith, Shanthini Naidoo, Iain McGregor

We thank all the staff of the House who contributed. Without you this report would not have been possible.

Design and Strategy: KYSO

The Sydney Opera House would especially like to thank KYSO – for expressing our strategic direction so dynamically, and for going so much further than simply fulfilling our brief.

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