

ALL TOGETHER SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2002

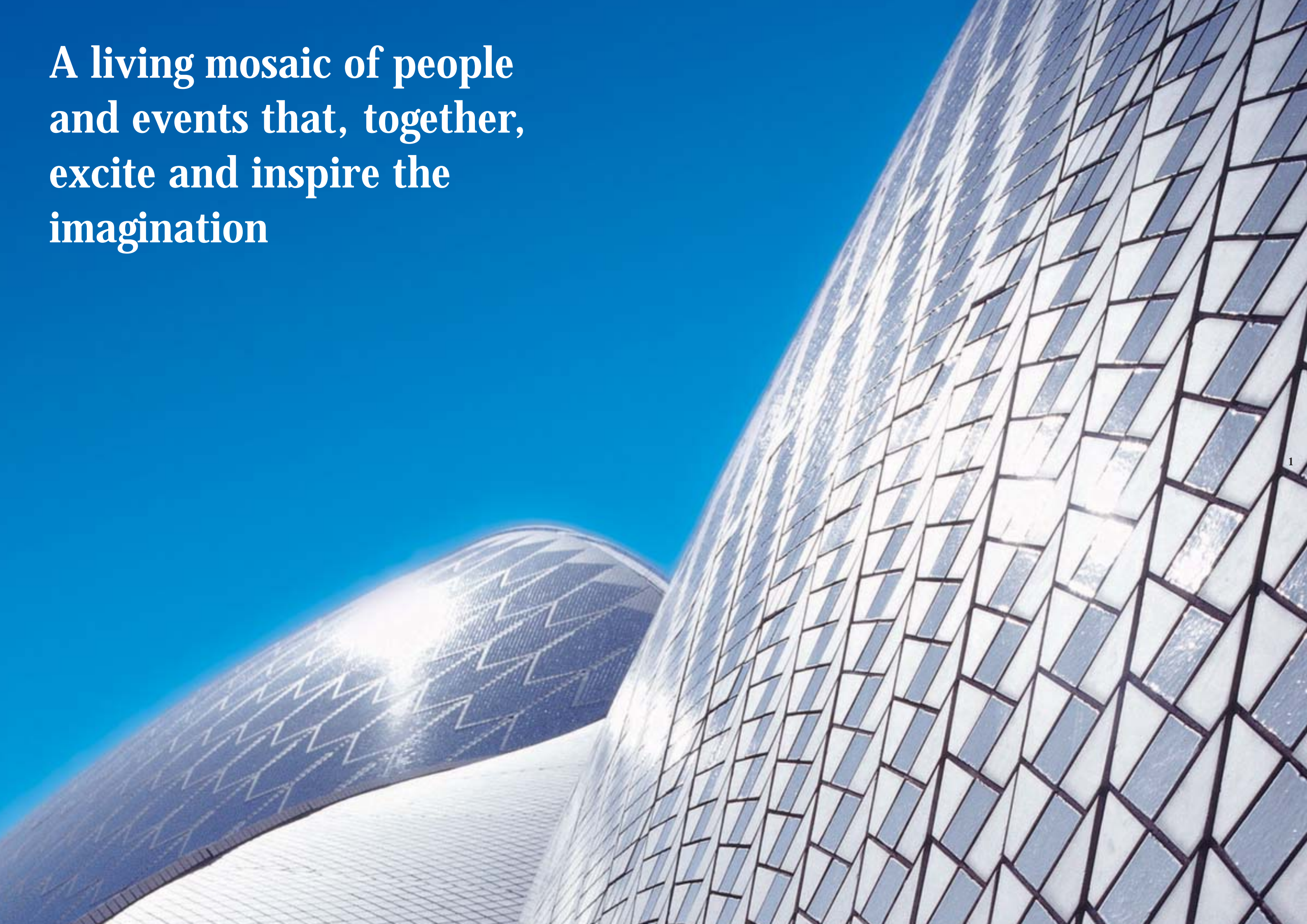


ALL TOGETHER

SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2002



**A living mosaic of people
and events that, together,
excite and inspire the
imagination**



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The Hon. Bob Carr, MP

**Premier, Minister for the Arts and
Minister for Citizenship in New South Wales**

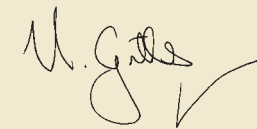
Dear Premier,

We have pleasure in presenting the Annual Report of the Sydney Opera House for the year ended 30 June 2002, 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.

Yours sincerely,



Joseph Skrzynski AM
Chairman



Norman Gillespie
Chief Executive

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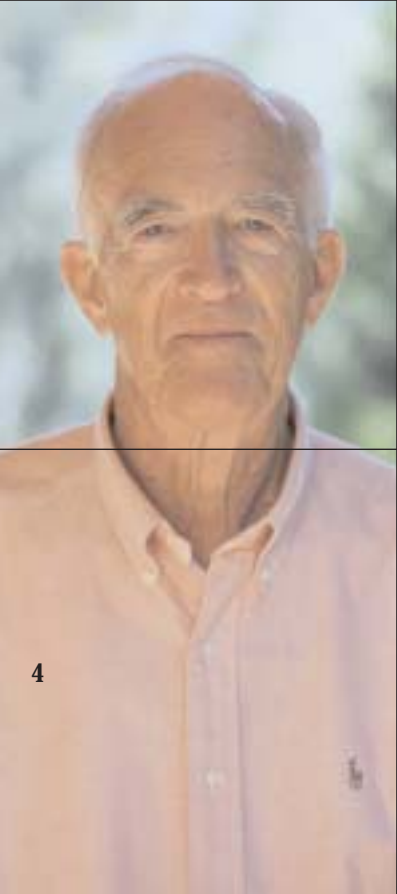
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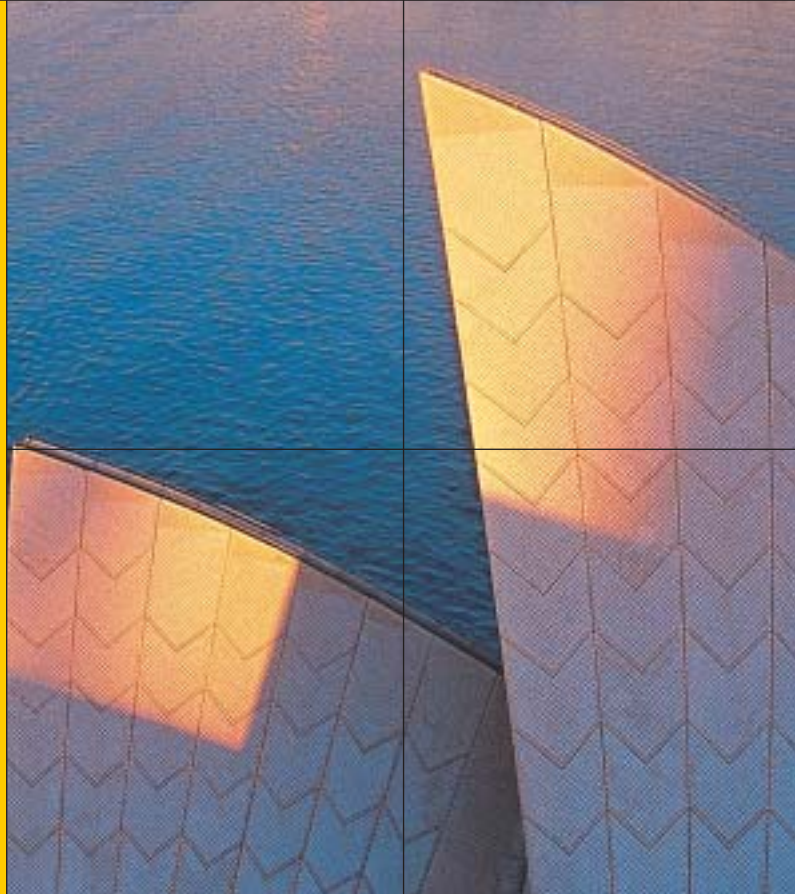
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Renewal

The Utzon Design Principles are released as a framework for future building works.

The New South Wales Government announced funding for the Venue Improvement Plan which involves six major projects to improve artist and audience facilities and improve the overall customer experience.



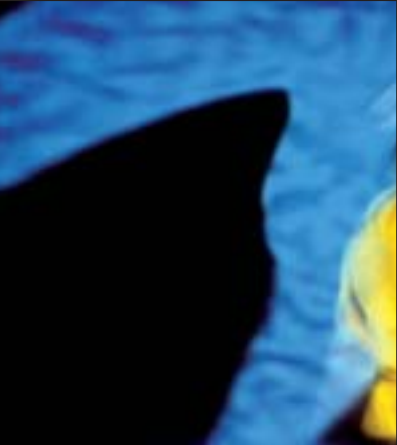
Recognition

The first ticketed and seated concert on the Forecourt wins a Helpmann Award for Best Special Event/Performance. *(Buena Vista Social Club)*

Our innovative program in The Studio wins a Helpmann Award for Best Live Music Presentation. *(Copsis vs Copsis)*

Our commissioning of the energetic talent of Kate Champion is followed by a Helpmann Award for Best Female Dancer. *(About Face)*

We expand our multi-textured celebration of contemporary Indigenous culture. *(Message Sticks III)*



Regeneration

We launch a Performing Arts Strategy, setting the direction for the future.

We develop a Strategic Partnership framework with all four of our major presenters.

A new organisational structure is established, with total customer focus as its priority.



Reach

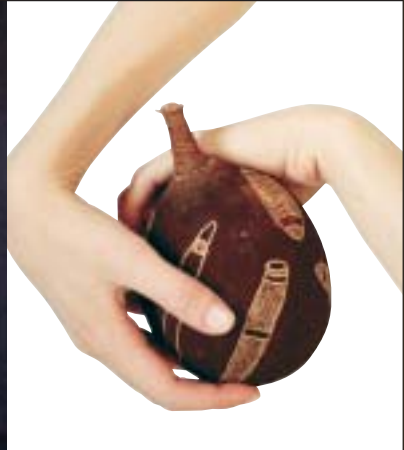
6 new specialist operators add flavour to our food and beverage offerings, inside and out.

70 first-time performers at the Sydney Opera House engage a variety of audiences.

20,000 visitors are greeted on the Forecourt by our pilot Welcome Team.

1.5 million people attend Sydney Opera House performances and events.

People across the world buy tickets and take virtual tours on our renewed website.



Chairman's Message

The highlight of another active year has been the developments around the Sydney Opera House building itself. The release of the Utzon Design Principles, and their role as the foundation document for the future conservation and management of the building, is a milestone in its history. It enables the right balance to be struck between the conservation and heritage imperatives incumbent upon us as custodians for posterity of this great building, and the need for its creative evolution in its support for the performing arts and tourism, as these needs change over the potentially many centuries of service life of this building.

With these Principles in place, the New South Wales Government announced funding for the Venue Improvement Plan, the first phase of building programs designed to enhance the building's capacity to support the current needs of artists, audiences and tourists, so as to keep developing the Sydney Opera House's pre-eminent role in tourism and arts in Australia.

The Trust is very grateful for the support of the New South Wales Government and the Ministry for the Arts in this exciting new program, and welcomes the many expressions of community support for this Plan and the involvement of the original architect, Mr Jørn Utzon, in establishing the Design Principles and going on to work as the principal design architect on the Venue Improvement Plan.

Performing arts and tourism activities remained at a high level again this year, despite the effects of 11 September 2001 on economic activity generally, and on tourism in particular. As noted in our financial accounts, the negative tourism impact had an adverse effect of nearly \$1 million on revenue. However, through creative and committed work by management and staff, this impact was counter balanced by other positive financial outcomes.



"The release of the Utzon Design Principles, and their role as the foundation document for the future conservation and management of the building, is a milestone in its history."

As part of its strategy to be a catalyst for the arts in Sydney, the Sydney Opera House stepped up again the level of its involvement in the presentation of performing arts events, as distinct from its role in hosting the presentations of its various partners and general hirers. The Sydney Opera House's presentations involved some 467 performances, and were designed to expand the representation of art forms and the demographic of audiences reached so as to compliment and augment the traditional art form and audience representation at the Sydney Opera House.

Each year it becomes clearer that the sustainable viability of the performing arts requires closer and more sophisticated co-operation between all participants, and especially between venues and presenting companies. In this context, we are very pleased to have formed strategic partnerships with our major presenters as a basis for not only improving the quality and efficiency of our venue, but as a vehicle for joint activity aimed at audience, art form and market development for the benefit of both parties and the arts generally.

The growing complexity of activities triggered a thorough review of the organisational and management structure of the Sydney Opera House. The new structure, and the appointment of additional senior executives, should enhance our ability to continue meeting the challenges in the performing arts and tourism sectors, and we are grateful for the support of the Ministry of the Arts in this process.

At the end of the year, the Chief Executive, Mr Michael Lynch, announced his resignation, effective 16 August, and I would like to take this opportunity to pay tribute to his four years in that role, and the significant achievements in that time, especially in the cultural change within the organisation and its relationship with its performing arts and commercial partners.

Since the close of the year under review, the Trust has announced the appointment of Mr Norman Gillespie to the role of Chief Executive. Mr Gillespie has had a distinguished international career in the energy and telecommunication industries, and in taking up this position, as from 19 September, he returns to an earlier stage of his career which focused on education and professional involvement in the performing arts before joining the world of commerce. We look forward to his professional skills and his passion for the arts being at the service of the Trust, its staff and its operations.

The financial statements record another good result. In accordance with Government accounting principles, the surplus reported includes capital funds received but not expended. However, it is pleasing to note in the executive summary in the financial statements that the Sydney Opera House achieved another solid year in its trading position, in accordance with its operating budget, and reflects well on the balance of its commercial activities, as well as cross subsidy to the performing arts.

I would like to thank all our managers and staff for their commitment and hard work during this past year, especially in view of the additional challenges of the Venue Improvement Plan, the other events noted above, and the organisational changes in their workplace.

I would also like to thank my fellow Trustees for their contributions and support of the Trust and its staff. In particular, I would like to pay tribute to Pat Boggs, who retired during the year after serving six years on the Trust, and her particular support for our audience and children's programming development activities.

Joseph Skrzynski AM
Chairman



This was a year of extensive review, analysis and the laying of many foundations for an exciting and inspiring future. With a new structure that will better engage with all its stakeholders, the Sydney Opera House is now poised to take a leadership role in international performing arts and in the Australian community.

Looking back, what I now find most pleasing is the change in the way that the people, who are the heart of the Sydney Opera House, relate both to each other and to the outside world. My personal highlight of the last four years has to be Corroboree 2000. The historical significance of this site and its role in the bringing together of all our leaders made a tremendous impact on the organisation.

I will watch with interest and pride as its wonderful staff and business partners maintain this momentum for the five years that I will be away from Sydney. Thank you all for making this opportunity possible.

Michael Lynch AM
Former Chief Executive



I firmly believe the health of the performing arts is a leading indicator for a flourishing society. The Sydney Opera House is central to that vision for all Australians.

Looking ahead, our primary aim is to further increase accessibility for all, through breadth of program offerings and low cost entry points. The new Forecourt venue will help us reach wider audiences with a high proportion of free events.

I look forward to championing our goals and empowering our people to ensure we nurture and develop the Sydney Opera House to its fullest potential as a performing arts centre of truly international renown.

Norman Gillespie
Chief Executive

"When you build a building like the Sydney Opera House, it is like an oil painting by one of the masters where every time you add a brush stroke, it should enhance the total painting."

Jørn Utzon



Jørn Utzon

Building our Future

The Sydney Opera House is one of the great buildings of the 20th century and a living testament to the creative mind of Jørn Utzon. This year, two major initiatives to manage the iconic and artistic future of the Sydney Opera House were announced.

The public launch of Jørn Utzon's Design Principles was the ultimate outcome of four years of re-engagement with the visionary Danish architect. The Principles encompass Utzon's vision for the building, outline his approach to its future and provides a framework for its continued creative renewal. They will be used by Richard Johnson, the Sydney Opera House's Consultant Architect, who is working closely with Utzon and his son Jan, to inform the building works in the Venue Improvement Plan.

Announced concurrently by the Premier Bob Carr, the Venue Improvement Plan is an ambitious undertaking of six major projects which address some of the building challenges of the Sydney Opera House and will deliver improvements in artistic quality, accessibility and customer experience.



VENUE IMPROVEMENT PLAN

Opera Theatre The twin projects of the orchestra pit extension and the refurbishment of the auditorium will enhance the Opera Theatre for artists and audiences. The interior finishes and design will be refurbished and theatre and orchestra pit acoustics and configuration will be improved. Digitisation will afford many opportunities for exposure of the arts to a wider audience and there will be improved access for artists and patrons.

Forecourt Performance infrastructure on the Forecourt will realise the Utzon vision of an outdoor auditorium. This sixth venue will provide improved access to the performing arts, with both ticketed and free outdoor events and performances. The Forecourt opening season is planned for November 2002.

Concert Hall Full acoustic studies and modelling will create a blueprint for the future. Phase one works will improve acoustics for both orchestra and audience.

Western Foyers These will be transformed by a new Utzon design, which will open them into a new colonnade, enlivening the space and developing closer links between the building and the harbour.

Reception Hall This space will be transformed by another recent Utzon design, providing an inspiring interior and improved access to the Reception Hall and Box Office for people with disabilities.

BUILDING WORKS THIS YEAR

Existing precast facade cladding was removed for maintenance work and assessment of the condition of the 40 year old concrete walls. Work was completed on target for both the northern and western frontages and the concrete was determined to be in sound condition, with no major work required for a further 50 years.

Work began on new digital infrastructure to automate sound control and improve quality across all performance venues, beginning with the

installation of a Euphonix sound console in the Opera Theatre. Increased reliability, safety, flexibility and operational efficiency were the outcomes of the design and upgrade of the Concert Hall Theatre Machinery Control System this year. The new system replaces all the old control panels with soft-touch screen interfaces and remote control capabilities. Microphone winches, acoustic clouds, operational and maintenance winches, speaker and lighting axis and all stage platforms can be controlled from the soft-touch control screens. Upgrading of the infrastructure in The Studio this year enables us to attract new audiences with an ever-increasing range of live performances and events. A new load truss was suspended from the ceiling of The Studio, which can carry up to 18 tonnes of equipment. New drapes and projection screens create a more intimate atmosphere and considerably reduce rigging times. Seat numbering, improved

signage and lighting and an upgraded public lift has enhanced audience access to both floor and gallery levels. Work commenced this year to fit out the recording and multi-media suite that was built behind The Studio in 1999. This year's project focused on upgrading acoustic isolation, creating a sound profile for the control room, installing a dedicated electrical supply and a new lighting scheme. A Security Enhancement Plan was developed to ensure the upgrade of Sydney Opera House security and emergency systems. Staff undertook training and implemented improved security infrastructure, documentation and procedures.

Venue Improvement Plan

Opera Theatre

- Pit Extension
- Auditorium Refurbishment

The Forecourt

- Complete Infrastructure as sixth Performance Venue

Concert Hall

- Acoustic Improvements

Western Broadwalk

- Colonnade & Foyer Refurbishment

Reception Hall

- Refurbishment
- Increased disability access to Box Office and Reception Hall

Total Cost : \$69,000,000

Total Funding: NSW Government

Showcasing the Arts

The Sydney Opera House moved into a higher gear this year, with two major initiatives. Our Performing Arts Strategy was launched in October 2001 with the objectives of broadening our reach, maximising our profile and increasing the quality and diversity of artistic output. With a focus on creativity, artistic achievement and audience enjoyment, the aim is to offer something for everyone, every night of the year. The strategy builds on work already commenced to establish the Sydney Opera House as a national and international leader in and showcase for the performing arts.

As part of this strategy, we initiated a first for the performing arts industry by jointly developing Strategic Partnership Agreements with Opera Australia, Sydney Symphony, Sydney Theatre Company and The Australian Ballet. Working together to achieve our respective artistic and business goals was the aim of much in-depth development work, all of which was completed this year. The resultant, ground-breaking agreements will be formally signed in August and September 2002.



Diversity and Product Mix

From classical to contemporary dance, opera to world music, theatre to story telling, workshops to film shoots, festivals and exhibitions to markets, we delivered a total of 2202 performances and events attracting over 1.5 million people, catering to almost every taste and age. There was a balance of art forms, which encompassed genres that targeted and attracted new and younger audiences. These included jazz, improvised and new music, Asian music and puppetry, contemporary dance and dance theatre, comedy and political satire, film and popular orchestral music. We hosted a national performing arts showcase for delegates to the International Society of the Performing Arts (ISPA) Conference and the Youth Performing Arts Australia Conference, attracting many delegates from Europe, the USA and Asia.

Venues

In addition to 87% utilisation of our major venues, we broadened our reach to the outside spaces. The Western Foyers were used for a series of free art exhibitions, the Northern Broadwalk became a free Sunset Bar 'club' and an enormous revolving musical chandelier was suspended above the Forecourt for five nights during January for a free Sydney Festival event, the *Transe Express-Celestial Bells*.

Audiences

We attracted significant new audiences with programs such as *Bugs Bunny on Broadway*, for which 63% of the audience were first time attendees at the Sydney Opera House, 15% of total tickets were sold to under-18s and 19.8% were sold online. For *The Theft of Sita*, 9% of the total audience was Asian and for *Message Sticks*, Indigenous audiences represented 60% of the total. Collaborations with our strategic partners and hirers paid dividends this year, in terms of new audiences, increased income and shared marketing expertise and efficiencies.



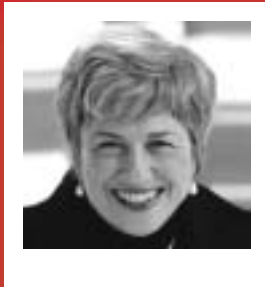
Principal Venues 2001/02

Principal Venues	Performances	Audience
Concert Hall	200	408,018
Opera Theatre	287	362,550
Drama Theatre	315	147,287
Playhouse	321	106,750
The Studio	273	51,121
Reception Hall	168	25,594
Outdoor	17	62,800

10 Year Performance Trends - Major Venues

Year	Audience	Events	Average % capacity
92/93	1,099,465	1,313	77%
93/94	1,074,203	1,289	77%
94/95	1,047,037	1,201	76%
95/96	1,218,809	1,253	77%
96/97	1,205,730	1,266	80%
97/98	1,184,683	1,276	76%
98/99	1,169,978	1,339	77%
99/00	1,247,763	1,422	82%
00/01	1,124,976	1,434	83%
01/02	1,101,320	1,564	83%
10 Year Average	1,147,396	1,336	79%

Transe Express-Celestial Bells - Sydney Festival



“2001/02 saw the Sydney Symphony and the Sydney Opera House develop closer links than at any other time in our entwined histories. Joining forces in a series of co-presentations offered great new opportunities for us both to expand our reach and we look forward to building on this newly forged relationship in a great spirit of co-operation and mutual support.”

Mary Vallentine, AO
Managing Director
Sydney Symphony

Music Style 2001/02

Music Style	Audience
Chamber Music	43,144
Choral Concerts	28,063
Musical	13,407
Popular/Light Music	21,191
Orchestral Music	245,149



Sydney Symphony Orchestra

Music

This year's music offering at the Sydney Opera House was a contrast in form and style, ranging from Ravel to Charles Mingus, Shostakovich to Neil Finn.

Our music presentation partner, Sydney Symphony, performed 80 concerts in the Concert Hall, to a total audience of nearly 171,000. One of the high points was the presentation of Graeme Koehne's oboe concerto, *Inflight Entertainment*, specially written for their acclaimed Principal Oboist, Diana Doherty, which played to near sell-out audiences. The Sydney Opera House and Sydney Symphony jointly presented *Bugs Bunny on Broadway*, drawing significant new audiences in four sell-out performances.

The Sydney Opera House won a Helpmann Award for Best Special Event/Performance for the 2001 performance of *The Buena Vista Social Club*. The first ticketed and seated concert on the Forecourt, it had attracted an enthusiastic audience of over 5,000, many of them first-time attendees at the Sydney Opera House.



Sydney Symphony

Illustrious conductor Charles Dutoit returned, after a 13-year absence, to conduct two programs, both of which delighted musicians, critics and audiences alike. As part of the 2002 Sydney Festival, the Sydney Symphony, conducted by Alasdair Neale, performed Shostakovich's score live to one of cinematic history's greatest achievements, Eisenstein's *Battleship Potemkin*. Bringing together film and music audiences, the two concerts were a sell-out success. Chief Conductor designate, Gianluigi Gelmetti, opened the 2002 season with an all-Ravel program to near-capacity audiences, followed by Norwegian pianist Leif Ove Andsnes' performance of a compatriot's most famous composition, *Greig Piano Concerto*.

Australian Chamber Orchestra

With the largest subscriber base of any chamber orchestra in the world, the Australian Chamber Orchestra continued to offer a program appealing to a wide range of audiences. A highlight

was the unique multimedia presentation, *Parables, Lullabies and Secrets*, a collaboration between Michael Leunig, Neil Finn, the Australian Chamber Orchestra, Gondwana Voices, Brett Dean, Paul Healy and John Rodgers. Great media coverage and the appeal of Leunig and Finn helped bring in many first-time audiences for these startlingly fresh, sell-out performances.

Australian Philharmonic Orchestra

Three programs, with wide appeal, were presented by the Orchestra this year: *An Evening in Paris*, *The Night They Invented Champagne – The Intoxicating Music of Lerner and Loewe* and *The Best of British*. All three helped substantial audience growth for the APO over this season. *The Best of British* was the stand-out success, with the near-capacity crowd standing and singing its heart out.

Sydney Philharmonia Choirs
Handel's *Messiah* and Bach's *St Matthew Passion*, two deeply devotional works of the Baroque era, were the undoubted highlights

of the Choirs' program this year. The success of these sell-out concerts highlights the enduring relevance of these inspiring choral works.

Musica Viva

In a year of compelling performances, *Captain Corelli's Mandolin – The Concert*, concluded Musica Viva's subscription concerts for 2001. Featuring classical guitar, mandolin, soprano and a narrator, the concert was an evocative mixture of Vivaldi's *Mandolin Concerto*, Mediterranean songs and dances, selected pieces by guitar virtuoso Mauro Giuliani and Johann Hummel, combined with excerpts from Louis de Bernières' celebrated novel. Selling well above expectations at 100% capacity.

Sydney Festival

A musical highlight of this year's Festival was jointly commissioned by the Sydney and Melbourne Festivals and the Sydney Opera House. *Testimony – The Legend of Charlie Parker*, premiered at the Sydney Festival. It featured the internationally acclaimed

Australian Art Orchestra and 11 leading jazz and blues vocalists, and attracted 3,562 people in two performances. Another jazz highlight was the *Mingus Big Band*, an award-winning band of some of the best jazz musicians on the scene today, devoted to the repertoire of the late, jazz virtuoso, Charles Mingus.

Sydney Opera House

The Sydney Opera House presented a diverse range of other musical fare in the Concert Hall this year. Highlights included the Danish Radio Jazz Orchestra's new work, *The Voice of Silence*, conducted by composer and trumpeter Palle Mikkelborg and the *Michael Nyman Band*, showcasing Britain's hugely successful and prolific composer, Michael Nyman. Another highlight was the Australian Art Orchestra's *Into the Fire*, bringing together the improvisatory music tradition of South India and western jazz.



“In recent years, our increasingly fruitful partnership with the Sydney Opera House has seen us working together more closely than ever. Appropriately, the Opera Theatre was the venue for some of our great artistic achievements of the year, among them *Sweeney Todd*, *The Marriage of Figaro* and *Lady Macbeth of Mtsensk*.”

Adrian Collette
Chief Executive
Opera Australia



Sweeney Todd - Opera Australia

Opera

Opera Australia, Australia's national opera company and the third busiest opera company in the world, performs at the Sydney Opera House for eight months of the year, encompassing the Sydney Summer, Winter and Spring seasons. The ensemble style and the talents of singers, directors and designers have brought this art form to its highest level in Australia.

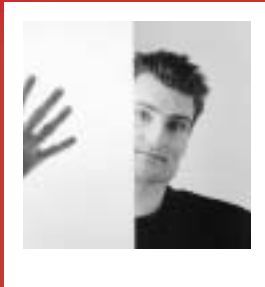
Among many highlights this year, a special event in the opera calendar was a collaboration for a worthy cause. In February 2002, the Sydney Opera House, Opera Australia and the Sydney Morning Herald joined forces to present a Bushfire Benefit Concert which raised \$110,000 for the State Government's Bushfire Appeal Fund. Featuring a magnificent selection of opera classics and favourites, this was a sell-out event, for which artists, crew, staff and management donated their time.



Many of Opera Australia's presentations at the Sydney Opera House played to near full houses this year. Amongst them was a new production of Mozart's *The Marriage of Figaro*, directed by Neil Armfield and conducted by Simone Young. This classic comedy of love and politics has been part of Opera Australia's life from the first season in 1956 and this new production, designed by Dale Ferguson with lighting by Rory Dempster, was eagerly anticipated. It was indeed 'the wedding of the year', playing to just under 20,000 people over 13 performances, at an average 97% capacity.

This year, Opera Australia presented a new production of *Andrea Chénier*, Giordano's opera about the poet of the French Revolution. Under the musical direction of Simone Young, the production brought together a prestigious Australian creative team and a cast of leading Australian and international singers. Opera Australia's first-ever production of a Stephen Sondheim work, *Sweeney Todd*, received unanimous critical acclaim and attracted many new audiences. It also gathered a collection of Green Room and Helpmann Awards, particularly for the performances of Peter Coleman-Wright and Judi Connelli in the major roles.

Fidelio, Beethoven's forthright and passionate drama, returned to the Sydney Opera House for nine performances to conclude Seven's Summer Festival of Opera. Featuring soprano Lisa Gasteen and tenor Glen Winslade, the production played to a total audience of 12,318 people at an average of 90% capacity. Other notable successes were the perennially popular *La bohème*, which played to over 25,000 people and at 94% capacity over 18 performances, Rossini's *The Barber of Seville*, which played to over 14,000 people in ten performances and Mozart's masterpiece, *The Magic Flute*, which played to nearly 16,000 people and achieved 96% capacity over 11 nights.



"Celebrating our 40th anniversary this year, it was great to add to the reservoir of wonderful memories we have developed over the years dancing at the Sydney Opera House. The four months we spend annually at the Sydney Opera House is an important and enjoyable part of our year. Each day, we enter one of the most beautiful buildings in the world and perform nearly always to full, enthusiastic audiences - who could ask for more!"

David McAllister
Artistic Director
The Australian Ballet



Beyond 40 - The Australian Ballet

Dance

This year, the Sydney Opera House showcased a diverse range of dance works of completely different flavours. The Australian Ballet's large-scale 40th Anniversary production *Beyond 40*, traced the Australian Ballet from its birth, fired by the passion of a handful of people, through adolescence to its current maturity.

In contrast, *The Action Pack*, was an electrifying new dance program developed by the Sydney Opera House to showcase works by the freshest and most in-demand young choreographers of today and to appeal to a broad range of tastes and audiences.

And finally there was *Ellipse*, Sydney Dance Company's new production, drawing the biggest audiences of any season in its 26 years.



The Australian Ballet

The highlight of our presenting partner's year at the Sydney Opera House was its 40th Anniversary production, *Beyond 40*.

Beyond 40 presented the dreams of the dancers, choreographers, designers and enthusiasts that have populated the Company's life. Among these were icons in its history, such as Sir Robert Helpmann and Peggy van Praagh, as well as current luminaries, such as Stephen Page, Stephen Baynes and Stanton Welch.

Using Graeme Murphy's *Beyond Twelve* as a metaphor and tied together with film montage by Greg Barrett and Steve Batty, the stars of yesterday danced again while the stars of today danced the steps of works past and present.

Other programs of the year include *Requiem & Carmina Burana*, attracting some 30,000 people over 21 performances, achieving 95% capacity and the productions of *Coppélia* and *Spartacus* both attracting over 30,000 people, each achieving near full capacity.

To top off The Australian Ballet's year, two Helpmann Awards were received, one for Best Ballet or Dance Work for its production of *Requiem* and one for Steven Heathcote for Best Male Dancer in a Ballet or Dance Work.

This year, David McAllister, who has danced for the company since 1983, took on a pivotal role, commencing as Artistic Director.

Sydney Dance Company

The world-premiere season of *Ellipse* saw the Sydney Dance Company return to the Opera Theatre of the Sydney Opera House for the first time since *Body of Work* in 2000. With some 20,000 people attending, the 22 performances in the May 2002 season *Ellipse* won the company its largest audience in 26 years. Reuniting the creative team that produced the world-acclaimed *Air and Other Invisible Forces*, *Ellipse* was Graeme Murphy's 27th full length work for the Sydney Dance Company.

Sydney Opera House

Australian Dance Theatre and Garry Stewart returned to the Sydney Opera House to perform *Birdbrain*, ten performances drawing on elements of classical ballet, contemporary dance, martial arts, break dance, yoga, contortionism and gymnastics.

The Age of Unbeauty, Garry Stewart's production for The Australian Dance Theatre, was the first production in *The Action Pack*, presented by the Sydney Opera House. This work was delivered by the astonishing dancers of ADT, whose virtuosity left audiences breathless.

Kate Champion's *Same, same But Different* was the sell-out hit for this year's Sydney Festival and was also part of *The Action Pack*. Winner of this year's Helpmann Award for Best Visual or Physical Theatre production, this unique, fresh and stylish work combined dancers who act, actors who move, original music and cinematography.



"At Sydney Theatre Company we love presenting shows at our other harbour-side home, the Sydney Opera House, where in 2001/2002 we staged six wonderfully realised productions in both the Drama Theatre and the Playhouse. The enthusiastic response we received from audiences to our productions of *The School For Scandal*, *The Christian Brothers*, *Don Juan*, *The Lady in the Van*, *Soulmates* and *Volpone* speaks for itself - a memorable twelve months."

Robyn Nevin
Artistic Director
Sydney Theatre Company



Volpone - Sydney Theatre Company

Theatre

Diversity in theatre at the Sydney Opera House this year ranged from a human musical chandelier suspended above the Forecourt to Judy Davis' acclaimed production of Sheridan's *The School for Scandal*, from the double-edged sword of Max Gillies' political satire to a remarkable combination of Balinese and Western music and puppetry.

Famous authors and musicians combined their talents for an extraordinary evening of musical storytelling; a stand-up comic turned her experiences in the sex industry into a humorous, one-woman show; great performances and a sell-out season confirmed the enduring appeal of Arthur Miller.

Our major presenting partner, Sydney Theatre Company, led by Artistic Director Robyn Nevin, had a highly successful year, presenting six plays and 346 performances to a total of just under 156,000 people, with an average 90% capacity over the year.

In all, there were approximately 600 performances of theatre at the Sydney Opera House, attracting a total audience of over 250,000 people.



Sydney Theatre Company

One of the highlights of the year for our presenting partner, the Sydney Theatre Company, was Sheridan's *The School for Scandal*, directed by Judy Davis. With a cast featuring Essie Davis, Brandon Burke, Colin Friels and Helen Thomson, this production featured Peter England's glorious set design and the costumes of Kristian Fredrikson, who went on to win a Helpmann award for his work. This production sold more tickets than any other STC production of the year, playing to over 36,000 patrons. From September to November, Ron Blair's *The Christian Brothers*, directed by John Bell, showcased the talents of Peter Carroll. In February, Alan Bennett's new autobiographical play, *The Lady in the Van*, played to over 32,000 people in 71 performances. In May and June, David Williamson's *Soulmates*, starring Jackie Weaver, turned his merciless wit onto the literary world, delighting audiences and critics alike. The year finished with humour from another era.

Barry Otto starred as the famous fox, *Volpone*, in Ben Johnson's biting comedy on how avarice perverts human behaviour.

Sydney Opera House

Sydney Opera House theatre presentations this year were an increasingly eclectic mix. *Your Dreaming - The Prime Minister's Cultural Symposium* saw the return, of Max Gillies, arguably the most remarkable political satirist of our time. In complete contrast, *Throw of the Dice* saw 2.5 metre dice being rolled down the Monumental Steps as part of the Sydney Biennale's opening week, a poetic reflection on good and bad luck, fate, chance and the possibility of failure. One of the most intriguing presentations was *The Theft of Sita*, a successful Australian-Indonesian collaborative project, combining Western and Balinese music and puppetry, video animation and computer graphics.

A collaboration between the Sydney Opera House and the Sydney Writers Festival, *In Four* featured four special authors and four extraordinary musicians in a storytelling evening brought to life through music. And stand-up comic, Meshel Laurie's *The Whore Whisper - Confessions of a Madam*, gave audiences a humorous insight into her three years in the world's oldest profession.

Bell Shakespeare Company

The Bell Shakespeare Company presented two highly successful productions at the Sydney Opera House this year. In July and August, a modern production of *Antony and Cleopatra* played to over 16,000 people at a 97% capacity. *Richard 3* played to over 17,000 people in February and March, with Artistic Director, John Bell, bringing to life Shakespeare's insatiable, satanic figure in this new production.

Ensemble Theatre

The Ensemble Theatre's production of Arthur Miller's *All My Sons* in the Playhouse had a successful season, with sensational performances from Max Cullen, Lynnette Curran, Paul Gleeson and Marta Dusseldorp. Michael Frayn's hit farce, *Noises Off*, directed by Adam Cook, also enjoyed a near sell-out season at the Playhouse.

Sydney Festival

The 2002 Sydney Festival program at the Sydney Opera House averaged 94% capacity. It opened in spectacular fashion with the Australian premiere of *Transe Express-Celestial Bells*. More than 55,000 people over five nights were on the Forecourt for this dazzling theatrical event. *Shadows*, William Yang's moving account of Indigenous Australians and German migrants in South Australia during the world war, was a world premiere commission for the Festival and played to 93% capacity.



"We come here to experience all kinds of performances, often as a family with our two young sons. The excitement starts on the ferry, as the whole building looms in front of us."

Julie Molloy
Customer



Upholster - Balletlab/Sydney Opera House

Exploration

The Studio is about taking risks, purposefully setting out to challenge traditional art forms. Its aim is to introduce new and existing audiences to new theatrical experiences. It provides a platform for emerging artists, aiming to attract the widest possible audiences with quality performances at low prices.

This year, the range of art forms presented increased, utilising the full flexibility of the space and offering a broad choice in content. New choreography, Indigenous culture, Asian music and dance, electronic and techno music, physical theatre, multimedia performance, comedy, sideshow and contemporary cabaret were just some of the offerings that attracted some 51,000 people. Of the total of 273 performances, more than 62% were presented by the Sydney Opera House as part of its programming initiatives and 70 new artists were presented who had not previously performed at the Sydney Opera House.



The successful season of *Capsis vs Capsis*, produced and presented by The Studio, showcased the range and talent of Australian singer extraordinaire, Paul Capsis and went on to win a Helpmann Award for Best Live Music Presentation.

The third *Message Sticks* program, celebrating contemporary Indigenous culture, grew in diversity of art form and in scale. Primarily presented in The Studio, the program of events extended into the Playhouse, Western Foyers and into adjacent Circular Quay. The program encompassed the visual arts, film, dance, music and discussion, all produced by the Sydney Opera House, with individual components developed in collaboration with Indigenous curators. JC Decaux donated 20 City Lights advertising spaces at Circular Quay for an exhibition of photo and digital media by six urban Indigenous artists from across the country, giving them great exposure.

The wonderful contribution from SBS to this year's Film Festival encompassed financial support, festival graphics and a promotional trailer. The *Message Sticks* program drew attendances of over 5,000 people, 60% of whom were Indigenous Australians.

Bruiser was a highly successful comedy premiere featuring Lano & Woodley, floating in and out of character, playing to over 2,500 people and 94% capacity.

No 2 was a spellbinding and highly acclaimed presentation from New Zealand, in which Madeleine Sami portrays all nine characters in a day of humour, drunkenness, dancing, jealousy and fighting. Some 1,800 people attended the ten performances.

The Studio Music Sessions was a new program developed for Winter Sunday evenings, offering a diverse selection of favourite contemporary performers including *Prop & Guests*, *ForePlay*, *Chris Abrahams*, *Matthew Herbert* from the UK, *Ensemble Offspring* and *Yungchen Lhamo*.

The *Dance Tracks* series was launched, creating a new fusion of contemporary choreography with live electronica and multimedia to create a post-nightclub experience that truly puts the 'art' into 'party'. *Dance Tracks #1* and *#2* both sold out, attracting a new, young audience.

The Sleepless Beauty was a spectacular post-modern cabaret show, specially commissioned for The Studio, co-produced with the Adelaide Cabaret Festival and without a show tune within earshot.

Upholster was the second program commissioned for *The Action Pack* season of dance theatre that commenced in June 2002. Live choreographic upholstery set in a bizarre dystopia inspired by the *Kama Sutra* was just the beginning of this two-act journey created by Phillip Adams, for BalletLab.

At the end of January 2002, the first of The Studio's six monthly programs was launched, featuring the 22 productions and five exhibitions for the first half of 2002. Sponsored by Avant Card and Revolver, *In The Studio* is designed to support the personality and style of this very different performance venue, increase awareness of the diversity of the programming and invite new and existing audiences to explore and enjoy.



"I love the feeling of expectation as the theatre darkens and you settle in for a performance. I like coming here a lot."

Sam Molloy
Customer



Kids at the House - Sydney Opera House

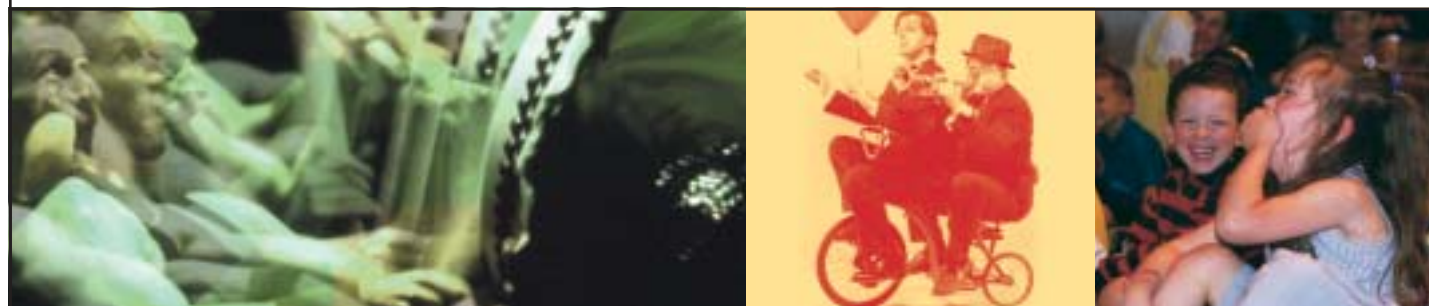
Youth

Our youth arts strategy at the Sydney Opera House aims to reach out to diverse younger audiences, including teenagers, presenting performances of the highest quality that focus on value and relevance.

This year the jam-packed Kids at the House program had everything from dance parties, opera singing for babies, drumming on kitchen sinks, youth theatre, jazz and visual art.

The program offered a mix of projects and performances for a broad spectrum of audiences from pre-school to primary. Individual projects were created for secondary school audiences, many of them in partnership with our major presenting partners. The role of Youth Arts Producer also began to envelop the creation of new programs for teenage audiences and younger adults.

Sydney's Child once again played an effective role in generating interest and ticket sales for the program with cover stories, regular advertising and a monthly "What's on" banner.



Kids at the House A key feature of this year was the ever-popular *PROMS* series, introducing audiences to a variety of music styles, performed by a 13 piece chamber orchestra led by new music director, George Ellis. *Babies Proms* introduced two-to five-year-olds to music from around the world, including opera, jazz, dance, Indigenous, Mexican, Middle Eastern, Klezmer and Asian music. There were 81 performances with a total attendance of 13,222.

The Man Whose Mother was a Pirate was a hilarious production for two-to eight-year-olds. Jigsaw Theatre Company's swash-buckling tale about life, love and adventure on the high seas was based on the book by best-selling author Margaret Mahy and employed song, dance and storytelling. 26 performances played to a total audience of 3,645.

Primary Proms offered five-to nine-year-olds a drumming extravaganza from Africa, Japan and India to the kitchen sink. Dance and Movement sessions followed this Proms program, demonstrating a broad variety of dance styles. In all there were 18 performances with a total attendance of 2,594.

Australia's world-renowned Japanese drumming troupe TaikOz performed for kids and schools in The Studio. The performances combined the power of taiko with the soothing tones of the Japanese yokobue flute.

As part of the *Message Sticks* program, children were given a first-hand experience of Koori art through a series of free *Meet the Artists* workshops, while young adults experienced Indigenous choreography teamed with electronic music through the Dance Tracks program in The Studio.

ID was a highly entertaining, innovative and educational dance piece targeted at six-to twelve-year-olds explored the exhilaration of dance from all cultural corners of the world. The 17 performances attracted 2,404 audience.

Children of six years and over had a behind-the-scenes view into the world of The Australian Ballet with *Introduction to The Ballet*, featuring a ballet class, rehearsals and snippets from The Australian Ballet production of *Spartacus*. *Insights into Dance* offered a behind-the-scenes look into the world of contemporary dance. Attendees had an opportunity to meet the dancers and witness a rehearsal and excerpt from the Sydney Dance Company production of *Ellipse*.

To complete the experience, we introduced new incentives for our family audiences, including \$10 fixed parking rates for purchasers of *Kids at the House* tickets and cheaper 'kid-friendly' food at our new outlets.



"I come here often to all sorts of events, but this was the first time for my boyfriend. He's lived in Sydney all his life and this was his first visit. He really loved the live performance and the whole experience."

Georgette Ellias
Customer



Guillaume at Bennelong

Guided Tours

Year	No. of People
97/98	289,265
98/99	284,462
99/00	278,999
00/01	261,257
01/02	260,857

Creating the Experience

Dynamic developments in the performing arts on offer and in the future of the site were complemented by major initiatives to personalise and heighten the experience of every visitor.

Our commitment to providing an enhanced customer experience was reflected in a range of initiatives this year. Complete rejuvenation of our food and beverage services moved us from a single operator environment to a competitive mix of six industry leaders.

A pilot Welcome Team roved the Forecourt and the whole site, greeting visitors and providing them with a wealth of information. Box Office ticket sales generated an increase of 24% in financial contribution this year and, in spite of the events of September 2001, tourism package sales doubled and our retail and licensing program resulted in strong growth across all stores. Our renewed website generated sales of 43,000 tickets on-line, \$3.3 million in revenue and provided a window into the Sydney Opera House to people around the globe.



Welcome Team

This pilot scheme of roving customer relations officers greeted 20,000 visitors and generated \$30,000 in direct retail sales in just six weeks. Evaluation of the scheme will lead to a decision next year as to its permanent viability.

Food and Beverage

The new mix of Guillaume at Bennelong, Opera Bar, Sidewalk Café and three new operators for function, theatre bar and outdoor vending was introduced between October 2001 and May 2002 providing an extensive range of offers at different price points for theatre patrons and visitors.

Box Office

Total ticket sales this year were 502,000, representing revenue of \$26.5 million, with 12% of the sales generated online from our new website. Introduction of online credit card authorisations significantly reduced the time per transaction and the number of credit card charge backs.

Tourism

Whilst the number of people taking guided tours declined over the last

four years, this year's results were particularly pleasing, given the events of September 2001. Guided tours were comparable to 2001/02, Tourism Packages doubled from around 10,000 last year to around 20,000 this year, facilitating increased business for us and for our presenting and business partners. Tour content will be reviewed and reinvigorated next year. A SeeSydneyCard desk was established in the Guided Tours' Office. As the only sales and redemption point in Australia for this highly successful Sydney experience smart card, it will also attract more visitors to our site.

Retail

Strong growth in all outlets this year was testimony to our retail and licensing program and to the strength of the relationship with our Licensing Partner IMG and with our other retail partners. The Shop at the Sydney Opera House retail campaign increased visibility and awareness of the retail offer and the release of the first official roof-tile product generated significant national and international media interest.

www.sydneyoperahouse.com

The launch of our new website in October 2001 was accompanied by the launch of a renewed business partnership with Compaq Computer Australia, supporting our commitment to invest in leading-edge technology in every area of operation. In just eight months, the website became the consistent number one entertainment or performing arts site in Australia and captured a market share of 30%.

E-marketing

We launched a variety of e-marketing initiatives as part of our strategy to reach to the widest possible audience. We developed a subscriber list of 12,000 to INHOUSE, a monthly e-newsletter, 4,000 to the contemporary Studio Scene and 1,000 to Message in a Bottle, our e-newsletter for kids. Results from follow-up surveys will drive a significant marketing and communications campaign to increase website traffic and subscriber numbers in the next financial year.

Brand Strategy

In a highly consultative process with all our internal and external stakeholders, we embarked on a major Brand Strategy Project to define who we are, what makes us unique, our vision, brand values, attributes and positioning. With the groundwork completed this year, next year will focus on the roll-out of the work and on embracing the brand, its aspirations and its values by the whole organisation.

Major Sponsors

Our major sponsor Lexus continued to offer us a mix of benefits, including the priority booking line for Lexus owners, with some 3000 regularly making use of it for bookings. And our business partnership with Compaq Computer Australia entered a new phase, beginning with help on our Information Management & Technology Strategic Plan 2002-2005. Compaq also gave us invaluable assistance on the development and launch of sydneyoperahouse.com.



"I've been working here for eight years and I really enjoy talking and laughing with the patrons. I generally can sense what they want even before they ask me. I get a great deal of satisfaction from their response to the place, because I love it. The impact of the building never fails to surprise and delight me every time I come to work."

Karen King
Venue Manager
Front of House

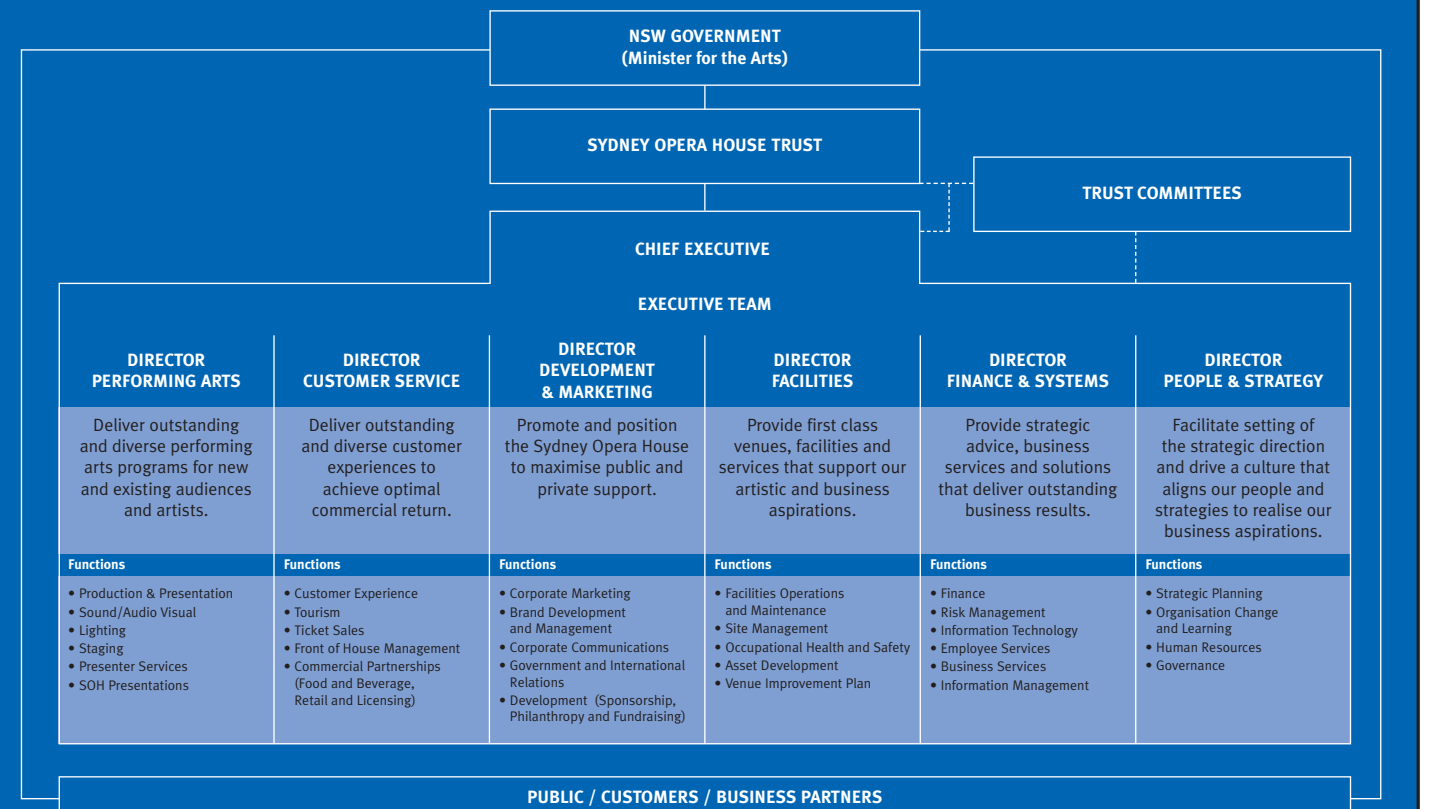


Discovery Tours - Sydney Opera House

Partnering with People

Working together to improve the customer experience has been both the focus and the outcome of our whole of organisation review this year. Following the review process, which involved some 140 staff participating in working groups, we understand our business better than at any point in our past and have developed and implemented action plans to achieve our business goals. Strategies put into place this year have been based on recognition of the value of every person within and connected to the Sydney Opera House and on optimising all contributions.

Development of a new organisation structure was the final step of putting into place the foundations of a strong, sustainable, customer-focused operation. The year ahead will be a period of consolidation with a key focus on putting our plans into action.

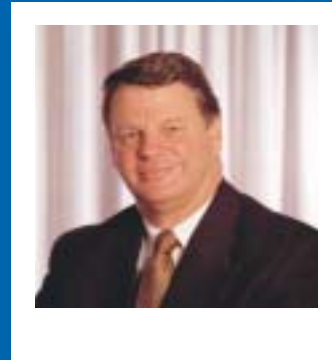


PUBLIC / CUSTOMERS / BUSINESS PARTNERS

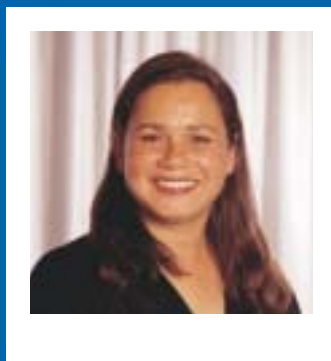
The Trust



JOSEPH SKRZYNSKI, AM, CHAIRMAN, appointed 1996, is Managing Director of the investment funds manager Castle Harlan Australian Mezzanine Partners. His past positions include President of the Australian Venture Capital Association Limited, Deputy Chairman of the Major Organisations Fund of the Australia Council, Chairman of the Australian Film & Television School, and member of the Boards of Sydney Dance Company, Belvoir Street Theatre and Aboriginal Arts and Crafts.



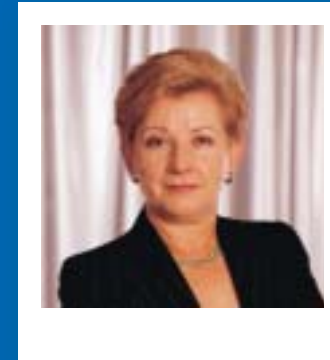
TIM McFARLANE, appointed 1997, is Managing Director of The Really Useful Company, the Australian subsidiary of Andrew Lloyd Webber's Really Useful Group. He is also Regional Director, responsible for Asia, New Zealand and South Africa. He sits on the executive council of the Entertainment Industry Employer's Association and is also on the national councils of Musica Viva and the Adelaide Festival. Tim currently chairs the Risk Management Committee.



RHODA ROBERTS, appointed 1998, a member of the Bundjalung Nation, Wiyebal Clan of Northern New South Wales and South East Queensland, was Co-Creative Director of the *Awakening* Segment of the Opening Ceremony for the Sydney 2000 Olympic Games. Rhoda is a partner in the Public Event Group (event management) and has recently been appointed Artistic Director for *Sydney Dreaming*, an international annual Indigenous festival and is also a Presenter/Reporter for the national weekly music program *Deadly Sounds*. Rhoda's background in programming has been of particular value to the Sydney Opera House, especially through the *Message Sticks* program.



GAIL BURKE, appointed 2000, is an Executive Director at Macquarie Bank and Head of the Client Contact Centre and Shared Services Division in the Financial Services Group (FSG). This encompasses Client Contact Centres, Legal, Compliance and Risk, Finance, Human Resources and Administration, Broking Services, Technology and Broking back office. Prior to her current role, Gail headed the Bank's Information Services Division (ISD) of 700 employees for 11 years. Macquarie is one of the recognised leaders in the financial services industry in its use and application of Information Technology. Gail is providing support regarding e-environment initiatives and IT infrastructure.



BARBARA WARD, appointed 1999, is Chairman of Country Energy and a Director of the Commonwealth Bank of Australia and Rail Infrastructure Corporation. She is also a member of the Board of Allens Arthur and Robinson and the Australia Day Council of New South Wales. Barbara's balance of corporate and community experience reflects the Sydney Opera House's goal to deliver financial results without compromising our cultural and community objectives. Barbara currently chairs the Infrastructure Committee.



DIANE GRADY, appointed 1996, is a Director of Woolworths Limited, BHP Steel Limited, Watty Limited and Lend Lease. She was previously a global leader in the organisation and change management practice of McKinsey & Co. and headed the firms retailing and marketing practice in Australia. Diane has been actively involved in the food and beverage transition and cultural change initiatives.



JOHN BALLARD, appointed 2000, is a Director of Woolworths Limited, CSR Limited and Chairman of Watty Limited. He previously held several managing director roles, and worked in Europe and Asia for many years. John has an MBA from Columbia University in New York with a major in Marketing and International Business. In particular, John is closely involved with the development of brand strategy and e-commerce initiatives.



DENNIS WATKINS, appointed 1996, is a writer, producer, director, broadcaster and actor and has worked at the Sydney Opera House in his various roles since 1974, including work for Opera Australia, Sydney Symphony, Sydney Theatre Company, ABC Radio and the Trust itself. A former Mardi Gras Festival Director, Commissioning Editor of ABC TV Comedy and Creative Consultant to Fox Studios Backlot, Dennis also wrote the libretto for the widely acclaimed opera about the Sydney Opera House, *The Eighth Wonder*. Dennis is dedicated to promoting the contemporary performing arts in Australia and is closely involved in brand management and the Conservation Council.

Sydney Opera House 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 reappointment. 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.

Membership of committees, frequency of meetings and attendance figures for the year are set out below.

The figure directly following the Trustee's name is the number of meetings attended during the year and the figure in brackets indicates the number of possible attendances.

The Trust

met 11 times. Attendance figures were Joseph Skrzynski 11 (11), John Ballard 9 (11), Patricia Boggs 8 (8), Gail Burke 8 (11), Diane Grady 11 (11), Tim McFarlane 8 (11), Rhoda Roberts 10 (11), Barbara Ward 8 (11), Dennis Watkins 11 (11).

The Trust Risk Management Committee

met 10 times. Attendance figures were Joseph Skrzynski 10 (10), Tim McFarlane 8 (10), Patricia Boggs 7 (8), Gail Burke 1 (2).

The Trust Infrastructure Committee

met four times. Attendance figures were Joseph Skrzynski 3 (4) and Barbara Ward 4 (4).

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

The Sydney Opera House Appeal Fund with membership identical to the Trust, met once.

During the year Patricia Boggs resigned as Trustee on 25 March 2002.

Staff as at June 2002

A

Paul Abraham
Lee Abrahamhart
Ross Adams
Thomas Adams
Kristian Agus
David Aiken
Paul Akhurst
Otto Alsop
Christina Anderson
Olga Andrich
Nicholas Angelicas
Paul Antoncich
David Apelbaum
Monica Armesto
Anthony Arnold
Timothy Austin

B

Martine Baboin
William Bader
Richard Badolato
Arie Bandari
Shane Barden
Matthew Barnes
Steve Barnwell
Kenneth Bartlett
John Bassett
Alison Bathe
Susan Baylis
Carmel Beattie
Gaya Beaumont
Leonie Bell
Michael Bentley
Michael Berridge
Leonie Bishop
Alan Blackman
Angela Blake
Dominic Blake
Jonathan Blake
Andrew Bliss
Simon Bogle
Kevin Boojharut
Brenton Booth
Ralph Bott
Kathryn Botting
Georgina Bovill
Bruce Bowman
Georgina Bowman
Sue Boxall
Simon Bray
Alison Bremner
Donald Brierley
Julie Bright
Craig Brighton
William Briscoe
Anthony Brown
Elle Brown
John Brown
Robert Brown
Sean Brown
Tara Brown
Kate Browne
Anne Bruce
Alina Brymora
Dianna Buchanan
Kate Buchanan
Graham Buck

Jeffrey Bugeja
Ivan Buhinjak
Wilhelmine Burggraaf
Christopher Burn
Melanie Burns
Michael Burton
Shirley Burton
Georgina Butler
Chris Byrne

C

Damienne Cahalan
Stephenie Cahalan
Remigio Cajés
Maryann Camilleri
Ross Campbell
John Campiao
Lucy Davis
Christopher Day
Maria De Marco
Myra De Vries
Diane De Zylva
Antony Deary
Joan Debnam
Constantino Despinidic
Suzanne Devery
Timothy Dexter
Luisa Dick
Raymond Dick
Hayley Dickinson
James Dickson
Julie Dimond
Keith Dobinson
Sharon Dodds
Michael Dowling
Gillian Doyle
Eric Duffy
Phillip Dunesky
Anne Dunn
Robert Dunn
Mark Dunston
Sarah Duthie

D

Peter Dale
John Dare
Shawn Darling
Carol Davies
Christopher Davies
Kim Davis
Lucy Davis
Christopher Day
Maria De Marco
Myra De Vries
Diane De Zylva
Antony Deary
Joan Debnam
Constantino Despinidic
Suzanne Devery
Timothy Dexter
Luisa Dick
Raymond Dick
Hayley Dickinson
James Dickson
Julie Dimond
Keith Dobinson
Sharon Dodds
Michael Dowling
Gillian Doyle
Eric Duffy
Phillip Dunesky
Anne Dunn
Robert Dunn
Mark Dunston
Sarah Duthie

E

Sylvia Edgar
Amir Elabbassy
Jo Elliott
Gerhard Engleitner
Wayne Enright
Nina Exarhos

F

Melissa Fai
Robert Falconer
Christina Faraday
Bruce Cook
Trevor Cook
Jeremy Coombes
Craig Cooper
Darryl Cooper
Patricia Copeland
Ruth Corbett-Jones
Nick Costa
Dane Crawford
Anthony Cray
Elizabeth Croaker
Peter Crompton
Adam Crossley
Walter Cummins
Martin Curtis

G

Ronald Gaist
David Gallen
Francois Galleyrand
Michele Gannon-Miller
Stephanie Giesajtis

Emma Gilchrist
Keith Gillies
Ivan Ginovic
Rachel Gittings
Jane Glasson
Todd Goddard
Christopher Goh
Jennifer Gordon
Ben Goss
Marcel Gotch
Michael Gould
John Graham
Panida Graham
John Granger
Gloria Grant
Chris Gravanis
Brigid Gregg
Camilla Gregg
Timothy Greig
Julie Grice
Lisa Griffiths

H

Jess Halford
Michael Hall
Warren Hall
Matilda Halliday
Elizabeth Hamilton
William Hanak
Nicole Hanlon
Denise Hanninen
Jeffrey Hardge
Barbara Harmer
Linda Harrison
Paul Haseler
Chloe Hawcroft
Wanda Hawes
Rachel Hawke
John Hayman
Luke Hayne
Sheree Healey
Danielle Heidbrink
Jennifer Heighway
Angela Heiss
Debra Heitmann
Jiri Hemzal
Robert Henry
Catriona Herriott
Ian Hewitt
Kerrie Higgins
Peter Hilton
Kinnie Ho
Lynn Hoban
Shane Hodges
Trevor Hodges
Darryl Holl
Rachel Hollis
Garth Hooper
Joseph Horacek
David Hosking
Victoria Houston
Andrew Hudson
Duncan Hume
Rachel Hume
Catherine Hunt
Fiona Hunt
John Hunt
Virginia Hyam

Vanessa Hyde
Daniel Hyman

I

Tatjana Ilic
Dean Ingram
Joanna Ioannides
Alexander Ippolito
Judith Isherwood
Matthew Iversen

J

Briony Jack
Kim Jacobs
Sally James
Stephen Jaques
Paul Jay
Keith Jefferys
Karen Jenkins
Simon Jenkins
Catherine Jennings
Marijana Jevremov
Lilia Jimenez
Michael Johannes
Jane Johnson
Trevor Johnson
Arnold Johnston
Donald Johnston
Joan Johnston
Julianne Jones
David Joyce
Nelia Justo

K

Evonne Kalafatas
Milan Kalina
Sarah Kalina
Kithsiri Karunaratne
Christopher Kelly
Ciara Kelly
Jill Kelman
Sonia Kennedy
Warren Kennedy
Catherine Kevin
Leona Kieran
Karen King
Nigel King
Rebekah Kober
David Kocass
Leanne Kohler
Veronika Kristensen
Peter Krygsman
Vanessa Lai

L

Nina Lam
Margaret Landon-Jones
James Landrigan
Friedel Lang
Anthony Langshaw
John Langton
Barry Lapthorne
Siiri Lass
John Lavery
Anthony Lawrence
Svetlana Lazareff
Qui Le
Steve Le Roux
Christopher Leahy
Barbara Learmonth

Andrew Lee
Karen Lee
Kit Lee
Nichola Leeming
Deborah Lemberg
Trudy Letts
John P. Lewis
John R. Lewis
Tracey Lewis
Mark Lillis
Milorad Linjakovic
Michael Linney
Christopher Linning
Peter Lipman
Edward Lloyd
Peter Lockwood
Patricia Loughnan
Sasha Lucius
Jerry Luke
Hendrawan Lukito
Michael Lynch
Michelle Lyons

M

Alisdair Mackellar
Fraser Mackenzie
Michelle Mackenzie
Roderick Mackenzie
Caroline Mackie
Colleen Macmurray
Sharon Magee
Angela Magistrale
Maldon Mallory
Merylyn Mamone
Andrew Mandigora
Gabriel Mangano
John Manson
Lucy Marinelli
Frances Marinkovic
Janet Marshall
Peter Marshall
Roslyn Marshall
Valerie Marshall
Wendy Martin
Benjamin Massey
Sharon Matthews
Louise May
Marshall McAdam
Ian McAnally
Jinny McCallister
Andrew McClintock
Tully McGann
Neil McGarry
Pamela McGowan
Peter McGrath
Denise McKeon
Les McLean
Ronald McLean
Mark McLeod
David McNair
Janelle McPherson
Kenneth McSwain
John McWhinney
Richard Mead
John Meade
Jonathan Mercer
Michael Michau
Catharine Middleton

Ian Millard
Robert Milne
James Minogue
Paul Miskin
Lindsay Monteath
Brendan Mooney
Norma Moreno
David Morley
Shelley Morrison
Elizabeth Muir
Catherine Murdoch
Craig Murphy

N

Quenorie Napier
Mark Naylor
Toni Naylor
Peter Nelson
Mark Newell
Michelle Newton
Jean Nicholas
Amanda Nicholson
Alessandro Nocentini
Peter North
Warren Noud

O

Rory O'Carroll
Malachy O'Dolan
Kathryn O'Hara
Richard Oldfield
Siobhain O'Leary
Helen O'Moore
Jeffrey O'Neill
Kate O'Neill
Richard O'Neill
Elizabeth Opolski
Graham Orbach
Mardi Osborn
Catherine O'Shea
Declan O'Sullivan
Mark O'Sullivan

P

Luciano Padina
Olga Pagratis
Afroditi Palavidis
Kenneth Palmer
Soo-Eng Pang
Vicki Parish
Anthony Paterson
Tracey Paul
Gavin Pawsey
Dean Pearson
Frederick Pearson
Marcelle Pearson
Elizabeth Peddie
William Peers
John Pengelly
Leonie Penhall
Dorothy Pereira
Louís Perrine
Sean Peter
Alissia Pickard
William Pidgeon
Margaret Piech
Robin Piggot
Pukurai Poob
Judith Potts

JK Power
Alynn Pratt
Paula Prentice
Ricky Price
James Prior
Sean Prior
Steven Prodanovski
Bruce Puckeridge
Virginia Purcell

Q

James Quinn

R

Francis Rankin
David Rashleigh
Warrick Rayward
Judith Reardon
Lynda Redfern
David Reece
Derek Reed
Roy Rees
Katrina Reeve
Bridget Reilly
Mark Reisman
Patricia Restuccia
Ole Ribers
Jennifer Richards
Kylie Richardson
Simon Ridgeon
David Ritchie
David Robertson
Lisa Robertson
Matthew Robinson
Jaclyn Roche
Philip Rolfe
Lou Rosicky
James Ross
Geoffrey Rowe
Marie Rushton
Adrienne Rutherford
Virginia Ryan-Kane

S

Arthur Samuel
Royce Sanderson
Chloe Sawyer
Jan Sayer
Michael Schell
Kirsten Schuman
Bob Scott
Thomas Scott
Julie Seaton
Adam Sebire
Mark Selmon
Michele Selwyn
Sandra Seymour
Stephen Sharp
Anthony Shelley
Oonagh Sherrard
Michelle Shew
Martin Shipton
Vivien Showyin
Severin Sieben
Vincent Simon
Nicola Sinclair
Helena Sindelar
John Skouras
Paul Sliogeris

Adam Smith
Amanda Smith
Brian Smith
Dorn Smith
Warren Smith
Kenneth Soo
Jonathan Speer
Ian Spence
Cathrine Squelch
Angela Stamos
James Stapleton
Marjorie Steffel
Spencer Steiner
Shelley Stephens
Jasmin Stephenson
Ian Stevens
Carolyn Stewart-Smith
Paul Stuart
Kerry Stubbley
Erekkur Sudhakar
Bradley Sutton
Kerri Sutton
Christopher Sweeney
Rachel Symonds
Matthew Szelag

T

Vanessa Tamblyn
Brooke Taylor
Gregory Taylor
Lisa Taylor
Stephen Teather
James Ternen
Paul Terrett
Rohan Thatcher
Carla Theunissen
Erin Thomas
Suzanne Thomas
Duncan Thompson
Graham Thompson
Justine Thompson
Sarah Thompson
Stephen Thomson
Susannah Thorne
Alan Thorpe
Paul Tilley
Sally Tingle
Ann Toltz
Christopher Tooher
Timothy Toohey
Melanie Toupein
Jane Townsend
Josephine Townsend
Judith Trainer
Daniel Tresoglavic
John Trutwin
Gillian Tucker
Irwin Tucker
James Tucker
Peter Tucker
Pailato Turaga
David Turnbull
Deborah Turner
John Turner
Margaret Turner
Norman Turner
Glenda Tuttlebee
Matthew Tweddle

Susan Tyrer

U

Christopher Upjohn
Michael Usherwood

V

Kirsten Velthuis
Diane Veness
Christopher Venn
Bernadette Vincent
Daniel Vucetich

W

Joanna Walker
Maryann Walsh
Jason Walton
Louise Ware
Stephen Warren
Jason Watt
Gregory Webb
Henry Welch
Anne West
John West
Andrew Weston
Rebecca Weston
James Wheeler
Michael Wheeler
Christopher White
Jennifer White
Barbara Whitehead
Mary Whitehouse
Graham Whyllie
Andrew Wiles
Ann Wilkins
Brett Williams
David Williams
Jodie Williams
Neville Williams
William Williams
David Williamson
Harry Wilson
Karen Wilson
Lyle Wilson
David Winch
Derek Wood
Jeffrey Wood
Matthew Wood
Nerida Woods
Sara Woolford
Tadeusz Woreta
Michael Wren
Gavin Wright
Richard Wright

Z

Paul Zanella
Sava Zaric
Gary Ziebell

Four Year Comparison of Staff

	2002	2001	2000	1999
Total Permanent Staff	226	239	242	214
Equivalent Full-Time Permanent Staff	218	230	234	208
Total Non-Permanent Staff	412	377	397	378
Equivalent Full-Time Non-Permanent Staff	125	137	107	101

Financial Statements

Overall 2001/02 has been another successful year for the Sydney Opera House and its major presenters. In 2001/02, the Sydney Opera House delivered an increase in presentations with broader audience reach and greater cultural diversity in programming content, supporting our objective to be a showcase for the performing arts. Expenditure on Sydney Opera House presentations for 2001/02 was \$5.7 million on a total of 467 performances versus \$4.0 million on 255 performances in 2000/01. The expanded cultural and artistic program included the promotion of new contemporary performing arts in The Studio with 170 performances in 2001/02 versus 97 performances in 2000/01.

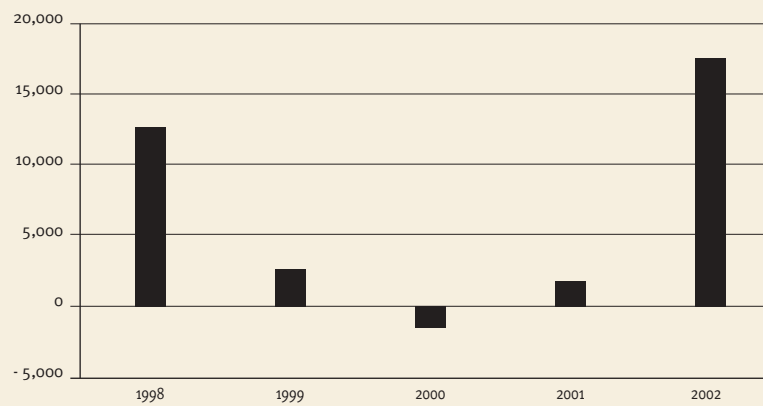
The operating surplus for the year was \$17.8 million versus \$1.4 million in 2000/01. This included the initial grant from the New South Wales Government of \$24.1 million for the Venue Improvement Plan, a five year program of works that includes the refurbishment of the Opera Theatre.

Revenue from rentals and recoveries for the year amounted to \$17.4 million. This exceeded budget by \$112,000 (1%) and the 2000/01 result by \$1.5 million (9%). The income for 2001/02 from the commercial areas of guided tours, tourism packages and events, box office operations, food and beverage and the retailing and licencing program increased by \$98,000 to \$11.4 million. It was a commendable result in view of the detrimental impact of the September 11 terrorist attack on international tourist numbers. This impact was reflected in the \$2.6 million in revenue earned from guided tours and \$2.4 million in tourism packages and events, a decline of \$0.9 million (15%) from 2000/01. During 2001/02 the Sydney Opera House completed the changeover and revitalisation of its food and beverage offers, with six new specialist operators to service patrons, visitors and hirers' food and beverage requirements. Catering revenue for 2001/02 of \$2.0 million included contract termination payments from the previous operator.

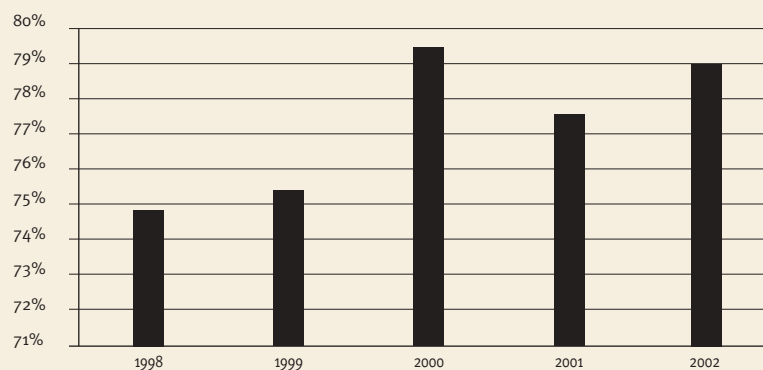
The cost of salaries and related expenses for 2001/02 was \$24.5 million, an increase of 3.8% on 2000/01, which reflects the 4% increase in salary award rates under the Sydney Opera House's enterprise development agreement. The increase of depreciation costs to \$12.3 million in 2001/02 resulted from the asset revaluation and building asset componentisation at the end of 2000/01, \$5.9 million of this total encompassed building services components, which were depreciated for the first time in 2001/02.

Building refurbishment and maintenance expenditure in 2001/02 was \$15.8 million, with works scheduled under the Sydney Opera House's Strategic Asset Maintenance Program. Some of the major projects included: refixing of precast façade cladding (\$1,351,000), installation of new Concert Hall stage control systems (\$911,000), Grand Organ electronics replacement (\$419,000), Opera Theatre sound console replacement (\$816,000), The Studio infrastructure upgrade (\$502,000) and fire dampers replacement (\$419,000).

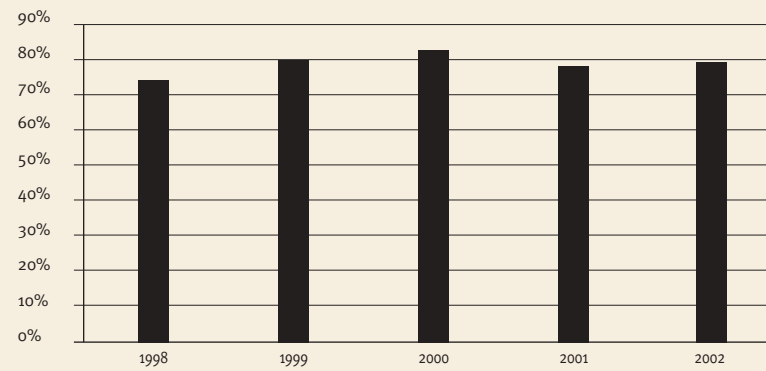
Five Year Comparison - Surplus/Deficiency \$'000



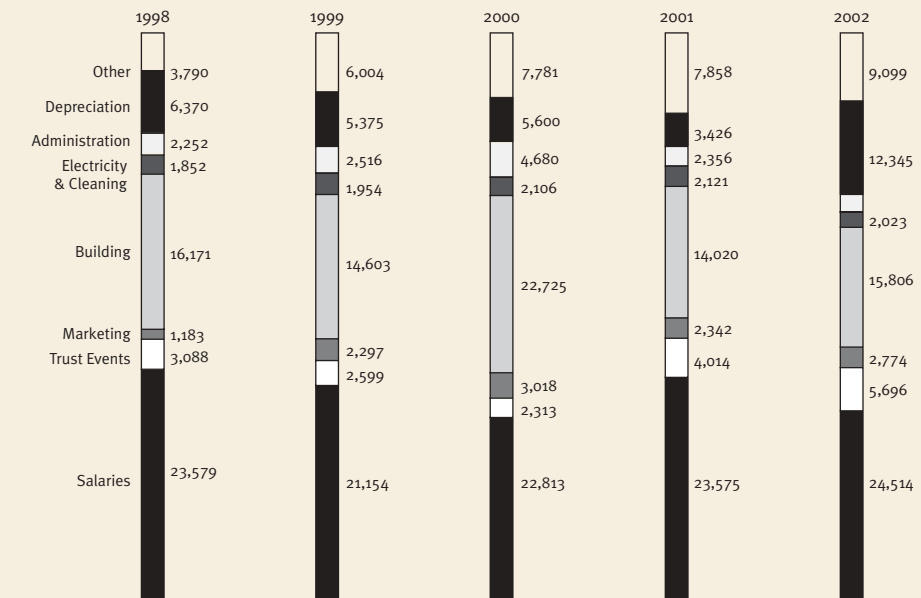
Earned Income to Total Income % (excluding capital grants and abnormal items)



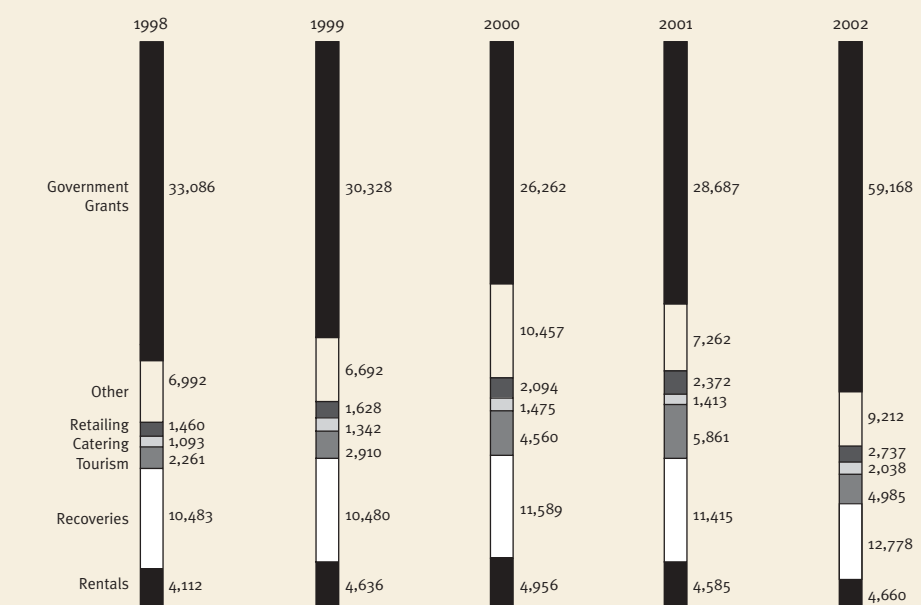
Earned Income to Total Expenditure % (excluding building maintenance and capital payments)



Five Year Comparison (excluding abnormals) - Expenditure \$'000



Five Year Comparison (excluding abnormals) - Revenue \$'000



Financial Statements

SYDNEY OPERA HOUSE TRUST

STATEMENT IN ACCORDANCE WITH SECTION 41C (1C) OF THE PUBLIC FINANCE AND AUDIT ACT, 1983

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 2002, and transactions for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit Regulation, 2000, and the Treasurer's Directions.

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

JOSEPH SKRZYŃSKI AM
CHAIRMAN

TIM MCFARLANE
TRUSTEE

SYDNEY, 15 OCTOBER 2002



GPO BOX 12
SYDNEY NSW 2001

INDEPENDENT AUDIT REPORT SYDNEY OPERA HOUSE TRUST

To Members of the New South Wales Parliament

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 2002. The Members of the Sydney Opera House Trust are responsible for the financial report consisting of the statement of financial position, statement of financial performance 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 based on my audit as required by 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 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.

These procedures have been undertaken to form an opinion 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 2002 and the results of its operations and its cash flows for the year ended.

G J Gibson FCPA
DIRECTOR OF AUDIT

SYDNEY, 18 OCTOBER 2002

BEGINNING OF AUDITED FINANCIAL REPORT

Sydney Opera House Trust Statement of Financial Performance for the year ended 30 June 2002

	NOTE	2002 \$000	2001 \$000
Revenues from ordinary activities	3	94,723	59,648
Expenses from ordinary activities	3	(77,681)	(58,788)
Share of net profits for joint ventures accounted for using the equity method	3 24	722	548
SURPLUS FROM ORDINARY ACTIVITIES	3	17,764	1,408
Net increase in Asset Revaluation Reserve	25	...	36,171
Net increase Trust funds	23 25	...	3
TOTAL REVENUES, EXPENSES AND VALUATION ADJUSTMENTS RECOGNISED DIRECTLY IN EQUITY		...	36,174
TOTAL CHANGES IN EQUITY OTHER THAN THOSE RESULTING FROM TRANSACTIONS WITH OWNERS AS OWNERS	25	17,764	37,582

Statement of Financial Position as at 30 June 2002

	NOTE	2002 \$000	2001 \$000
CURRENT ASSETS			
Cash	15	329	743
Receivables	16	3,159	2,034
Other financial assets	17	48,020	15,208
Inventories	18	257	397
TOTAL CURRENT ASSETS		51,765	18,382
NON-CURRENT ASSETS			
Receivables	16	14,871	20,286
Property, plant and equipment	19	588,766	596,275
TOTAL NON-CURRENT ASSETS		603,637	616,561
TOTAL ASSETS		655,402	634,943
CURRENT LIABILITIES			
Payables	21	8,039	5,766
Provisions	22	1,641	1,628
TOTAL CURRENT LIABILITIES		9,680	7,394
NON-CURRENT LIABILITIES			
Provisions	22	2,471	2,062
TOTAL NON-CURRENT LIABILITIES		2,471	2,062
TOTAL LIABILITIES		12,151	9,456
NET ASSETS		643,251	625,487
EQUITY			
Trust funds	23 25	107	107
Accumulated funds	25	211,624	193,860
Asset revaluation reserve	25	431,520	431,520
TOTAL EQUITY		643,251	625,487

The accompanying notes form part of this financial report.

**Statement of Cash Flows
for the year ended 30 June 2002**

	NOTE	2002 \$000	\$000	2001 \$000	\$000
		INFLOWS/ (OUTFLOWS)		INFLOWS/ (OUTFLOWS)	
Cash flows from operating activities					
Payments to suppliers and employees		(61,980)		(56,951)	
Receipts from operations		37,588		32,608	
Interest received		952		842	
Cash flows from Government grants		59,168		28,687	
Net cash flows from operating activities	34.1		35,728		5,186
Cash flows from investing activities					
Payments for property, plant and equipment		(3,411)		(1,631)	
Proceeds from sale of plant and equipment	19	81		19	
Net cash flows from investing activities			(3,330)		(1,612)
Net increase in cash held			32,398		3,574
Cash at beginning of year			15,951		12,377
CASH AT END OF YEAR	34.2		48,349		15,951

SYDNEY OPERA HOUSE TRUST NOTES TO AND FORMING PART OF THE FINANCIAL REPORT FOR YEAR ENDED 30 JUNE 2002

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 Reporting Entity

The Sydney Opera House Trust, as a reporting entity, is responsible for the Sydney Opera House Appeal Fund as a controlled entity.

The Sydney Opera House Trust is constituted as a body corporate by the Sydney Opera House Trust Act, 1961.

1.1.2 Basis of Accounting

The financial report is a general purpose financial report which has been prepared on an accruals basis and in accordance with applicable Australian Accounting Standards, other authoritative pronouncements of the Australian Accounting Standards Board, Urgent Issues Group Consensus Views, the requirements of the Public Finance and Audit Act and Regulation and Treasurer's Direction.

The financial report has been prepared on the basis of historical cost and, unless otherwise stated, does not take into account changing money values or current valuation of non-current assets.

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 report have been rounded to the nearest \$1,000.

1.1.3 Accounting for Good & Services Tax (GST)

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

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

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 2002 is categorised for the statement of financial position 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, Annual Leave Loading and Long Service Leave Provisions

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

1.3.2 Superannuation Prepayment

Prepaid superannuation contributions are recognised in the statement of financial position as required by Treasury policy.

The funding position at 30 June 2002 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 (Liability) Contributions	
	2002 \$000	2001 \$000	2002 \$000	2001 \$000	2002 \$000	2001 \$000
SASS	1,930	2,179	2,212	2,036	(282)	143
SSS	35,862	39,355	20,730	19,442	15,132	19,913
SANCS	1,046	1,184	1,025	954	21	230
	38,838	42,718	23,967	22,432	14,871	20,286

The calculation of SASS, SSS and SANCS liabilities is based on the full requirements of AAS25. The financial assumptions that have been applied for the calculations are:

	2002/03	2003/04	2004/05
Rate of investment return	7.0	7.0	7.0
Rate of salary increase	6.5	4.0	4.0
Rate of increase in CPI	2.5	2.5	2.5

Assumptions with regards to rates of mortality, resignation, retirement and other demographics are those used for the 2000 triennial valuation.

The assessment is based on membership data as at 31 January 2002.

The Trust was granted a contribution holiday in respect of SASS, SSS and SANCS employer contributions during 2001/02. After adjusting for the contribution holiday, the sum of \$4,816,376 was charged to expenses in the statement of financial performance to reflect the assessment by the Superannuation Administration Corporation of the 2001/02 prepaid contribution amount. The 2000/01 recognition of the assessed prepayment resulted in an expense of \$475,179 in the statement of financial performance.

1.4 VALUATION OF ASSETS

1.4.1 Inventories

Main store inventory was in previous years valued at the lower of cost or net realisable value. Due to a change in accounting treatment the 30 June 2002 value of main store inventory, in the sum of \$114,813, was expensed in 2001/02. The accounting treatment was amended due to inventory being in the nature of consumable stores and not goods for resale. A similar accounting treatment, if adopted in 2000/01, would have resulted in the expensing of \$102,366.

Joint venture inventories are valued using the first-in-first-out basis.

1.4.2 Investments

Investments comprising short term deposits and NSW Treasury Corporation Hour-Glass deposits are shown at cost value which is also deemed to be market value.

1.4.3 Property, Plant and Equipment

Land was revalued in 1999/00 by the State Valuation Office. A revaluation of most classes of non-current assets was undertaken by Hugh Parlane, FAIQS ICECA, of HP Consultants Pty Ltd as at 30 June 2001. The basis of valuation was written down replacement cost. Works of art collection was revalued by Sue Hewitt, fine art consultant and valuer, as at 30 June, 2001.

1.5 INSURANCE

The Trust's insurance activities are conducted through the New South Wales Managed Fund Scheme of self insurance for Government agencies. The expense (premium) is determined by the fund manager based on past experience.

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 %
Building Services	10.0
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
Forklifts	10.0
Grand Organ	1.0

As the Sydney Opera House building is considered to be a very long-lived asset, depreciation has not been charged on the building fabric.

1.7 RECOGNITION OF REVENUES

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 are normally obtained upon the receipt of cash.

1.7.2 Other Revenues

Revenues from Trust operations as a performing arts centre comprises revenue from the provision of good and services. Revenue is recognised when the Trust obtains control of the assets that result from them.

Interest (investment and bank) is recognised as it accrues.

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 report. 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 26.

3. REVENUES AND EXPENSES FROM ORDINARY ACTIVITIES

Surplus is arrived at after charging and crediting the following items:

	NOTE	2002 \$000	2001 \$000
Revenues from ordinary activities			
State Government grants	4	59,168	28,687
Catering	7	2,038	1,413
Rentals	5	4,660	4,579
Costs recovered	6	12,788	11,414
Trust presentations	10	2,996	2,498
Guided tours		2,633	2,816
Tourism packages and events		2,352	3,045
Booking fees		1,658	1,642
Merchandising, licensing & shop rental	24	320	425
Interest		1,021	822
Miscellaneous income	8	3,338	1,486
In-kind benefits	11	1,751	821
		94,723	59,648
Joint ventures	24	2,417	1,947
		97,140	61,595

	NOTE	2002 \$000	2001 \$000
Expenses from ordinary activities			
Salaries and related expenses	9	24,514	23,575
Trust presentations	10	5,696	4,014
Electricity		819	934
Depreciation	19	12,345	3,426
Administrative expenses		2,326	2,363
Repairs and maintenance		15,310	13,493
Cleaning		1,204	1,187
Publicity and advertising		2,774	2,342
Minor stores		648	744
Merchandising and licensing		8	87
Tourism packages and events		2,065	2,628
Telephone and postage		343	471
General insurance		550	493
Fees for services rendered		3,285	1,774
Audit fees	12	146	153
Doubtful debts	16	...	12
Upgrade program	13	496	527
Loss on disposal of assets		336	90
Superannuation	1.3.2	4,816	475
		77,681	58,788
Joint ventures	24	1,695	1,399
		79,376	60,187
Surplus from ordinary activities		17,764	1,408

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	2002 \$000	2001 \$000
Statutory endowment	9,683	9,513
Maintenance endowment	6,152	6,067
Total asset management	13,000	13,000
Capital	30,333	...
Other	...	107
	59,168	28,687

The capital grants figure includes the initial grant of \$24,143,000 in respect of the venue improvement program, a five year program of works.

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:

	2002 \$000	2001 \$000
Opera Theatre	1,921	1,627
Concert Hall	1,657	1,757
Drama Theatre	507	478
Playhouse	309	333
The Studio	82	73
Other	184	311
	4,660	4,579

6. COSTS RECOVERED

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

Recoveries comprise:

	2002 \$000	2001 \$000
Salaries and related costs	6,491	6,013
General recoveries	2,035	2,162
Internal recoveries:		
Total Asset Management (TAM)	3,494	2,490
Trust presentations	768	749
	12,788	11,414

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

7. CATERING INCOME

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

	2002 \$000	2001 \$000
	2,038	1,413

Catering venue operations were varied from a single contractor, Sodexho, to a number of discrete venue contractors during 2001/02. The 2001/02 catering income includes the amount of contract termination payments received from Sodexho.

8. MISCELLANEOUS INCOME

This item comprises:

	2002 \$000	2001 \$000
Sponsorship expenses recouped	194	206
Ticket printing	93	96
General sponsorship income	857	567
Asset recognition	1,552	...
Publicity income	33	169
Program sales commission	171	178
Other	438	270
	3,338	1,486

The amount of \$1,552,000 represents the value of assets recognised subsequent to the 2000/01 asset revaluation.

9. SALARIES AND RELATED EXPENSES

This item comprises:

	2002 \$000	2001 \$000
Salaries, wages and allowances	18,838	18,252
Penalty rates	1,067	1,102
Overtime	523	608
Meal money	49	43
Workers' compensation insurance	933	586
Payroll tax	1,299	1,271
Employer superannuation contribution	1,678	1,638
Parking reimbursement	21	23
Redundancy costs	106	52
	24,514	23,575

10. TRUST PRESENTATIONS

Financial operations were:

	2002 \$000	2001 \$000
Income	2,996	2,498
Expenditure	(5,696)	(4,014)
(Deficiency)	(2,700)	(1,516)

11. IN-KIND BENEFITS AND DONATIONS

	2002 \$000	2001 \$000
In-kind donations	282	...
In-kind contra benefits	1,469	821
	1,751	821

In-kind contra benefits and donations are expensed to appropriate items in the statement of financial performance, or in the case of capital items, capitalised to appropriate asset classes.

Financial Statements

12. AUDIT FEES

The fee payable to the Auditor-General's Office for the 2001/02 audit of the financial report was \$33,800 (\$32,500 in 2000/01). Internal audit fees payable to the Internal Audit Bureau were \$112,085 (\$120,430 in 2000/01).

13. UPGRADE PROGRAM

The sum of \$495,931 has been expensed in the 2001/02 statement of financial performance to provide for a payment to NSW Department of Public Works and Services, in their former capacity of Project Manager, Sydney Opera House Upgrade Program. The amount relates to a legal claim settlement for the edge tile contract. The edge tile contract was funded by the Upgrade Program in prior financial years. Upgrade Program expenditure in 2000/01 was \$526,781. (See note 29).

14. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	Per Annum	
	2002	2001
	\$000	\$000
Chairman	\$2,465	
Trustees	\$1,460	

15. CASH AND BANK

This item comprises:

	2002	2001
	\$000	\$000
Cash on hand	42	56
Joint venture cash	30	37
Appeal Fund cash	5	5
Sydney Opera House management account	252	645
	329	743

16. RECEIVABLES

This item comprises:

	2002	2001
	\$000	\$000
Trade debtors, less provision for doubtful debts	1,200	1,206
Accrued income	776	301
Prepayments	418	92
Joint venture	46	71
GST input credits	394	203
Other receivables	325	161
Prepaid superannuation	14,871	20,286
	18,030	22,320

Receivables are classified in the statement of financial position as:

	2002	2001
	\$000	\$000
Current assets	3,159	2,034
Non-current assets	14,871	20,286

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

	2002	2001
	\$000	\$000
Balance 1 July	60	57
Provision for year	...	12
	60	69
Debts written off	43	9
Balance 30 June	17	60

17. OTHER FINANCIAL ASSETS

This item comprises short term interest bearing and NSW Treasury Corporation Hour-Glass deposits:

	2002	2001
	\$000	\$000
Sydney Opera House Trust	47,799	14,993
Foster Bequest	107	107
Appeal Fund	114	108
	48,020	15,208

18. INVENTORIES

	2002	2001
	\$000	\$000
Main store	...	103
Finished goods – joint ventures	257	294
	257	397

19. PROPERTY, PLANT AND EQUIPMENT

	2002	2001
	\$000	\$000
Land – valuation	68,000	68,000
Building, building services – cost and valuation	527,699	526,357
Depreciation – cost and valuation	(36,972)	(30,997)
	490,727	495,360
Total – Land and Buildings	558,727	563,360
Motor vehicles – cost and valuation	214	210
Depreciation – cost and valuation	(105)	(68)
	109	142
Computer software – cost and valuation	1,248	1,022
Depreciation – cost and valuation	(939)	(819)
	309	203
Computer hardware – cost and valuation	2,107	1,217
Depreciation – cost and valuation	(1,091)	(486)
	1,016	731
Plant and equipment – cost and valuation	27,482	23,956
Depreciation – cost and valuation	(18,054)	(12,439)
	9,428	11,517
Office machines – cost and valuation	337	292
Depreciation – cost and valuation	(177)	(117)
	160	175
Photographic equipment – valuation	211	211
Depreciation – valuation	(176)	(106)
	35	105
Communications equipment – valuation	1,274	1,274
Depreciation – valuation	(1,105)	(689)
	169	585
Theatrical items – cost and valuation	22,867	20,890
Depreciation – cost and valuation	(9,897)	(7,361)
	12,970	13,529
Tools and equipment – cost and valuation	189	183
Depreciation – cost and valuation	(114)	(88)
	75	95
Capital stocks – valuation	1,262	1,262
Total – Plant and equipment	25,533	28,344
Collections – works of art – cost and valuation	2,669	2,474
Work in progress – cost	1,837	2,097
	588,766	596,275

The increased 2001/02 depreciation cost reflects the asset revaluation increments and building asset componentisation and depreciation from 1 July 2001. The componentisation of the Building was mandated by Treasury Circular TC00/13 "Guidelines for Capitalisation of Expenditure in the NSW Public Sector".

Title to the Sydney Opera House site was transferred from the Minister for Public Works to the Minister for the Arts, being the Minister administering the Sydney Opera House Trust Act, 1961, on 19 June 2002.

Loss on Disposal of Non-Current Assets

	2002	2001
	\$000	\$000
Proceeds from disposal of property, plant and equipment	81	19
Written down value of assets disposed	(417)	(109)
Net (loss) on disposal of property, plant and equipment	(336)	(90)

Reconciliations

Reconciliation of carrying amounts of Property, Plant and Equipment are set out below:

2002	Land and Building	Plant and Equipment	Work in Progress	Collections	Total
	\$000	\$000	\$000	\$000	\$000
Carrying amount at start of year	563,360	28,344	2,097	2,474	596,275
Additions	83	1,651	1,780	186	3,700
Adjustment for acquisition not previously recognised	77	1,457	...	18	1,552
Disposals	...	(408)	...	(9)	(417)
Reclassification	1,104	936	(2,040)	...	...
Depreciation	(5,897)	(6,447)	...	...	(12,344)
Carrying amount at end of year	558,727	25,533	1,837	2,669	588,766

The sum of \$1,837,046 in respect of work in progress represents plant and equipment, roof lighting and the Opera Pit capital works not completed at 30 June 2002.

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:

	2002	2001
	\$000	\$000
Computer software	713	624
Computer hardware	48	48
Plant & equipment	2,500	...
Communications equipment	260	...
	3,521	672

Financial Statements

20. LEASED ASSETS

The Trust's leases are all operating leases where the lessor effectively retains all risks and benefits incidental to the ownership of the leased asset. Operating lease payments are charged to the statement of financial performance in the periods in which they are incurred. Operating lease expenses in 2001/02 were \$150,946 (\$151,801 in 2000/01).

21. PAYABLES

This item comprises:

	2002 \$000	2001 \$000
Advance ticket sales	2,757	1,593
Hirers' deposits	76	155
Accrued expenses	2,248	1,205
Income in advance	150	327
Trade and other payables	2,590	2,224
Joint ventures	218	262
	8,039	5,766

22. PROVISIONS

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

	2002 \$000	2001 \$000
Annual leave and leave loading	1,536	1,448
Long service leave	2,576	2,242
	4,112	3,690

Classified in the statement of financial position as:

	2002 \$000	2001 \$000
Current liabilities	1,641	1,628
Non-current liabilities	2,471	2,062

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 report.

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.

23. 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 2001/02 (\$6,000 in 2000/01).

24. MERCHANDISING AND LICENSING

24.1 Interest in Joint Ventures

The Trust holds an interest in two joint ventures with International Management Group of America Pty Ltd in the operation of souvenir merchandise shops located in the box office foyer and in the lower forecourt.

The Trust's share of the operating profits in 2001/02 was \$722,626 (\$548,173 in 2000/01). At 30 June 2002 the Trust's 60% and 65% equity in the joint ventures was:

	2002 \$000	2001 \$000
Furniture fittings and equipment (less depreciation)	56	113
Inventory	256	294
Receivables	6	40
Cash	30	37
	348	484
Less creditors	218	262
	130	222

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

24.2 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 2001/02 was \$67,588 (\$76,280 in 2000/01).

24.3 Shop Rental

Shop rental received during the financial year amounted to \$205,401 (\$316,175 in 2000/01).

24.4 Other Merchandising

Sales of CD-ROMS, books and various items totalled \$47,201 in 2001/02 (\$33,446 in 2000/01).

25. CHANGES IN EQUITY

	Accumulated Funds		Asset Revaluation Reserve		Trust Funds		Total	
	2002 \$000	2001 \$000	2002 \$000	2001 \$000	2002 \$000	2001 \$000	2002 \$000	2001 \$000
Balance 1 July	193,860	192,452	431,520	395,349	107	104	625,487	587,905
Surplus	17,764	1,408	...	...	...	3	17,764	1,411
Revaluation increments	...	...	...	36,171	...	...	...	36,171
Balance 30 June	211,624	193,860	431,520	431,520	107	107	643,251	625,487

The asset revaluation reserve represents the value of increments credited to the reserve on the revaluation of non-current assets.

26. SYDNEY OPERA HOUSE APPEAL FUND

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

Financial operations were:

	2002 \$000	2001 \$000
Income	5	6

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

	2002 \$000	2001 \$000
Cash	5	5
Receivables	...	1
Investments	114	108
Accumulated Funds	119	114

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

27. COMMITMENTS FOR GOODS AND SERVICES

	2002 \$000	2001 \$000
Goods and services contracted for at 30 June and not otherwise accounted for in the statement of financial position are estimated.		
Payable:		
- not later than one year	9,730	9,485
- later than one year and not later than five years	1,311	1,573
	11,041	11,058

The commitments are inclusive of the Goods and Services Tax.

28. CAPITAL COMMITMENTS

	2002 \$000	2001 \$000
Capital expenditures contracted for at 30 June and not otherwise accounted for in the statement of financial position are estimated.		
Payable not later than one year	334	140

The commitments are inclusive of the Goods and Services Tax.

The commitments are inclusive of the Goods and Services Tax.

29. CONTINGENT ASSETS AND LIABILITIES

A contingent asset of \$1,034,000 exists in respect of 2001/02 commitments (\$1,018,000 in 2000/01) shown at notes 27 and 28 representing input tax credits expected to be recovered from the Australian Taxation Office.

A contingent liability in the sum of \$356,666 exists in relation to a claim by NSW Department of Public Works and Services. The sum claimed represents legal costs related to settlement of the edge tile contract legal action. The NSW Department of Public Works and Services is the former Project Manager of the Sydney Opera House Upgrade Program, under which the edge tile contract took place. The Trust does not accept the claim and the matter remains unresolved. A Goods and Services Tax input credit of \$32,424 would be available to the Trust should payment of the sum of \$356,666 eventuate (see note 13).

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

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

31. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2002, consultants were paid a total of \$933,642 (2000/01 - \$472,745).

32. FINANCIAL INSTRUMENTS

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

The classes of instruments included in the Trust's financial report is set out below along with the terms, conditions and accounting policies applicable to these instruments which are recorded at cost as at 30 June 2002 (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.

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 and Hour-Glass investments with NSW Treasury Corporation. Fixed term investments were predominantly for periods between 30-90 days during 2001/02 (30-40 days in 2000/01). The investments were earning an average interest rate of 5.02% per annum at 30 June 2002 (5.11% at 30 June 2001).

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 statement of financial position net of any provision for doubtful debts, at balance date.

Interest Rate Risk

All Trust investments, totalling \$48,019,665 at balance date (\$15,207,953 at 30 June 2001), are for fixed specified periods and interest rates, or are invested in the NSW Treasury Corporation Hour-Glass facility.

Cash at bank, totalling \$251,951 at balance date (\$644,409 at 30 June 2001), is subject to an arrangement with the Trust's banker whereby interest rates paid are tied to the Reserve Bank cash rate less 1%.

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.

33. AFTER BALANCE DATE EVENTS

There has not arisen in the interval between the end of the financial year and the date of this report any item, transaction or event of a material or unusual nature likely to significantly affect the operations of the Trust, the results of those operations or the state of affairs of the Trust in future financial years.

34. NOTES TO THE STATEMENT OF CASH FLOWS

34.1 Reconciliation of surplus from ordinary activities to net cash flows from operating activities

	2002 \$000	2001 \$000
Surplus from ordinary activities	17,764	1,408
Depreciation	12,344	3,426
Increase in provision - leave	422	319
Increase in provision - doubtful debts	...	12
Increase in payables	2,658	...
Decrease in payables	...	(337)
Decrease in receivables	4,290	1,142
Increase in inventories	...	(132)
Reduction in inventories	140	...
Net loss on sale of plant and equipment	336	90
Increase in joint venture capital assets	...	(102)
Assets recognised	(1,552)	...
Increase in trust funds	...	3
Capital in-kind sponsorship	(674)	(643)
NET CASH FROM OPERATING ACTIVITIES	35,728	5,186

34.2 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 statement of financial position (see notes 15 and 17).

	2002 \$000	2001 \$000
Cash	329	743
Investments	48,020	15,208
	48,349	15,951

END OF AUDITED FINANCIAL REPORT

BUDGET

FIRST DETAILED BUDGET FOR THE YEAR ENDING 30 JUNE 2002

INCOME	\$000
Rentals and recoveries	17,336
Trust presentations	2,932
Guided tours	3,020
Tourism packages and events	3,350
Booking fees	2,012
Catering income	1,800
Merchandising and licensing	2,691
Interest	717
Rental of shops	169
Miscellaneous	4,054
Endowment and capital grants	32,035
TOTAL	70,116
EXPENDITURE	\$000
Salaries and related expenditure	25,882
Repairs and maintenance	23,561
Trust presentations	5,455
Administrative and other expenses	4,673
Minor stores	863
Electricity	1,019
Fees for services rendered	2,177
Publicity and advertising	1,957
Cleaning	1,246
Merchandising and licensing	1,524
Tourism expenses	2,800
Upgrade program	573
TOTAL	71,730
Deficit before depreciation	1,614
Depreciation	5,200
Deficit after depreciation	6,814

OUTLINE BUDGET FOR THE YEAR ENDING 30 JUNE 2003

INCOME	\$000	\$000
Government grants		
Endowment	9,972	
Maintenance	6,293	
Total Asset Management	12,978	
		29,243
Revenue from operations		38,449
TOTAL		67,692
EXPENDITURE	\$000	\$000
Salaries and related expenditure		26,191
Other operating expenditure		21,243
Maintenance and Capital grants expenditure		25,131
TOTAL		72,565
Surplus before depreciation		4,873
Depreciation		12,500
Deficit after depreciation		17,373

Note: Towards the end of 2001/02 the Sydney Opera House received additional capital grants for venue improvements (\$24.1m) and maintenance works (\$2.99m). The program of works relating to the projects will commence in 2002/03 with the majority of payments to be capitalised as new building enhancements.

Government Reporting

Account Payment Performance Indicators

The schedule of accounts payable for the four quarters of the 2001/2002 financial year and the amounts involved are as follows:

Aged analysis at the end of each quarter

Quarter	Current (i.e. within due date) \$000	Less than 30 days overdue \$000	30 to 60 days overdue \$000	60 to 90 days overdue \$000	More than 90 days overdue \$000
September	6,004	333	200	2	132
December	6,368	490	40	30	70
March	7,318	447	113	73	37
June	8,958	293	37	47	23

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time			Total Amount Paid \$000
	Target %	Actual %	\$000	
September	92	90	6,004	6,671
December	92	91	6,368	6,998
March	92	92	7,318	7,988
June	92	96	8,958	9,358

The number of accounts paid on time this year was 92 percent (86 percent in 2000/2001).

The improved payment performance has come through strengthened management control procedures over the accounts payable function.

Delays in the payment of accounts occur on occasions due to the need for clarification of charges and rates claimed on some invoices.

There was no interest paid on creditor accounts during the 2001/02 financial year.

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.

Code of Conduct

The Code of Conduct was updated this year to reflect corporate policies which are relevant to the values and behaviours encouraged. New policies such as Managing Alcohol and Other Drugs, Use of Internet and Internet Email, Preventing Corruption, Receiving Gifts and Benefits, Giving Corporate Gifts, Records Management and Occupational Health and Safety plus the Anti-Discrimination Amendment (Carers Responsibilities) Act 2000 are now referenced. The revised Code of Conduct was communicated to staff, contractors and business partners.

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.

- Arup Acoustics – Recording Studio \$54,025.00
- Egon Zehnder International – Executive Job Search \$84,500
- Enterprise IG – Brand Strategy Development \$182,761.00
- McKinsey & Company – Review of Commercial Portfolio \$100,000.00
- Feszt & Feszt – Food and Beverage \$33,527.00
- Price Waterhouse Coopers – Enterprise-wide Assessment & Systems Audit and Food & Beverage Review \$222,365.00
- GW Engineers – Concert Hall Crown Access Project \$44,827.00

In addition, 25 Consultancies of \$30,000 or less cost a total of \$211,637.00.

Customer Experience

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.

Improving the customer experience was an identified corporate priority for 2001/02 and will continue to be so in 2002/03. The Sydney Opera House welcomes and values all feedback.

Customer Research

As part of the commitment to improve services, facilities and the overall customer experience, the Sydney Opera House undertakes periodic customer research.

During the 2001/02 year the following research was undertaken with the assistance of Woolcott Research:

All of Me – July 2001

Data collected via means of a competition to gather audience profile information, analysis of purchasing behaviour and inform future events

Sundays 'Round the House – Winter Series August 2001

Data collected via means of a competition to gather audience profile information, previous purchasing patterns and compare with previous series

Asian Dance and Music Festival – September 2001

Data collected via means of a competition to gather audience profile information, awareness of events, purchasing patterns and overall experience

Blood Links – September 2001

Data collected via means of a competition to gather audience profile information, awareness of events, purchasing patterns and overall experience

User Study – October 2001

A local user study was undertaken to identify strategies for enhancing customer relations at the Sydney Opera House and was conducted as part of the Commercial Review project. Telephone and face to face interviews were conducted to assess the perceptions of the Sydney Opera House, overall impressions and to test some ideas (e.g. the possibility of a Welcome Team on site).

The types of research proposed for the 2002/03 year include:

- Brand specific research to assess the customer journey
- Customer Satisfaction survey
- Web and E-Marketing research
- Food & Beverage Customer Satisfaction study.

Customer feedback procedures continue to be included in staff training. These are reinforced and modified where necessary when major public events are taking place at the Sydney Opera House (e.g. New Year's Eve celebrations).

Customer Feedback System

In addition to specific customer research on performances and special events, over the past 12 months 81 people contacted the Sydney Opera House about a range of issues.

Overall feedback 1997 to 2002

Type of Feedback	01/02	00/01	99/00	98/99	97/98
Negative	70	106	145	322	340
Positive	6	34	75	84	90
Suggestions	5	6	6	15	28

Feedback by category for 2001/02

Category	Positive%	Negative%	Suggestion%
Presentations	17	10	-
Customer Service	66	51	20
Venue Services	-	-	-
Access	-	11	20
Site/Venue Presentation	-	7	20
Quality and Value	17	10	-
Other	-	11	40

Positive feedback received this year included a letter from the Premier and Minister for the Arts thanking all staff of the Sydney Opera House who donated their services to the concert presented by Opera Australia and the Sydney Opera House in the Concert Hall, which raised \$110,000 in aid of the 2002 Bushfire Appeal.

Negative feedback has been decreasing since 1997 and in 2001/02 decreased by 34% vs 2000/01. Much of what was received pertained to accessibility of the parking services provided by the Sydney Opera House and to the cleanliness of toilets. Both of these issues have been a challenge for the Sydney Opera House due to the nature of the site and high visitation numbers. The Sydney Opera House is currently reviewing ways that the accessible parking service can be improved with a view of implementing changes by August 2002.

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 the building, to the site and to services.

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 Sydney Opera House's access plan:

Goal 1 - Improved facilities

The Sydney Opera 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

An external advisory group of peak disability access organisations, set up in May 2001, met in November 2001 and June 2002. Its objective was to provide advice, ideas, support and feedback to the Sydney Opera House on disability access issues and programs that will improve customer experience and enjoyment of facilities, services and performance product. The focus for both meetings this year was a discussion on ideas for improving disability access at the Sydney Opera House in a holistic and barrier free way. The group provided accessibility ideas that assisted in the development of the Venue Improvement Plan.

A Venue Improvement Plan was launched by the Premier in May 2002, integrating the Utzon Design Principles with the key business objectives of improving the performance spaces and the experience of our customers and major presenting companies. The NSW Government provided funding for six projects that will ensure the Sydney Opera House can continue to meet its commitments to improving artistic quality and customer experience and that will deliver high impact benefit in both areas. Improvements for disability access will include:

- Opera Theatre orchestra pit extension
- Opera Theatre auditorium refurbishment
- Western Broadwalk colonnade and foyer refurbishment
- Reception Hall refurbishment, including improved access to the Box Office and Reception Hall for people with disabilities.

The Sydney Opera House, working in partnership with the Royal Blind Society and presenting companies, provided 14 audio described performances this year as follows:

- *Lush*, The Studio, presented by the Ensemble Theatre, two performances in August 2001
- *School for Scandal*, Drama Theatre, Sydney Theatre Company, one performance in August and one in September 2001
- *Theft of Sita*, The Studio, Sydney Opera House two performances in October 2001
- *Don Juan*, Drama Theatre, Sydney Theatre Company, one performance in November and one in December 2001
- *Lady in the Van*, Drama Theatre, Sydney Theatre Company, two performances in March 2002
- *All My Sons*, Playhouse, Ensemble Theatre, two performances in May 2002
- *Soulmates*, Drama Theatre, Sydney Theatre Company, two performances in June 2002.

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 Sydney Opera House in a cost effective manner.

This year upgrading of desktop computers was completed with 250 network computers and associated peripherals replaced with the assistance of Compaq Computer Australia.

Enhancement to the online ticketing project was completed in order to provide a user-friendly interface. The entire process, from ordering a ticket and obtaining credit card authorisation to issuing notification receipts, is now performed in three simple steps.

Network infrastructure including file servers, application servers, communication equipment, industry-strength virus walls and fire walls were upgraded in order to provide a secure network environment.

Development of the second phase of the Sydney Opera House corporate intranet has been completed.

Development of a new three year Information Management & Technology Strategic Plan 2002/05 was completed this year. The Plan provides a blueprint for the development, improvement and maintenance of IM&T systems and services over the next three years. The plan identifies the critical IM&T systems, services and strategies necessary for management to achieve the organisational goals and objectives of the Sydney Opera House in a cost effective manner.

Priority projects for 2002/2003 include:

- reviewing the Building Management applications (TAM, Mainpac, Hardcat) and associated processes, and upgrading or providing new applications
- reviewing the processes and configuration of the Event Management application (EBMS)
- producing a organisation wide data model, and defining a data dictionary for all current business applications
- upgrading BOCS ticketing system to Version 4
- consolidation of the server infrastructure and transition to a single database type where possible
- upgrading of the backbone IT network
- upgrading Office 97 desktop application to Office XP, to comply with Microsoft's new licensing model
- assisting the business in developing the Information Management and Customer Relationship Strategic plans
- deriving the Internet and Intranet requirements from the Information Management and Customer Relationship Management plans and defining the website development plan
- installing a messaging layer infrastructure
- identifying the reporting information required and creating standard report templates.

Energy Management

The Sydney Opera House is committed to sustained energy management principles and to achieving savings in energy use.

The Sydney Opera House is in its last year of a five-year contract with Advance Energy for the supply of electricity with a five percent 'green power' content and public tenders will be invited in the upcoming year for a new supply contract.

In working towards a reduction in energy usage, the Sydney Opera House has implemented a program of works during the last financial year to provide a Secondary Chilled Water Pumping System. Subject to continuation of funding, this work is scheduled for completion during 2004/05.

Equal Employment Opportunity (EEO)

The Sydney Opera House's EEO Annual report submitted to 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 staff who are informed, trained and accountable for EEO
- needs-based programs for EEO groups
- fair policies and procedures
- EEO outcomes that are included in agency planning
- an environment where staff views are heard
- a sound information base.

The Sydney Opera House continues to build on its established foundations for equity and diversity. 2001/02 has seen unprecedented involvement of employees in reviewing and informing the new direction of the organisation with more than 140 staff participating in review groups to improve customer focus and find ways of working together more effectively and efficiently. Although the organisation realignment has been the main internal priority for the organisation this year, there have also been other significant EEO-related projects and achievements:

- development of programs (such as Facilitator Learning Circles to develop high level facilitation skills in a range of staff from across the organisation) and creation of an Action Learning Team to review the Performance Planning & Review System
- continuation of regular organisation-wide staff briefings
- establishment of an internal communications group and regular monthly newsletter, focussing on organisation realignment news and information for all staff
- second year of Indigenous Traineeship with two trainees to complete in August 2002, achieving Certificate II and entry into the Industry
- received Australian National Training Authority (ANTA) award for high level of commitment to training, under the Cultural Industries category
- participation of staff in internal opportunities for career development
- commencement of a cross-organisational project team for review and development of the new Enterprise Development Agreement
- Management of Alcohol and Other Drugs workshops commenced and continue to be rolled out to all staff, in partnership with WorkCare Australia
- development of flexible learning and assessment resources for Certificate IV in Entertainment, trialed by staff
- issue of a further seven qualifications to staff in Entertainment and eight qualifications Assessment and Workplace Training bringing the total qualifications issued to staff by the Sydney Opera House as a Registered Training Organisation to 72
- organisation of the Spokeswomen's Program with regular events for staff participation and information
- announcement of the Venue Improvement Plan in May 2002, including strong focus on improved access for people with disabilities.

Table A - Percent of Total Staff by Level

Subgroup as Percent of Total Staff (excluding casuals and seasonals) 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
≤\$27606	0	0%	0%	0%	0%	0%	0%	0%	0%
\$27606-\$40535	34	74%	47%	53%	0%	19%	12%	8%	4%
\$40536-\$51293	136	81%	66%	34%	0%	17%	16%	5%	2.7%
\$51294-\$66332	68	90%	72%	28%	1.6%	21%	13%	8%	1.6%
≥\$66332 (non SES)	26	88%	58%	42%	0%	22%	9%	9%	0%
SES	3	33%	67%	33%	0%	0%	0%	0%	0%
TOTAL	267	82%	64%	36%	0.4%	19%	14%	6%	2.3%
Subgroup Total	220	172	95	1	50	38	17	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	206	87%	72%	28%	0.6%	22%	17%	8%	2.8%
Permanent/ PT	20	85%	30%	70%	0%	6%	6%	0%	0%
Temporary/ FT	35	57%	43%	57%	0%	5%	0%	0%	0%
Temporary/ PT	3	100%	0%	100%	0%	0%	0%	0%	0%
Contract/ SES	3	33%	67%	33%	0%	0%	0%	0%	0%
Contract/ non SES	0	0%	0%	0%	0%	0%	0%	0%	0%
Training Positions	0	0%	0%	0%	0%	0%	0%	0%	0%
Retained Staff	0	0%	0%	0%	0%	0%	0%	0%	0%
Casual	357	69%	49%	51%	2.4%	13%	11%	4%	0.4%
TOTAL	624	75%	56%	44%	1.6%	15%	12%	5%	1.2%
Subgroup Total	468	347	277	10	95	75	32	7	

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. Statistics are as at 20 June 2002.

Ethnic Affairs

The Sydney Opera House continued its commitment to multicultural programming this year.

During 2001/02 programs included the *Festival of Asian Music and Dance*, *Theft of Sita*, *Danish Radio Jazz Orchestra*, *The Biennale of Sydney*, *Gyuto Monks of Tibet*, *Spirit of the Islands*, *Sruthi Laya*, *No. 2, Into the Fire* and the *Mexican, Middle Eastern and Klezmer Babies Proms*.

Support of Carnivale initiatives continued this year, including the Global Sound Series presented in The Studio showcasing *Passion Fruit*, *Josè Oliver with Diana Reyes*, *Sabahattin Akdagcık*, *Women up Front*, *Khaled Sabsabi*, *Latin Guitars and Romantika*. The Sydney Opera House also hosted the launch of *Carnivale 2001* in The Studio.

The Sydney Opera House continued to support multicultural community organisations through its program of community hirings. This year the Greek community received assistance for celebrations of *Greek National Day*.

The Sydney Opera House will continue these programs of community hirings, multicultural arts programming and supporting *Carnivale* in 2002/03. Events planned include *Asian Babies Proms*, *Festival of Asian Music and Dance*, the *Akram Khan Company* and *Pieter-Dirk Uys* in *Foreign Aids*.

During 2001/02 all front line customer service learning and development programs included a diversity awareness component. The Sydney Opera House is committed to ensuring that all future learning and development initiatives will incorporate these multicultural components.

Information brochures are available in eight languages: Spanish, Italian, German, Portuguese, Japanese, French, Mandarin and Modern Chinese. These will be continually updated and reprinted where necessary.

Freedom of Information

No application under the Freedom of Information Act was received during the year under review. One application relating to SES payments was received in the previous year. The application was withdrawn.

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, 1961-1973.

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 presentations.

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

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

The Sydney Opera House Trust has nine members, appointed by the Governor on the nomination of the Minister for the Arts. Their four

year terms are timed to start on alternate years, concluding on 31 December. The Trustees, if otherwise qualified, are eligible for re-appointment.

The Chief Executive of the Sydney Opera House Trust is the General Manager who is supported by four Directors. Staff working for the Sydney Opera House Trust are subject to the regulations and policies of the NSW Public Service concerning industrial relations and personnel.

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 & Employee Services
Sydney Opera House
GPO Box 4274
Sydney NSW 2001

Enquiries may be directed to the Manager, Administration & 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
- Corporate Policy Manual
- Privacy Management Plan
- 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.

Indigenous

The Sydney Opera House is committed to the process of Reconciliation and in support of Indigenous arts presented *Message Sticks 2002*, an annual celebration of contemporary Indigenous culture.

Message Sticks, a largely free celebration, has evolved into a program that encompasses the visual arts, film, dance, music, and ideas produced by the Sydney Opera House with individual program elements developed in collaboration with Indigenous curators.

Message Sticks 2002 included:

- *Message Sticks Film Festival*, an exciting three-day program of free films, discussion and performance celebrating the work of Australian and international Indigenous filmmakers. *Message Sticks Film Festival* offered audiences a unique opportunity to see new films by Indigenous directors from Australia, Nunavut (Canada) and Aotearoa New Zealand. Highlights of the *Message Sticks Film Festival* included:
 - Sydney premiere of Ivan Sen's debut feature, *Beneath Clouds*
 - *Atanarjuat* (The Fast Runner) Winner of the Camera d'Or Cannes 2001 by director Zacharias Kunuk (Inuit)
 - the best new film and television by Maori filmmakers
 - the extraordinary documentary, *Ngangkari Way*, by Erica Glynn offering a rare insight into traditional Aboriginal healers

- *New Black Voices* featuring premieres of some of the best new short films from emerging Australian Indigenous filmmakers
- *Message Sticks Visual Arts Program – Exposed!* and *Eorascapes: Aboriginal Sydney*. Adam Hill presented an education program for primary, senior students and families. Titled *Exploring Koori Art*, it provided insights into Indigenous visual arts practice and Adam Hill's creative processes
- *Dance Tracks #2 Go clubbing in the Studio* - music by Pnau with live dance commissioned by the Sydney Opera House for *Message Sticks 2002*, *Dance Tracks #2* brought together the talents of three bright stars of contemporary dance; Albert David, Jason, Pitt and Bernadette Walong with ARIA Award winning electronic dance music artists, Pnau, for an innovative night of live dance, music and multi media
- *Life in Gadigal Country* – book launch and readings, compiled by Anita Heiss, *Life in Gadigal Country* is the first-of-its-kind collection of writing by Indigenous people. Through poetry, fiction and essays, they voice their views on the social, political, historical and cultural aspects of life within the Gadigal boundaries
- *Sorry Day – Music & Talk*, a feast of extraordinary musical performances in the Studio from poetry to Pacific Groove. Sydney spoken word performer Romaine Moreton collaborated with a vocalist and musician, Broome country and blues star and winner of Best Female Artist at the 2001 Deadly Awards, Kerriane Cox and Emma Donovan and Dvanti with Friends. Emma Donovan, Dvanti with Friends are a band of Aboriginal, Maori and Fijian musicians and dancers joining forces to create an explosive sound they call 'Pacific Groove'. Between performances Rhoda Roberts a Trustee of the Sydney Opera House hosted talks with a focus on Indigenous people making a difference, talks included an address titled *The Way Forward*, by charismatic young Aboriginal activist and ATSIC Commissioner Murrandoo Yanner.

The Sydney Opera House is in its second year of Indigenous Traineeships with two Trainees to complete in August 2002, achieving Certificate II and entry into the Industry. A third Indigenous Traineeship program is planned to commence in 2003.

Insurance

Adequate insurance is held by the Sydney Opera House Trust for all identified risks. The Sydney Opera 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 excluding GST, arriving at the cost per employee over the past five years, is set out below.

	01/02 \$	00/01 \$	99/00 \$	98/99 \$	97/98 \$
Motor Vehicle	2,252	1,546	2,191	2,407	4,459
Property	299,314	299,000	227,602	246,056	246,425
Public Liability	245,101	188,450	125,792	115,540	105,552
Workers' Comp.	895,699	586,459	489,580	520,917	366,442
Miscellaneous	2,790	3,103	2,666	2,996	2,645
TOTAL COST	1,445,156	1,078,558	847,831	887,916	725,523
Total Employees	638	616	639	576	604
COST PER EMPLOYEE	2,265	1,751	1,327	1,542	1,201

Investment Performance Measure

Investments are placed with NSW Treasury Corporation at interest rates equivalent to, or greater than the relevant benchmark Hour-Glass Investment Facility.

Legal

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

Key Targets and Priorities

Sydney Opera House Vision: To Excite and Inspire the Imagination

Goal 1 - Be Australia's pre-eminent showcase for the performing arts and a national and international leader in the presentation of world class performing arts and cultural events.

Goal 2 - Attract and engage a greater and broader range of customers, who leave feeling excited and inspired and want to return.

Goal 3 - Maintain and enhance the iconic status of the Sydney Opera House as a cultural landmark, architectural masterpiece and performing arts centre.

Goal 4 - Attract and develop the best people to work in the best organisation to achieve the best results.

Goal 5 - Achieve outstanding business results.

Goal 6 - Develop and leverage the Sydney Opera House brand.

The 2001/02 financial was a year of transition and development for the Sydney Opera House. In particular, we put in place long-term strategies for building our future, including:

- the development of a Venue Improvement Plan for the Sydney Opera House
 - the launch of the Utzon Design Principles
 - roll-out of the Sydney Opera House's performing arts strategy. This built on the foundations we laid in 2000/01 for programming and improved relationships and levels of cooperation between the Sydney Opera House and major presenting companies
 - creation of formal strategic presenter partnerships with the major presenting companies.
- Also this year a number of internal priorities were addressed to ensure the successful implementation of the business priorities and address critical issues around the cost of running the business. These priorities include:
- implementation of an organisation structure to align structure and resourcing with the key business drivers
 - reviews of key business and support areas including:
 - sales and marketing and site management with the aim of maximising opportunities and enhancing customer service
 - strategies for commercial areas and fundraising to establish growth targets and strategies
 - restructuring of support services to improve outcomes and reduce overheads.

Key priorities for 2002/03 include:

- developing a business model to test the feasibility of unified ticketing with a group of major presenting companies
- implementation of full partnership agreements and Service Level Agreements with major presenting partners Opera Australia, The Australian Ballet, Sydney Symphony and Sydney Theatre Company
- extension of the role of the Sydney Opera House as an innovative presenter and programmer through co-production with major presenting partners, utilisation of The Studio as a venue for innovative and contemporary works, development of a program for free and paid events for the Forecourt as the sixth venue
- Enterprise Development Agreement variation negotiated and implemented
- development of a full program for the Sydney Opera House's 30th Birthday in 2003
- implementation of Stage 1 of the Brand Strategy

- progression of the implementation of phase 1 of the Venue Improvement Plan, including provision of infrastructure for the Forecourt venue and finalisation of the planning for the Opera Theatre project
- improvement of customer experiences, services and financial return through the development of a customer service strategy and standards; an integrated sales and service model; implementation of new commercial products; development of the Lower Concourse as an integrated commercial precinct; work with business partners to develop new food and beverage and retail/licensing products and business opportunities
- implementation of the new organisation management structure and functional alignment
- roll out of revised key performance indicators that capture the true picture of the organisation's performance
- development and implementation of a revitalised development and marketing strategy
- establishment of an organisation development strategy including a revised and improved performance management system for all staff.

Occupational Health and Safety (OH&S)

Statistics for work-related injuries (including journey injuries) for the Sydney Opera House remain similar to previous years and consistent with the degree of activity on site.

The new NSW OH&S Act and Regulation commenced on 1 September, 2001 and the Sydney Opera House has been working to ensure compliance with this new legislation. In particular the emphasis on risk assessments has provided new challenges in the performing arts industry, and the Sydney Opera House has been playing a leading role in developing risk assessment procedures related to productions, including training of our major presenters in their operations.

Year	Number of Injuries
1997/1998	491
1998/1999	373
1999/2000	299
2000/2001	296
2001/2002	299

Overseas Travel

- Lisa Taylor**, Senior Event Manager, Event and Venue Management
- 16 – 20 July 2001, New Zealand. Attended the Christchurch Arts Festival and visited The Edge Performing Arts Centre in Auckland.
 - 20 – 25 April 2002, New Zealand. Attended the 13th Annual Venue Management Association Convention and Trade Show as a key presenter.
- Greg Clarke**, Producer, Programming Department
- 17 – 22 July 2001, New Zealand. Attended the Christchurch Arts Festival and visited The Pacific Crystal Palace as a possible venue for hire for the Sydney Opera House during January 2002.
- Peter Marshall**, Manager, Theatre Technical Services
- 30 October – 8 November 2001, Florida, USA. Attended the Lighting Design International - Entertainment Technology Show (LDI 2001) and visited various performing arts and entertainment venues.

Government Reporting

Michael Lynch, Chief Executive

- 28 November – 2 December 2001, Taiwan. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 5th Annual General Meeting and Conference as Chairman.
- 21 – 29 April 2002, USA. Attended the Performing Arts Centers Consortium (PACC) Spring Conference meeting in New York and visited the San Francisco Opera following a major refurbishment.
- 1 – 3 June 2002, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 10th Executive Council Meeting as Chairman.

Joseph Horacek, Manager, Corporate Strategy

- 28 November – 2 December 2001, Taiwan. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 5th Annual General Meeting and Conference as Secretary-General.

David Claringbold, Sound & AV Coordinator, Theatre Technical Services

- 24 February – 7 March 2002, USA and Singapore. Attended the pre-shipment testing and inventory of the new sound desk for the Sydney Opera House's Opera Theatre. Also visited various performing arts centres in the USA and Singapore.

Philip Rolfe, Executive Producer, Programming Department

- 6 – 11 March 2002, New Zealand. Attended the New Zealand International Festival, a major performing arts festival in the Southern Hemisphere to view works for future programming at the Sydney Opera House.

Janelle McPherson, Tourism Services Consultant, Tourism Services

- 13 – 16 March 2002, New Zealand. Attended and participated in the Oztalk New Zealand Tradeshow, coordinated by Tourism NSW and The Australian Tourist Commission.

Carolyn Stewart-Smith, Acting Manager, Corporate Strategy

- 31 May – 4 June 2002, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) 10th Executive Council Meeting as Acting Secretary-General.

John Dare, Manager, Facilities Planning and Development

- 16 – 25 June 2002, United Kingdom and Singapore. Attended and participated in the 2002 Theatre Engineering and Architecture Conference in London and visited the Esplanade, Theatres on the Bay performing arts centre in Singapore.

Wendy Martin, Producer, Programming Department

- 26 – 29 June 2002, New Zealand. Attended a performance of *Feedback*, a new musical for possible premiere at the Sydney Opera House and met with the producers and artists of the New Zealand International Festival.

Privacy Management

The Sydney Opera House has undertaken an audit of its personal information collections in accordance with the *Privacy and Personal Information Protection Act 1998*, and as required under s 33 of the Act prepared a Privacy Management Plan.

The Privacy Management Plan includes:

- a Privacy Management Action Plan
- descriptions of the major collections of personal information held by the Sydney Opera House
- an evaluation of the Sydney Opera 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
- strategies for monitoring, reporting and reviewing on privacy issues.

During 2001/02 the Sydney Opera House has continued to successfully implement the strategies in its Privacy Management Action Plan. It is anticipated that the issues surrounding the Privacy Code of Practice on *Access to records of public sector agencies for research purposes* will be resolved satisfactorily in the coming year.

During the year the Sydney Opera House received no requests for Internal Review under the *Privacy and Personal Information Protection Act, 1998*.

A review of the Sydney Opera House's Privacy Management Plan is currently under way. Once the review is completed, the Privacy Management Plan will be updated and a copy provided to Privacy NSW.

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

The Privacy Contact Officer

Sydney Opera House

GPO Box 4274

SYDNEY NSW 2001

Telephone: (02) 9250 7424

Fax: (02) 9250 7135

Email: ccolwell@soh.nsw.gov.au

Publications

The Sydney Opera House produced this year:

- Sydney Opera House 2001 Annual Report
- Bi-monthly Diary and Calendar of House events
- Utzon Design Principles
- Venue Improvement Plan
- Kids at the House Calendar of Events brochure
- The Studio 6 month program brochure and promotional material
- Message Sticks brochure and program
- Sydney Opera House Event brochures and flyers
- Shop at the House flyers and promotional material
- Discover and Discover More brochures in the following languages: Chinese (Simplified), Chinese (Traditional), English, French, German, Italian, Japanese, Portuguese, Spanish.

1,000 copies of the Sydney Opera House 2001/02 Annual Report were printed at a unit cost of \$16. The annual report is also published on the Sydney Opera House website www.sydneyoperahouse.com or www.soh.nsw.gov.au.

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 Sydney Opera House by appropriate agencies.

Since last year's audit, an improved recycling policy has been implemented into contracts, recycling has been also promoted through improved signage and education of staff and contractors, ensuring greater bin separation this year.

Two audits were undertaken this year in line with Environmental Protection Authority guidelines. Recommendations included building on previous years' improvements with a further reduction of paper going to waste bins, improvement of the co-mingle process and reduction of contamination.

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.

Audits

Performance and compliance audits were carried out by the Internal Audit Bureau on a variety of business processes and systems, including:

- EBMS - Events Settlements and Trust Presentation Reconciliations
- Personnel/Payroll
- Front of House Operations
- Preparation of Monthly GST BAS
- Plant/Equipment – Fixed Assets
- IMG Joint Venture and follow up review of IMG Joint Venture Arrangements
- Rostering and Timekeeping System
- Sun Financial System, Property Facilities – Planning and Development, including Management of Major Projects and Contracts
- Event and Business Management System
- Property Facilities Operations and Maintenance of Total Asset Management Plan.

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

Senior Executive Service

There are five senior executive service positions at the Sydney Opera House, three of which were filled as at 30 June 2002. One position was filled by a woman.

As at 30 June 2002 the Chief Executive of the Sydney Opera House was Michael Lynch. The Chief Executive's total remuneration package was \$207,387. Key achievements this year are outlined in the Key Targets and Priorities section.

Wage and Salary movements

A 3% wage increase was awarded to staff covered by the Crown Employees (Public Sector Salaries - January 2000) Award effective from the first pay period commencing after 1 January 2002.

A 4% wage increase was awarded to all staff covered by the Sydney Opera House Enterprise Development Agreement 2000, effective from the first pay period commencing after 1 July 2001.

Women's Action Plan

The Sydney Opera 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 Sydney Opera House is committed to the advancement of women in all forms of cultural, artistic and work life.

Education and Training

Since becoming a Registered Training Organisation in December 1999, the Sydney Opera House has awarded 16 qualifications in Entertainment and 11 qualifications in Assessment & Workplace Training to women within the Sydney Opera House. This year Lindsay Monteath was awarded Certificate IV in Entertainment (Staging); Kate O'Neill was awarded Certificate IV in Entertainment (Lighting); Georgina Bovill, Cath Squelch and Justine Thompson were awarded Certificate IV in Assessment & Workplace Training.

Some 35 women undertook specific skills development training in a range of areas including Events Based Management System, MS Access, Forklift, Fire Safety, Project Management and Industrial Relations. 130 women also participated in the Windows 2000 rollout training this year.

Decision Making and Leadership

During the year the Sydney Opera House undertook a whole of organisation review to build a sustainable organisation, increase customer focus and improve efficiency and effectiveness of organisation practices. The process was developed to ensure comprehensive staff involvement in the organisation review process and to ensure that permanent, part-time and casual staff have the opportunity to participate. Women comprise 30% of the permanent, 67% of the part-time and 55% of the casual Sydney Opera House workforce. In total women comprise 44% of the overall workforce. The proportion of women participating in the realignment process was 33%.

The organisation review process also included the development of facilitation/leadership skills in the workforce, with nine key facilitators guiding project teams through the process. Four of the key facilitators were women.

The initiative has produced a number of business improvement strategies for the organisation, broadened staff experience in cross organisation teams and enhanced team work on key organisational issues. It has also supported the development of facilitation and leadership skills throughout the organisation.

Spokeswomen

Whilst the focus of the Spokeswomen's Programme is directed towards women in non-managerial roles, it also provides a springboard for all women wanting to advance their skills and facilitate access to information. The Spokeswomen's Programme at the Sydney Opera House aims to enhance individuals' capacity to maximise productivity, whilst at the same time, build morale and encourage women to achieve their full potential.

The Spokeswomen of the Sydney Opera House in 2001/02 were Lindsay Monteath (Theatre Technical Services Staging), Sally Tingle (Presenter Services) and Ann Toltz (Tourism). Hayley Dickinson (Information Technology) who has been involved in planning many events for women in the organisation, resigned as Spokeswoman this year.

Events this year included:

- Stress Management Workshops
- Christmas Morning Tea – to showcase the diverse talents and experiences of women working in the organisation. Four women spoke expansively on their histories and experiences
- International Women's Day was celebrated this year at the Sydney Opera House with guest speakers, Trisha Peters (President) and Eva Thatcher (Finance Manager) from the International Women's Development Agency. This agency is an Australian based non-government organisation, which undertakes projects in partnership with women around the world, giving priority to working with women who suffer from poverty and oppression
- Cancer Council – Australia's Biggest Morning Tea. Once again the Sydney Opera House staff and friends hosted this event and raised close to \$800.

In 2002/03 the Spokeswomen plan to conduct courses in Self Defence, contribute once again to the Australia's Biggest Morning Tea and a number of events scheduled around International Women's Day. It is also planned to offer the structured training Springboard Program to at least six women in non-management roles.

Appendices

Appendix 1

Sydney Opera House Performances 2001-2002

Location	Event	Total Events	Total Attendance
Concert Hall	Australian Art Orchestra <i>Into the Fire</i>	1	1,573
Concert Hall	The Danish Radio Jazz Orchestra <i>The Voice Of Silence</i>	1	1,123
Concert Hall	Australian Art Orchestra <i>Testimony</i>	2	3,562
Concert Hall	Michael Nyman Band	2	3,144
Concert Hall	1 FX Productions/ Sydney Symphony <i>Bugs Bunny on Broadway</i>	4	9,477
Concert Hall	Sydney Symphony <i>Summer 1 & 2</i>	4	6,790
Drama Theatre	Australian Dance Theatre <i>Birdbrain</i>	10	4,673
Drama Theatre	<i>Contemporary Dance - Forum</i>	1	131
Drama Theatre	<i>Theft of Sita</i>	10	3,129
Drama Theatre	<i>Theft of Sita Forum</i>	1	150
Drama Theatre	<i>Age Of Unbeauty</i>	5	1,795
Opera Theatre	Australian Ballet <i>Athletes of the Theatre</i>	1	1,246
Opera Theatre	Australian Ballet <i>Introduction to the Ballet</i>	1	1,451
Opera Theatre	Australian Ballet <i>Introduction to the Ballet</i>	1	1,453
Opera Theatre	Sydney Dance Company <i>Insights in Dance - Ellipse</i>	1	765
Playhouse	Max Gillies <i>Your Dreaming</i>	29	10,307
Playhouse	<i>Political Satire Forum</i>	1	200
Playhouse	<i>The Elocution of Benjamin Franklin</i>	35	6,791
Playhouse	<i>Message Sticks - Film Festival</i>	10	2,620
Playhouse	Max Gillies <i>Your Dreaming</i>	23	5,916
The Studio	Moving Pictures <i>ID Dance</i>	17	2,404
The Studio	Tim Freedman <i>Sundays 'round the House</i>	2	510
The Studio	Ed Kuepper <i>Sundays 'round the House</i>	2	308
The Studio	Ruby Hunter & Archie Roach <i>Sundays 'round the House</i>	2	195
The Studio	Jodi Phillis <i>Sundays 'round the House</i>	2	123
The Studio	David Chesworth Ensemble <i>Sundays 'round the House</i>	1	162
The Studio	<i>Gyuto Monks of Tibet</i>	2	514
The Studio	<i>Sundays 'round the House</i>	1	514
The Studio	Chris Wilson & Kerri Simpson <i>Sundays 'round the House</i>	1	162
The Studio	Coda <i>Sundays 'round the House</i>	1	163
The Studio	Electra <i>Sundays 'round the House</i>	1	150
The Studio	Prop <i>Sundays 'round the House</i>	1	274
The Studio	<i>Spirit of the Islands</i> <i>Sundays 'round the House</i>	1	200
The Studio	<i>Sruthi Laya</i> <i>Sundays 'round the House</i>	1	185
The Studio	<i>Festival of Asian Music and Dance</i>	5	1,012
The Studio	William Yang <i>Blood Links</i>	5	600
The Studio	Robert Lloyd & Trio a Duo	1	134
The Studio	Senso- <i>Electrolab</i>	2	353
The Studio	Ben Walsh <i>Human in the Audiosphere</i>	6	773
The Studio	Madeleine Sami <i>No 2</i>	10	1,767
The Studio	Australian Virtuosi <i>The Power of Two</i>	2	259
The Studio	Paul Copsis <i>Copsis vs Copsis</i>	9	1,942
The Studio	Machine for Making Sense <i>The Twentieth Century Never Happened</i>	1	156
The Studio	Stevie Wishart Solo	1	176
The Studio	Lano & Woodley <i>Bruiser</i>	12	2,565
The Studio	<i>Rich Hall</i>	14	3,292
The Studio	<i>Squeeze Me</i>	1	87
The Studio	<i>Dance Tracks #1</i>	2	697
The Studio	<i>Message Sticks - Sorry Day - Music and Talk</i>	3	840
The Studio	<i>Dance Tracks #2</i>	2	691
The Studio	Eleanor Antin <i>Last Night of Rasputin</i>	2	247
The Studio	<i>In Four Four</i>	3	551
The Studio	<i>The Happy Sideshow</i>	14	2,319
The Studio	Russell Cheek <i>Tall-Dog and the Underpoppy</i>	11	1,172
The Studio	<i>Sleepless Beauty</i>	8	1,460
The Studio	Prop & guests <i>Studio Music Sessions</i>	2	323
The Studio	Chris Abrahams <i>Studio Music Sessions</i>	2	214
The Studio	FourPlay with Katie & Tyrone Noonan <i>Studio Music Sessions</i>	2	684
The Studio	Iota <i>Studio Music Sessions</i>	2	396
The Studio	Meshel Laurie <i>The Whore Whisperer</i>	10	2,378
The Studio	Balletlab <i>Upholster</i>	4	780
Outdoors	Sunset Bar	12	7,800
Western Foyer	<i>Messages Sticks - Talks</i>	3	900
Western Foyer	<i>Adam Hill - Meet the Artist</i>	14	547
Reception Hall	Jigsaw Theatre Company <i>Man Whose Mother Was Pirate</i>	26	3,645
Reception Hall	<i>Primary Proms - Jazz</i>	8	1,349
Reception Hall	<i>Babies Proms - Mexican</i>	15	2,921
Reception Hall	<i>Babies Proms - Dance</i>	15	2,968
Reception Hall	<i>Babies Proms - Middle Eastern Music</i>	15	2,007
Reception Hall	<i>Babies Proms - Klezmer Music</i>	18	1,870
Reception Hall	<i>Primary Proms - Drumming</i>	10	1,245
Reception Hall	<i>Babies Proms - Song & Voice</i>	18	3,456
		467	126,222

Appendix 2

Presenting Companies 2001-2002

Location	Presenter	Event
Opera Theatre	Opera Australia	<i>A Wagner Spectacular</i>
Opera Theatre	Opera Australia	<i>Andrea Chenier</i>
Opera Theatre	Opera Australia	<i>Federation Concert</i>
Opera Theatre	Opera Australia	<i>Elixir of Love</i>
Opera Theatre	Opera Australia	<i>Faust</i>
Opera Theatre	Opera Australia	<i>Fidelio</i>
Opera Theatre	Opera Australia	<i>Il Trittico</i>
Opera Theatre	Opera Australia	<i>Iolanthe</i>
Opera Theatre	Opera Australia	<i>Katya Kabanova</i>
Opera Theatre	Opera Australia	<i>La bohème</i>
Opera Theatre	Opera Australia	<i>Lady Macbeth of Mtsensk</i>
Opera Theatre	Opera Australia	<i>Lohengrin</i>
Concert Hall	Opera Australia	<i>NYE Gala "If Music be the food of Love"</i>
Concert Hall	Opera Australia	<i>Bushfire Benefit Concert</i>
Opera Theatre	Opera Australia	<i>Peter Grimes</i>
Opera Theatre	Opera Australia	<i>Sweeney Todd</i>
Opera Theatre	Opera Australia	<i>The Barber of Seville</i>
Opera Theatre	Opera Australia	<i>The Elixir of Love</i>
Opera Theatre	Opera Australia	<i>The Magic Flute</i>
Opera Theatre	Opera Australia	<i>The Marriage of Figaro</i>
Opera Theatre	Opera Australia	<i>The Tales of Hoffmann</i>
Concert Hall	Sydney Symphony	<i>Benevolent Fund Performance</i>
Concert Hall	Sydney Symphony	<i>Christmas Pops</i>
Concert Hall	Sydney Symphony	<i>Great Classics 1</i>
Concert Hall	Sydney Symphony	<i>Great Classics 2</i>
Concert Hall	Sydney Symphony	<i>Great Classics 3</i>
Concert Hall	Sydney Symphony	<i>Great Classics 4</i>
Concert Hall	Sydney Symphony	<i>Great Classics 4</i>
Concert Hall	Sydney Symphony	<i>Great Classics 5</i>
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Concert Hall	Sydney Symphony	<i>Masters 2</i>
Concert Hall	Sydney Symphony	<i>Masters 3</i>
Concert Hall	Sydney Symphony	<i>Masters 3</i>
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Concert Hall	Sydney Symphony	<i>Masters 8</i>
Concert Hall	Sydney Symphony	<i>Masters 9</i>
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Concert Hall	Sydney Symphony	<i>Meet the Music 2</i>
Concert Hall	Sydney Symphony	<i>Meet the Music 3</i>
Concert Hall	Sydney Symphony	<i>Meet the Music 4</i>
Concert Hall	Sydney Symphony	<i>Meet the Music 5</i>
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Drama Theatre	Sydney Theatre Company	<i>Don Juan</i>
Drama Theatre	Sydney Theatre Company	<i>Night with the Actors</i>
Drama Theatre	Sydney Theatre Company	<i>Richard Wherrett</i>
Drama Theatre	Sydney Theatre Company	<i>Celebratory Performance</i>
Drama Theatre	Sydney Theatre Company	<i>School For Scandal</i>
Drama Theatre	Sydney Theatre Company	<i>Soulmates</i>
Playhouse	Sydney Theatre Company	<i>The Christian Bros</i>
Drama Theatre	Sydney Theatre Company	<i>The Lady in the Van</i>
Playhouse	Sydney Theatre Company	<i>Volpone</i>
Opera Theatre	The Australian Ballet	<i>Behind the scenes</i>
Opera Theatre	The Australian Ballet	<i>Beyond 40 Anniversary Gala</i>
Opera Theatre	The Australian Ballet	<i>Celebrating our Dancers</i>
Opera Theatre	The Australian Ballet	<i>Coppelia</i>
Opera Theatre	The Australian Ballet	<i>Requiem & Carmina Burana</i>
Opera Theatre	The Australian Ballet	<i>Spartacus</i>

The Studio	12th Sydney Spring Festival of New Music	
Concert Hall	Adrian Bohm Presents Pty Ltd	<i>Judith Durham in Concert</i>
Concert Hall	An Noujoum Productions	<i>Kazem Al Sahir Concert</i>
Concert Hall	Andrew McKinnon	<i>"Oceans of Wisdom"</i>
Concert Hall	Andrew McKinnon	<i>- Tribute Dalai Lama</i>
Concert Hall	Andrew McKinnon	<i>Caroline O'Connor - From Stage to Screen</i>
Concert Hall	Andrew McKinnon	<i>From Stage to Screen</i>
Opera Theatre	Ausdance NSW	<i>Australian Dance Awards</i>
Reception Hall	Aust Intl Conservatorium of Music	<i>Endre Hegedüs Piano recital</i>
Reception Hall	Aust Intl Conservatorium of Music	<i>Piano Recital</i>
Opera Theatre	Aust Opera Auditions Committee	<i>Highlights of Opera 2001</i>
Opera Theatre	Aust Opera Auditions Committee	<i>Highlights of Opera 2002</i>
Outdoor	Australia Day Council of NSW	<i>Australia Day Celebration 2002</i>
Concert Hall	Australian Chamber Orchestra	<i>Genevieve Lacey</i>
Concert Hall	Australian Chamber Orchestra	<i>James Crabb and Anna Cislowska</i>
Concert Hall	Australian Chamber Orchestra	<i>Parables, Lullabies and Secrets</i>
Concert Hall	Australian Chamber Orchestra	<i>Pekka Kuusisto - Violin</i>
Concert Hall	Australian Chamber Orchestra	<i>Qui / Fischer</i>
Concert Hall	Australian Chamber Orchestra	<i>Steve Davislim - Tenor</i>
Concert Hall	Australian Chamber Orchestra	<i>Teddy Tahu Rhodes</i>
Concert Hall	Australian Chamber Orchestra	<i>Voices - Stephen Layton</i>
Concert Hall	Australian Chamber Orchestra	<i>An Evening in Paris</i>
Concert Hall	Australian Chamber Orchestra	<i>The Best of British</i>
Concert Hall	Australian Chamber Orchestra	<i>The Night they Invented Champagne</i>
Opera Theatre	Australian Singing Competition	<i>2001 Mathy & Opera Awards Finals Concert</i>
The Studio	Australian Singing Competition Gala	
The Studio	Australian Theatre for Young People	<i>Kinderspiel</i>
Concert Hall	BanglarMukh	<i>Runa Laila in Concert</i>
Reception Hall	Betty Goh School	<i>Piano Recital</i>
Concert Hall	Bjelke-Petersen Bros Pty Ltd	<i>National Seniors Final</i>
The Studio	Carnivale 2001	<i>Global Sound Series</i>
Concert Hall	City of Sydney Cultural Council	<i>McDonald's Ballet Scholarships</i>
Opera Theatre	City of Sydney Cultural Council	<i>McDonald's Operatic Aria</i>
Concert Hall	Clifford Hocking Pty Ltd	<i>John Williams and Friends</i>
Concert Hall	Cologne New Philharmonic Orchestra	<i>Volker Hartung</i>
Playhouse	Ensemble Productions Pty Ltd	<i>All My Sons</i>
The Studio	Ensemble Productions Pty Ltd	<i>Lush</i>
Playhouse	Ensemble Productions Pty Ltd	<i>Noises Off</i>
Reception Hall	Fiveways Studio	<i>Piano Recital</i>
Outdoor	Greek Orthodox Archdiocese	<i>Greek National Day</i>
Concert Hall	Grueninger Music Tours	<i>Indianapolis Children's Choir</i>
Concert Hall	Hutchison Entertainment Group	<i>Red Army Choir & Military Dance Ensemble</i>
Concert Hall	IMG Arts & Entertainment Pty Ltd	<i>Renée Fleming</i>
Concert Hall	International Concert Attractions Pty Ltd	<i>Omara Portuondo</i>
Concert Hall	Italian National Day Celebration Committee	<i>Italian National Day Celebration</i>
Concert Hall	Japan Cultural Centre & Visit Australia Pty Ltd	<i>An Evening with Saori Yuki & Sachiko Yasuda</i>
Concert Hall	Maggie Gerrand Productions	<i>Tapstry</i>
Opera Theatre	McDonald Performing Arts College	<i>An evening of classical ballet</i>
Concert Hall	Min Gyo Group Pty Ltd	<i>Andre Kim Fashion Show</i>
The Studio	Music Council of Australia	<i>Freedman Jazz Fellowship Concert</i>
Concert Hall	Musica Viva Australia	<i>Jan Garbarek & the Hilliard Ensemble</i>
Concert Hall	Musica Viva Australia	<i>Captain Corelli's Mandolin</i>
Concert Hall	Musica Viva Australia	<i>Il Giardino Armonico</i>
Concert Hall	Musica Viva Australia	<i>Jerusalem Quartet</i>
Concert Hall	Musica Viva Australia	<i>Kings College Cambridge</i>
Drama Theatre	Nataraj Cultural Centre	<i>Spirit of India - U Shrinivas Mandolin</i>
Concert Hall	New England Youth Ensemble	
The Studio	NOISE and Youth Performing Arts Australia	<i>Making some noise</i>
The Studio	NSW Department of Education & Training	<i>Performing Arts Unit - HSC Dance</i>

Concert Hall	NSW Department of Education & Training	<i>School Concerts</i>
Concert Hall	NSW Department of Education & Training	<i>School Festival</i>
Concert Hall	NSW Department of Education & Training	<i>School Performances</i>
Concert Hall	NSW Department of Education & Training	<i>Sing 2001</i>
Concert Hall	NSW Department of Education & Training	<i>Granville District Schools' Spectacular</i>
Concert Hall	Operaeast Troupe	<i>Chinese Opera Classics</i>
The Studio	Opus School of Music	<i>Piano Recital</i>
Concert Hall	Ryde School Music Festival	<i>Ryde School Music Spectacular</i>
Concert Hall	Kambala Girls School	<i>School performance</i>
Concert Hall	School speech nights	<i>Speech nights</i>
Reception Hall	Suzuki	<i>Graduation Recital</i>
Concert Hall	Suzuki	<i>Suzuki Graduation Concert</i>
Outdoor	Sydney City Council	<i>Lord Mayor's Mask Party</i>
Outdoor	Sydney City Council	<i>NYE - Fireworks</i>
Opera Theatre	Sydney Dance Company	<i>Ellipse</i>
Drama Theatre	Sydney Festival	<i>Directors Forum</i>
Drama Theatre	Sydney Festival	<i>Kate Champion - Same, Same but Different</i>
Concert Hall	Sydney Festival	<i>Min Gyo Group Pty Ltd - Sumi Jo</i>
Concert Hall	Sydney Festival	<i>Mingus Big Band</i>
Concert Hall	Sydney Festival	<i>Sydney Symphony - Battleship Potemkin</i>
Outdoor	Sydney Festival	<i>Transe Express - Celestial Bells</i>
The Studio	Sydney Festival	<i>William Yang - Shadows</i>
Outdoor	Sydney Gay & Lesbian Mardi Gras	<i>SGLMG Launch</i>
Outdoor	Sydney Morning Herald	<i>Night Noodle Markets</i>
Concert Hall	Sydney Philharmonia Choirs	<i>Bach - St Matthew Passion</i>
Concert Hall	Sydney Philharmonia Choirs	<i>Bruckner Mass in E Minor</i>
Concert Hall	Sydney Philharmonia Choirs	<i>Handel Messiah</i>
Concert Hall	Sydney Philharmonia Choirs	<i>Mozart Requiem</i>
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The Studio	Synergy Percussion	<i>Taiko Drumming</i>
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Playhouse	The Bell Shakespeare Company	<i>Richard 3</i>
Reception Hall	Theme and Variations	<i>Brimer Plays Beethoven</i>
Concert Hall	Visit Australia Pty Ltd	<i>Japan Night 2001</i>
Reception Hall	Vivace Youth Orchestra	<i>Vivace Youth Orchestra</i>
Concert Hall	World Orchestras Pty Ltd	<i>BBC Symphony Orchestra</i>
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Bookings for performances and events can also be made on line at www.sydneyoperahouse.com.

Discovery Tours

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Telephone: 61 2 9250 7209

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Page 13 Richard Tognetti - Australian Chamber Orchestra, Testimony - Australian Art Orchestra/Sydney Opera House, Captain Corelli's Mandolin - Musica Viva
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Page 25 Opera Bar dining
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