



SYDNEY OPERA HOUSE TRUST ANNUAL REPORT 2001

feel^{THE}
heart
beat

“Everything that is planned for the Opera House is based on the desire to take people from their daily routine into a world of fantasy, a world which they can share with the musicians and actors.”

Jørn Utzon, July 1964



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THE HON. BOB CARR, MP
Premier, Minister for the Arts
and Minister for Citizenship
in New South Wales

Sir, we take pleasure in presenting the
Annual Report of the Sydney Opera House,
for the year ended 30 June 2001,
for presentation to Parliament.

The report has been prepared in accordance
with the provisions of the Annual Reports
(Statutory Bodies) Act 1984 and the Public
Finance and Audit Act 1983.

JOSEPH SKRZYŃSKI, AM
CHAIRMAN

MICHAEL LYNCH, AM
CHIEF EXECUTIVE

highlights

2000-01

Sydney 2000 Olympics & Olympic Arts Festival

The Sydney Opera House's contribution to the success of the Sydney 2000 Olympics was extensive. It played a pivotal role in bringing together entertainment, sport and the community. Major Olympics and related events staged at the Sydney Opera House included the International Olympic Committee Opening Ceremony, Olympic Torch Relay, men's and women's triathlon events, yachting medal presentations and the closing night fireworks viewing.

Performances & events

The Sydney Opera House worked closely with major presenting companies, business partners and artists to deliver a diverse mix of 2,304 indoor and outdoor events that attracted 1,582,555 people. The Sydney Opera House itself presented a revitalised and diversified cultural program comprising 255 performances attended by 126,107 people.



Opera and Ballet Gala with Sylvie Guillem



Women's Triathlon



Slava Grigoryan



Andrea Bocelli



Andrea Bocelli



Anne Lynch Horse 1998, Pastel on card



201,924

people attended the 293 Olympics-related events staged at the Sydney Opera House

The Olympic Arts Festival held from 18 August to 30 September showcased the best of the Australian performing arts. It featured the Sydney Opera House's major presenting partners, as well as many other local and internationally renowned presenters and artists. Some 201,924 people attended the 293 Olympics related events staged at the Sydney Opera House.

Online ticketing

Following the successful introduction of live, complete-transaction, online ticketing in September, 29,756 tickets with a total value of \$1,375,613 were sold via the internet for the period September 2000 to June 2001. Online sales increased from 1.2 percent of total ticket sales in September to 10.31 percent by June.

Entertainment industry support

Since gaining Registered Training Organisation status in December 1999, the Sydney Opera House has awarded a significant number of qualifications to both Sydney Opera House staff and external entertainment industry participants. Over 50 people, including staff, four Indigenous trainees, and 26 industry

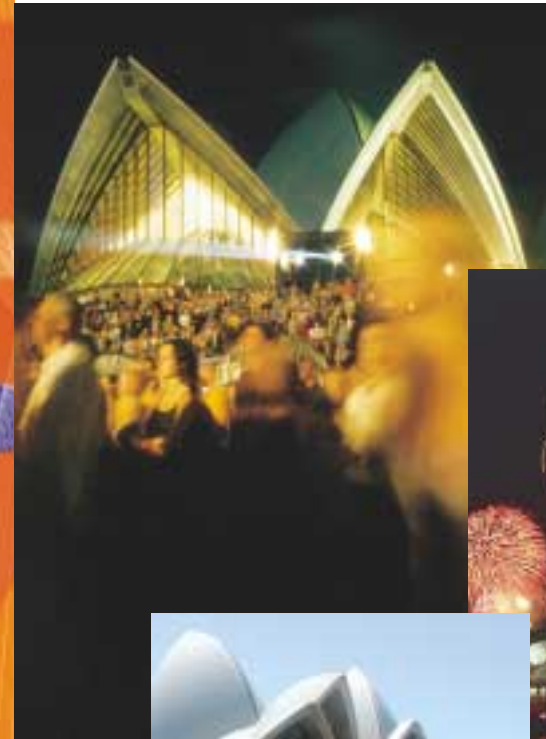
participants received Entertainment Industry Training Package qualifications, ranging from Certificate II to Advanced Diploma and the Certificate IV in Assessment and Workplace Training. Statements of Attainment were also received by staff. The Sydney Opera House is the first performing arts venue to issue qualifications under the Australian Qualifications Framework to the Entertainment Industry.

Utzon design principles and strategic building plan

Draft design principles were received from Sydney Opera House architect Jørn Utzon in December 2000, followed by the final version of the document in July 2001. The Statement of Design Principles will be a permanent reference for the long-term management, development and conservation of the building and site and will achieve two important long-term objectives:

- to safeguard the Sydney Opera House and its site for future generations
- to address practical limitations affecting the function of the building as a performing arts centre.

Patrick Rafter and Olivia Newton-John



Australian Athletes' Parade



Energy of Australia – Marc Newson



message

FROM THE
CHAIRMAN &
CHIEF EXECUTIVE

“Olympics 2000 projected Sydney to the world in spectacular fashion, and the Sydney Opera House became a central image of its international media coverage. It will benefit from tourism business for years to come.”



Clearly, the year was dominated by the Olympics. For the Sydney Opera House, the challenge was to become a secure, “locked down” sporting venue, handling a huge influx of spectators and tourists, whilst simultaneously maintaining its prime role as a performing arts centre, hosting the Olympic Arts Festival.

It is a tribute to our management and staff, and their meticulous planning that the Sydney Opera House was able to play its part in the overall success of the Olympics by delivering on both roles.

The involvement of the Sydney Opera House in the Olympics highlighted its capability in serving Sydney as an inspirational venue for important community celebrations, as well as being its primary cultural venue.

The continued collaboration with Jørn Utzon has profoundly improved the organisation’s understanding of his masterpiece and its potential. Apart from the development of The Statement of Design Principles, the process has enabled our architect, Richard Johnson, the Trustees and the management to approach the overall conservation and management of the building in a much clearer and more informed manner. This work will continue into 2002, with the preparation of a Strategic Building Plan for discussion with State Government and users of the Sydney Opera House.

This annual report sets out the achievements of the Sydney Opera House and its presentation partners in delivering another stimulating year of performances across many art forms, as well as developments in our tourism, support services, staff development and business systems.

The net financial result for the year was an operating surplus of \$1.4 million, assisted by strong results from commercial activities and after funding an expanded cultural and artistic program provided by the Sydney Opera House in its own right.

I would like to thank my fellow Trustees, the executives and staff for a tremendous and sustained effort over this exciting and demanding year.

JOSEPH SKRZYNSKI, AM
CHAIRMAN



It was a big year for the Sydney Opera House, by anybody’s measure. In addition to meeting the day-to-day commitments required to run one of the world’s busiest performing arts centres, staff and management spent the first couple of months completing the planning and development work for our contribution to the Sydney 2000 Olympic Games.

The *Sydney 2000 Olympic Arts Festival* began 18 August 2000, running over a period of six weeks, with much of it staged in the Sydney Opera House’s five theatres. Every venue hosted a show, many of them twice a day. As well as huge numbers of tourists and thousands of journalists from all over the world, the Sydney Opera House played host to hundreds of VIPs. By the time Samantha Reilly had carried the Olympic Torch to the top of the Concert Hall sail en route to Sydney Olympic Park, the atmosphere had become electric.

Once the Paralympics had closed and the Olympic visitors had gone, the Sydney Opera House community welcomed the opportunity to refocus their attention on how best to entertain its expanding audience base and how best to maintain this inspiring building.

The Sydney Opera House’s appeal to its audiences was expanded, with *Cirque Éloize’s ‘Excentricus’* completing what was a highly successful season in the Opera Theatre. Performances on the Forecourt and in the Concert Hall by the popular Cuban musical group, *The Buena Vista Social Club*, drew some 13,370 people to the Sydney Opera House, many of them for the first time. The Forecourt performance provided the opportunity to showcase the Forecourt as a commercial performing space to Australian presenting companies and commercial promoters.

Highlights for local and international visitors and patrons included the revitalisation of the Sydney Opera House’s retail offerings to make it more sophisticated and engaging. The existing Sydney Opera House Store (SOH Store) located in the Box Office Foyer was renovated, and a second store was established on the Lower Concourse. Both provide a fitting showcase for the new range of Sydney Opera House official licensed merchandise.

“Important progress was made in preparing the Sydney Opera House to play a more expansive role in the cultural and artistic life of the city and the nation in the future.”

The year also featured the completion of an entertainment industry traineeship by four Indigenous trainees, all of whom are now employed at the Sydney Opera House. On the performance side, the highlights certainly included *Message Sticks*, a three-week celebration of Indigenous culture.

Important progress was made in preparing the Sydney Opera House to play a more expansive role in the cultural and artistic life of the city and the nation in the future.

As a result of these initiatives, the Sydney Opera House is better placed to engage with the world than it was at the end of June 2000. I congratulate staff and business partners on their achievements throughout the year, and look forward to working alongside them in the years ahead.

MICHAEL LYNCH, AM
CHIEF EXECUTIVE

entice

The Sydney Opera House aims to deliver a balanced program of commercial and non-commercial performing arts activities that encourages new audiences, enhances community relationships, ensures responsible business management, maximises its profile and consolidates its position in the market.

Whether for enjoyment, excitement, curiosity, entertainment or stimulation, the Sydney Opera House aims to ensure audiences have the widest possible choice of performances, events and attractions through an annual program that is distinctive, diverse and of the highest artistic and technical quality.

The Sydney Opera House facilitates the presentation of performing arts programs by a range of presenting companies and artists and is itself a presenter of high-quality and innovative Australian and international performing arts. The Sydney Opera House program - which is designed to contrast with and complement the work of the major presenters - encompasses activities over which the Sydney Opera House enjoys a level of artistic and financial control.

Programming team

Recruitment of the programming team was completed this year with producers and assistant producers being appointed to manage the key programming areas, including The Studio, Indigenous and Youth. The programming team works closely with event, theatre technical, marketing and site management staff within the Sydney Opera House to ensure the successful creation, development and staging of performances.

Sydney Opera House performance Highlights

It was a year of great excitement as the Sydney Opera House rolled out its new programming initiatives.

Cirque Éloize

To further establish the Sydney Opera House's reputation as a presenter of dynamic and accessible arts events, *Cirque Éloize* performed in the Opera Theatre. Despite competition from *Cirque de Soleil*, and the venue's traditional reputation as a stage for opera and ballet, *Cirque Éloize* was incredibly successful, with many performances being sold out. Some 22,020 people attended 17 performances (93 percent capacity) and an excellent response was received from the public, critics and the media.

Approximately 56 percent of patrons were first-time Sydney Opera House ticket buyers, and 73 percent attended as a family. Some 88 percent of patrons said they were very satisfied with the event, and 72 percent said they were highly likely to attend future events.

Australian Art Orchestra partnership

The Sydney Opera House presented the Melbourne-based Australian Art Orchestra, led by Paul Grabowsky, making its first Concert Hall appearance with a reworking of JS Bach's *St Matthew's Passion* in January. Part of the Sydney Festival, the performance was titled *Passion*, featured singer Deborah Conway, was attended by over 2,000 people and marked the beginning of a new creative partnership between the Sydney Opera House and this ensemble of Australia's leading music improvisors.



Buena Vista Social Club



Dancing on the House



Cirque Éloize - Excentricus



Deborah Conway



Passion, Paul Grabowsky



Cirque Éloize - Excentricus

10-Year Performance Trends Performances & Events - Indoors/Outdoors

Year	Estimated No. of Patrons	No. of Events
91/92	2,066,569	2,628
92/93	2,064,609	2,532
93/94	2,126,681	2,504
94/95	1,899,353	2,114
95/96	2,453,164	2,204
96/97	2,611,762	2,263
97/98	2,294,008	2,275
98/99	1,860,307	2,230
99/00	1,657,342	2,600
00/01	1,582,555	2,304
Average	2,061,635	2,365

10-Year Performance Trends - Major Venues (including performances in the Reception Hall)

Year	No. of patrons	No. of events	Average % capacity
91/92	1,147,013	1,462	79%
92/93	1,099,465	1,401	77%
93/94	1,074,203	1,356	77%
94/95	1,047,037	1,257	76%
95/96	1,218,809	1,371	77%
96/97	1,205,730	1,364	80%
97/98	1,184,683	1,384	76%
98/99	1,169,978	1,469	77%
99/00	1,247,763	1,533	81%
00/01	1,124,976	1,434	83%
Average	1,151,966	1,403	78%

Major Venues

Attendances in major venues held up well against last year. While overall attendances were down slightly, this was due to one-off factors. In particular, the closure of the Opera Theatre for six weeks for major maintenance and the lead-up to Sydney 2000 Olympic events held at the Sydney Opera House reduced the overall number of events and attendances this year.

Message Sticks

Reflecting its commitment to reconciliation and the presentation of Indigenous arts, the Sydney Opera House hosted a celebration of contemporary Indigenous culture between 9 May and 3 June. Entitled *Message Sticks*, the program included a broad range of contemporary urban artforms, notably film, literature and photography.

A visual arts poster design competition, *Freedom Ride 2001*, open to Indigenous artists in the municipalities of South Sydney, Botany, Randwick, Waverly, Woollahra and Leichhardt, enjoyed strong support from the community. As well as hosting the exhibition from 22 May to 3 June, the Sydney Opera House sponsored a \$1,000 youth art award.



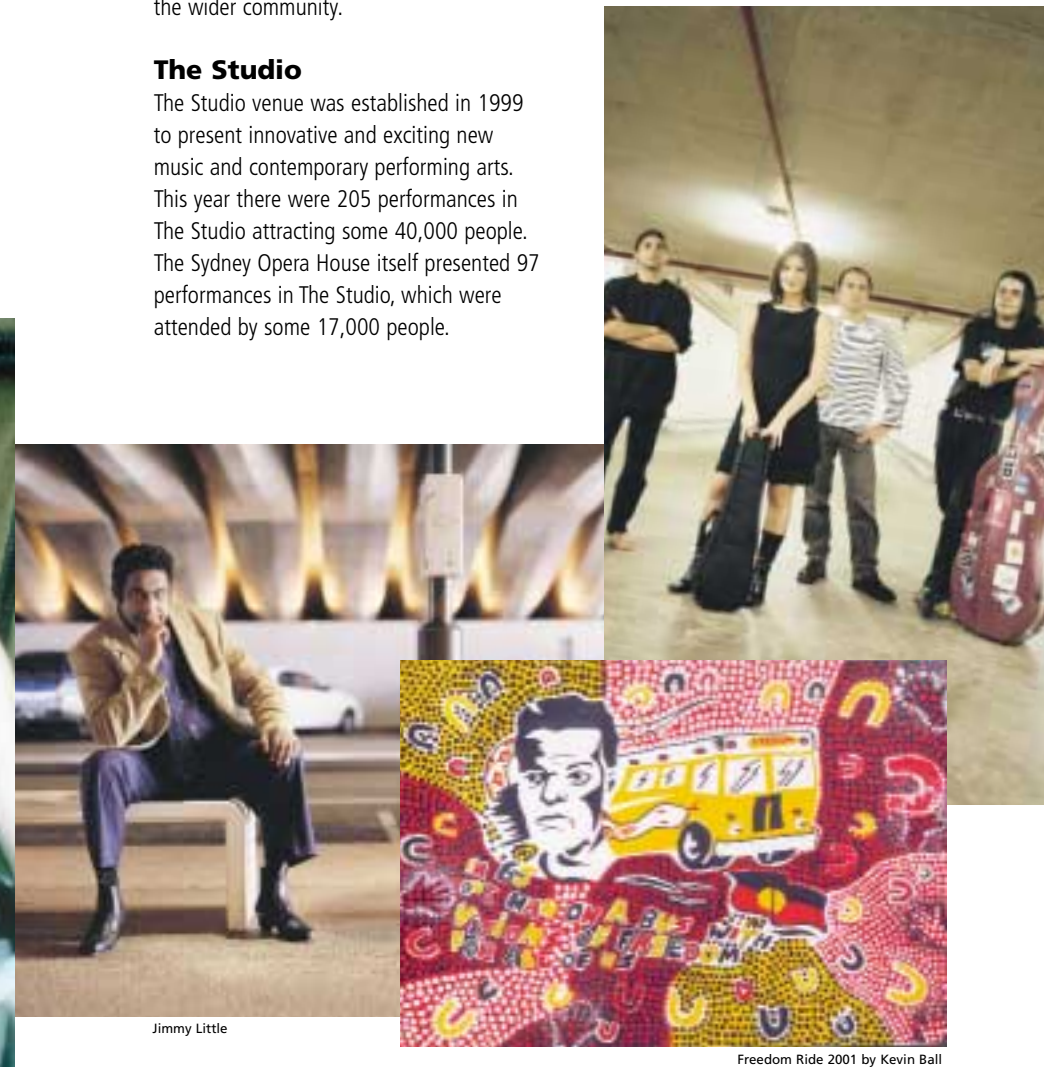
One of the program's umbrella events, *True!*, a photographic exhibition developed in partnership with Boomalli Aboriginal Arts Cooperative, was launched off-site in Annandale. As well as reflecting the closeness with which Sydney Opera House staff worked with the community during its preparation, the off-site launch helped to lift the profile of the Boomalli gallery.

Talkin' Straight, a literary event held in The Studio, attracted the country's leading Indigenous writers. Supported by a direct marketing campaign targeted at the Indigenous community and many others who do not usually attend the Sydney Opera House, *Blak Screen/Blak Sounds*, a celebration of the talents of Indigenous musicians and film makers, sold out every evening and attracted over 2,400 people in a single weekend.

In August 2000 the Sydney Opera House was honoured to receive the National Corporate Anti-Racism Award 2000 in acknowledgment of its ongoing commitment to the advancement of multiculturalism and the recognition of Indigenous people through its activities promoting cultural diversity within the workplace and the wider community.

The Studio

The Studio venue was established in 1999 to present innovative and exciting new music and contemporary performing arts. This year there were 205 performances in The Studio attracting some 40,000 people. The Sydney Opera House itself presented 97 performances in The Studio, which were attended by some 17,000 people.



A diverse range of works were presented, including the *Sundays 'round the House* series, which showcased leading Australian contemporary musicians *Jimmy Little*, *Vika & Linda*, *Deborah Conway*, *The Dave Graney Show* and Australia's hippest string quartet, *FourPlay*. Other performances included *Bare*, a winning Edinburgh Fringe Festival performance; *Skin*, an á capella quartet; *Yes, God is a Man*, which featured Australian comic performers Sue Ingleton, Rachel Berger and Christa Hughes; *The Power of Two*, performed by Australian pianist Michael Kieran Harvey and his pianist sister Bernadette Harvey-Balkus; *Skin Tight*, a combination of poetry and extraordinary physicality; and *About Face*, which showcased Kate Champion's new physical theatre work.

The Sydney Opera House was honoured with an award at the annual Australian Music Centre Awards on 1 December for its presentation of Australian music. The award was made in recognition of its contribution to the establishment of The Studio as a new music venue and the quality of its opening season.

Youth and Kids @ the House

The Sydney Opera House program for young people is a key part of our strategy to entertain children and develop new audiences for the performing arts. It is dedicated to producing a series of shows for children aged two to 12 years (*Kids @ the House* program), another for school students aged six to 12 years (Schools program) and a third for young people aged 15 to 25 (Youth program).

Among the stand-out events in the *Kids @ the House* program were *The Small Poppies*, a Company B Belvoir production presented in the Playhouse during the Easter holidays for audiences aged eight to 11. This program was well received with more than 5,700 people attending 19 performances in the Playhouse.

Babies Proms, a music show devised for pre-school children aged two to five, sold out consistently with some 5,819 children and adults attending over the 30 performances.

Prominent in the Schools series was the *Primary Proms Indigenous Music* program. With four performances attracting over 600 students and teachers, this program was developed by the Sydney Opera House in collaboration with Indigenous artist Adam Hill. The program explored the musical traditions of different cultures in a manner that met curriculum requirements.

Several programs for the 15 to 25 age group were still in development at year end and the subject of discussion with potential co-producers. The Sydney Opera House is looking forward to presenting a number of these programs in regional NSW.

Partnerships and commissions program

To ensure the Sydney Opera House continues to play a meaningful role in the creative and artistic development of projects with artists and performing arts companies, the framework for a partnerships and commissions program was established. As well as allowing the Sydney Opera House to take a stake in the shape and sound of new work, the program will help to extend its network of contacts with members of the broader arts community. A number of new commission projects will be established by December 2001.



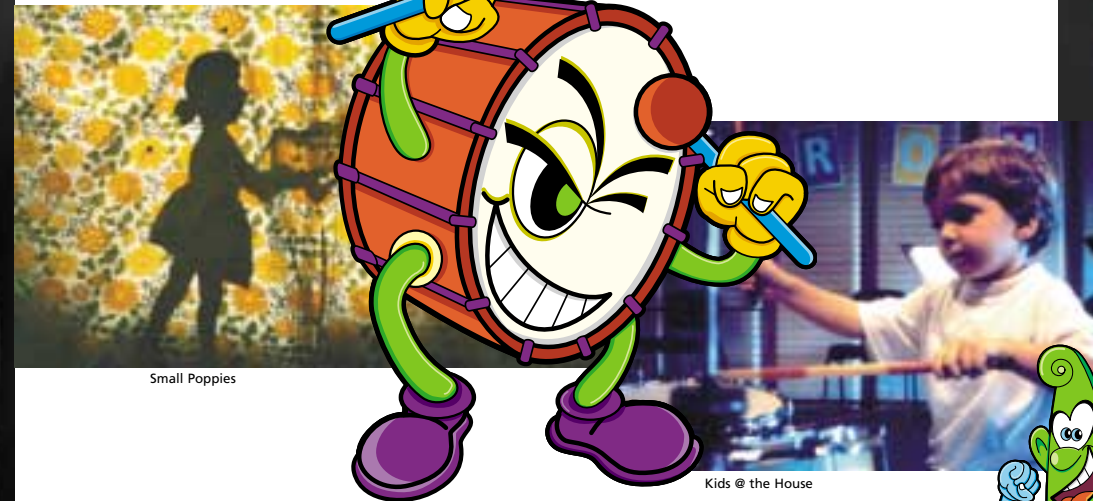
Small Poppies



Kids @ the House



Small Poppies

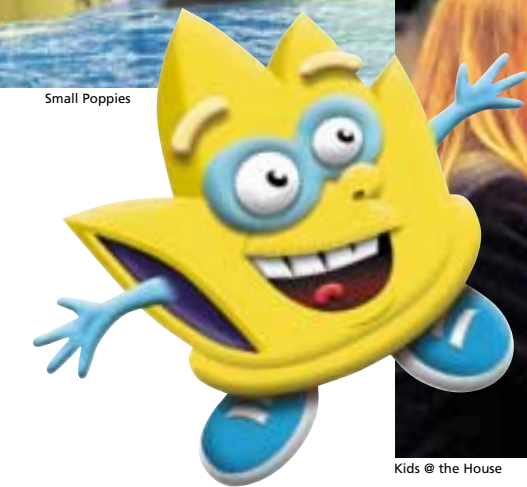


Small Poppies

Kids @ the House



Schnorky the Wave Puncher



Sydney Opera House Programming

Year	No. of patrons	No. of events
99/00	134,775	327
00/01	126,107	255

Sydney Opera House events and attendances were impacted by the reduced availability of venues during the Olympic Arts Festival. Average capacity audiences this year was 84% a good result that saw a number of highly successful programs including:

- Cirque Éloize (93% capacity)
- About Face – Kate Champion (93% capacity)
- Small Poppies (86% capacity)
- Fourplay (99% capacity)
- Schnorky the Wave Puncher (94% capacity)
- Babies Proms (97% capacity)
- Sundays 'round the House (94% capacity)
- Bare (98% capacity).

excite



Triple bill - Somewhat Elevated

Birds



Yvonne Kenny, Capriccio



There is no need to wake up



Ute Lemper



Skin

The Sydney Opera House is a leading facilitator for the presentation of performing arts programs by a wide variety of presenters, including the Sydney Opera House's major presenting partners. It provides first-class, value-for-money venues, facilities, theatre equipment and technical expertise and services.

Sydney 2000 Olympic Arts Festival

Between 18 August and 30 September the Sydney Opera House hosted 293 Festival performances and events which attracted some 201,924 people. Festival events showcased Australian performing arts and featured the Sydney Opera House's regular presenters, including the Sydney Symphony, Opera Australia, Bell Shakespeare Company, The Australian Ballet, Sydney Dance Company and the Australian Chamber Orchestra, not to mention many other locally - and internationally - renowned presenters and artists. The Sydney Opera House also collaborated with a range of new partners, including Company B Belvoir, the National Institute of Dramatic Arts (NIDA) and the Australian Theatre for Young People.

The Festival included dance, visual arts, film, opera, theatre, literature and music by local and international presenters.

On Friday, 20 September, changeovers were being made simultaneously in all five of the Sydney Opera House's major venues. Despite these demands all Festival schedules and requirements were met.

To ensure that the Sydney Opera House was prepared for the Olympics and able to respond to the large number of events and visitors, an organisation-wide training program was put in place. It included whole-of-organisation information briefings and specific sessions on staff reassignment, customer service, disability awareness, crisis management and media awareness.

Biggest recording project in Australia

After being identified as the only site capable of accommodating the large number of musicians and singers required to meet the orchestral and choral requirements of the Sydney 2000 Olympic Games, the Sydney Opera House hosted the performance and recording of their contributions to the Games' Opening and Closing ceremonies. A facility connecting 60 microphones in the Concert Hall to seven audio consoles in the temporary studio was set up specifically to record the performances. The sessions went so smoothly that ARIA, Sony Music and BMG presented the Sydney Opera House with a special award for its contribution to "the biggest recording project ever undertaken in Australia." Reaching "Double Platinum" over 170,000 copies of the recordings were sold.

The Sydney Opera House Olympic Experience 18 August to 30 September 2000

For the Sydney Opera House the challenge was to become a secure "locked down" sporting venue, handle a huge influx of spectators and tourists, whilst simultaneously maintaining its prime role as a performing arts centre, hosting the Olympic Arts Festival. A statistical snapshot of Olympic involvement follows.

Olympic Performances and Events

- 293 performances and events attended by 201,924 people

Olympic Sporting and Ceremonial Events

- Olympic Torch Relay
- Women's Triathlon
- Men's Triathlon
- Yachting Medal Presentations
- IOC Opening Ceremony

Media

As an Australian icon the Sydney Opera House was a focus for a large amount of media activity over the Olympic period. There was an estimated \$1.3 billion worth of international and domestic media coverage as a result of Olympic-related activity.

The Sydney Opera House:

- gave 110 media interviews
- ran 227 media tours
- held 270 media calls
- hosted 666 media groups with 12,000 media personnel from a broad range of countries (Australia 22%, USA 11%, Japan 9%, UK 8%, Germany 6%, China 6%, South Americas 5%)

“The Sydney Opera House is one of Opera Australia’s most important business partners. Working collaboratively, we have been able to promote many performances at this iconic cultural venue.”

Opera Australia



Bella Figura - Trilogy



Edo de Waart

Major presenting companies

Sydney Symphony

The Sydney Symphony performed more than 90 concerts in the Concert Hall to more than 180,000 concert-goers aged 15 to 97. Among the high points was the Symphony’s participation in the Sydney 2000 Olympic Arts Festival, including four spectacular concerts in the Concert Hall, and the opening Ceremony of the Games of the 27th Olympiad. Included in the events was the conclusion of the Orchestra’s *Ring Cycle in Concert* project with two superb performances of Wagner’s *Götterdämmerung* under the direction of chief conductor and artistic director Edo de Waart.

The Sydney Symphony’s long-running *Meet the Music* program for secondary and tertiary students continued to attract schoolchildren from all over the State. More than 3,000 teachers and children aged between 15 and 25 attended each set of concerts in the series throughout the year.

Tea & Symphony (a classical matinee series of four concerts at the Sydney Opera House,) continued its sell-out success among older concert-goers.



Opera Australia

Highlights during the year included major new productions, significant appearances by internationally acclaimed Australian singers and debuts by major international artists. Some 17 different opera productions were performed including participation in the Olympic Arts Festival with *Simon Boccanegra*, *Capriccio*, *Don Giovanni*, *Tosca* and *Opera and Ballet Gala with Sylvie Guillem*. The *New Year’s Eve Verdi Centenary Gala* and *Requiem*, presented in association with the Sydney Festival, were also musts to see. Simone Young in her first season as Music Director launched the Company’s 2001 season and Yvonne Kenny took the starring role in Kálmán’s champagne operetta *The Gypsy Princess*, a new production directed by Stuart Maunder.

The Australian Ballet

Highlights for The Australian Ballet included participation in the Olympic Arts Festival with *Triple Bill* and with Opera Australia in the *Opera and Ballet Gala with Sylvie Guillem*.

Other highlights during the year included *Giselle* which was performed in Australia for the first time since 1979; *Mirror Mirror*, a newly commissioned score by Robert Griffin Morgan; and *Trilogy: Beyond Bach, Other Dances, Theme and Variations*.



Don Giovanni

Sydney Theatre Company

The Sydney Theatre Company’s year in the Drama Theatre took an unusual turn when it devoted the last two weeks of July to the presentation of *A Month in the Country* before vacating the venue for three months to make way for the Olympic Arts Festival. With the Olympics over, the calendar year was completed with the presentation of the Melbourne Theatre Company’s affectionate production of Pinero’s *Trelawny of the Wells*. The Sydney Theatre

Company marked its return to full occupancy in the first half of calendar 2001 with the presentation of three highly acclaimed seasons. Its co-production with Company B of *A Cheery Soul* for the Sydney Festival, presented with support from the Sydney Opera House, saw Robyn Nevin reprising her remarkable signature role of Miss Docker in Neil Armfield’s brilliant production and the ‘House Full’ sign up every night. David Williamson’s *Up for Grabs* (directed by Gale Edwards and performed by an exceptionally strong cast led by Garry McDonald, Angela Punch-McGregor and Tina Bursill) also enjoyed a sell-out run.



Trelawny of the Wells



Three Sisters

Closing out the first half of 2001 was Benedict Andrews’ stunning production of Chekhov’s *Three Sisters*. This new adaptation by Benedict and Beatrix Christian received an outstanding critical response. Significant progress was made during the year with the Sydney Theatre Company’s plans for its new theatre at Walsh Bay and it is anticipated that the venue will open in the second half of 2003. Discussions were commenced with the Sydney Opera House regarding the implications of the opening of the new theatre, during which both parties reaffirmed their commitment to the Sydney Theatre Company’s continuing role at the Drama Theatre.

“In China recently I was asked, ‘does your company perform at the Sydney Opera House?’ It is a question that is asked around the world, wherever we perform.”

The Australian Ballet

Australian Chamber Orchestra

The Australian Chamber Orchestra continued to provide a program appealing to a wide range of audiences. Highlights of the year included concert tours by international soloists Ivry Gitlis and German cellist Daniel Müller-Schott who inspired standing-room-only audiences to respond with standing ovations.

Other productions for the year included involvement in the Olympic Arts Festival with acclaimed guitarist Slava Grigoryan and a collaboration with New York contemporary music group *Bang on a Can All Stars*. Other highlights of the year included concert tours featuring pianists Imogen Cooper and Ana-Maria Vera, and mezzo-soprano Bernarda Fink.



Troilus and Cressida

Tallis Scholars



Bell Shakespeare Company

The Bell Shakespeare Company has attracted new and diverse audiences to the Sydney Opera House. Highlights of the year included the brutal, ominous world of *Julius Caesar*, the Australian premiere of a highly acclaimed contemporary adaptation of *Romeo and Juliet*, *Shakespeare's R & J* and *Troilus and Cressida* starring John Bell.

Musica Viva

Performers who visited the Sydney Opera House as part of the Musica Viva program included the United Kingdom's Tallis Scholars and America's Emerson String Quartet.

The Tallis Scholars' Masterpieces of the Renaissance, a program of great musical interest, was performed to the group's usual high standard, with highlights including Robert White's *Christe qui lux IV*, William Byrd's *Vigilate and Tribue, domine*, and a new work from Christopher Willcock, *Gospel Bestiary*, commissioned by Musica Viva Australia.



Shakespeare's R&J

Sydney Festival

The close relationship between the Sydney Festival and the Sydney Opera House was highlighted in the tag-line for the 2001 Festival which cited the Sydney Opera House as "Home to the Sydney Festival".

The Festival opened with a sell-out performance by America's foremost gospel singer, Shirley Caesar, in the Sydney Opera House Concert Hall. This was followed by another sell-out performance, also in the Concert Hall, by the Branford Marsalis Quartet, the leader of which, Branford Marsalis is considered the pre-eminent jazz saxophonist of his generation.



Australian Chamber Orchestra

The Studio was the venue for two new Australian chamber operas, *The Ghost Wife* and *Night and Dreams*, which were presented to capacity audiences.

During a spectacular, free, outdoor show entitled *Ngalyod, the Rainbow Serpent* (co-presented by the French performance troupe *Plasticiens Volants* in association with Aboriginal performers from Mulwarr Dance Australia) a giant inflatable serpent wove its way throughout the Sydney Opera House Forecourt.

Sydney Dance Company

In 2000-01 the Sydney Dance Company did not perform at the Sydney Opera House. In conjunction with The Australian Ballet, the Sydney Dance Company, presented Graeme Murphy's *Tivoli* in Melbourne, Sydney, Brisbane, Adelaide and Canberra – *Tivoli* received great acclaim from the public and critics alike.

In 2002 the Sydney Dance Company will be back at the Sydney Opera House to present a new full-length work by Graeme Murphy in The Opera Theatre. This will feature the talent of Sydney Dance Company and an Australian artistic team of designers, musicians and composers.

Bang on a Can All Stars



Emerson String Quartet

"We are delighted that Bell can continue to attract new and diverse audiences to the House. As both our company and audiences have grown, we applaud the House for their role in our development."

Bell Shakespeare Company

exceed

The Sydney Opera House strives to create memorable experiences which exceed the expectations of patrons and visitors alike. The Sydney Opera House 'experience' comprises a combination of activities, including attending performances or events, dining, shopping, taking a tour, accessing information and moving in and around the building and site.



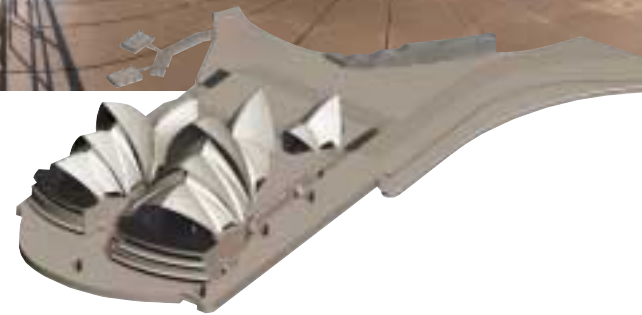
Energy of Australia - Marc Newson



Cirque Éloize - Exentricus



Cirque Éloize - Exentricus



Virtual Tour

Market research is undertaken regularly to monitor customer satisfaction, evaluate specific programs and events, and to identify new business opportunities, as well as possible areas of improvement.

Tours/Performance packages

The 2000-01 financial year has seen a period of substantial development in the tourism business at the Sydney Opera House.

A focus this year has been on performance packages *Discover – Performanceplus*, a combination of performances, dining experiences, tours and retail outlets discounts. This has provided the opportunity for major presenting companies, including the Sydney Symphony, Opera Australia, The Australian Ballet and the Sydney Theatre Company, to work in partnership with the Sydney Opera House through the development and implementation of Cooperative Marketing Prospectus.

The Sydney Opera House also enhanced its business tourism focus (Meeting, Incentives, Conferences and Exhibitions) and completed a Business Tourism Sales Manual. This has generated new business within the tourism inbound and domestic markets. Some 31 events were held this year (in comparison to 24 in the previous year) with revenue increasing by 150% to approximately \$1.5 million.

The introduction of the new Micros computerised Point of Sales system, together with the development and testing of a new booking reservations system (EBMS), has provided faster service to customers and has allowed for improved tracking of client statistics and improved accounting and auditing procedures.

Destination for (virtual) tourists

To provide instant access from anywhere in the world at any time of day or night, a virtual tour of the Sydney Opera House was created. Available on the Sydney Opera House website and CD-ROM, the tour met with critical acclaim from both the professional multimedia development community and the general public.

Guided Tours

Year	No. of People
96/97	292,988
97/98	289,265
98/99	284,462
99/00	278,999
00/01	261,257

One of the challenges this year has been to address a gradual decline in the number of people taking guided tours over the past five years. This was in part due to the uncertain economics in overseas markets, unpredictable tourism patterns and increased competition in the Sydney market. It has highlighted the need for the Sydney Opera House to refresh its guided tours product, which will be completed in 2001-02.

Retail and licensing

The Sydney Opera House made significant progress with its retail and licensing strategy with the completion in August of the commercial retail space re-licensing project. The offer incorporates some new elements, Purely Australian Clothing Co, and a new SOH Store, and retains some existing tenants, such as Hogarth Galleries' Aboriginal Art Shop and Costellos of Australia. Following the renovation of the existing shop in the Box Office Foyer and the opening of a new store on the Lower Concourse, two new Sydney Opera House Stores were opened. Both stock a new and exciting range of Sydney Opera House official licensed merchandise and other products catering for local and international visitors and patrons.

Food and beverage menu expanded

During the year the Sydney Opera House implemented plans to significantly enhance the range of food and beverage on offer. The Sydney Opera House and Sodexo Food and Management Services agreed on plans to change the food and beverage services to enable the Sydney Opera House to reconfigure outlets in order to increase the breadth and depth of experiences. A range of new operators will be appointed throughout 2001-02. By December 2002, all food and beverage businesses on site will have been completely rejuvenated, delivering improved customer experiences as well as improved revenue to the Sydney Opera House.

Thanks to sponsors

Business partnerships and sponsorships have assisted the Sydney Opera House to develop cutting edge technology, enhance customer service and develop its audience base.

Lexus

Lexus has been an integral sponsor of the Sydney Opera House since 1990. During this period, Lexus has provided significant support in the form of cash and contra which has assisted the Sydney Opera House to fund artistic and community development aspirations. A significant element of the Lexus sponsorship has been the development of a strong relationship with the members of the Lexus Priority Booking line, who have provided strong ongoing support for the performances at the Sydney Opera House.

The Sydney Morning Herald

Substantial media support has been provided by The Sydney Morning Herald, a Sydney Opera House partner for over 15 years. During this time, The Sydney Morning Herald have assisted with the promotion of the diverse range of activities taking place at the Sydney Opera House and demonstrated their commitment to supporting the performing arts in Sydney.



Compaq

For over a decade, Compaq has enabled inspirational performance at the Sydney Opera House. After computerising the Box Office in the 1980s, Compaq is now providing business solutions for challenges encountered today.

A new agreement with Compaq Computer Australia was secured during the year. Compaq will continue to provide holistic solutions, including support with e-business initiatives; network and website infrastructure; and new desktops and business applications for 210 staff. The Sydney Opera House will work closely with Compaq to develop a marketing and communication strategy that will link both organisations to a broader market, creatively and communicate key messages relating to imagination, leadership and excellence.

Seven Network

Seven Network has extended its involvement as a Media Sponsor. Their support during the year included the broadcasting of a television commercial for the Sydney Opera House production of *Cirque Éloïze – Excentricus* in May. Seven has also committed to supporting future programming and corporate initiatives throughout the remainder of 2001.

Media support was also secured from Taxi Media and Radio 2UE for *Cirque Éloïze*. Sydney's Child continued to support *Kids @ the House*.

In addition, relationships were established with Carlton and United Breweries, who helped to enhance Sydney Opera House customers' experience by participating in free events like *Sundays' Summer*. The Renaissance Hotel also provided a value-in-kind sponsorship by providing accommodation for visiting artists when required.

Sponsorship



Business Partner



Principal Sponsor



Media Sponsor



Leadership Sponsor



Event Sponsors

Unilever Australasia
Westfield Foundation

Corporate Supporters

Utzon design principles and strategic building plan

A significant achievement for the Sydney Opera House during the year has been the work on the Statement of Design Principles by Jørn Utzon and his son and partner, Jan, in conjunction with Richard Johnson, of the architectural firm Johnson Pilton Walker. The appointment of Jørn Utzon seeks to gain the Danish architect's unique insight into the design concepts for the building, to ensure that any future changes to the Sydney Opera House or its site will be consistent with Utzon's design principles and will reflect the integrity of the original vision for the building.



Joseph Skrzynski, AM, Jan Utzon and Richard Johnson

The Statement of Design Principles will be a prime reference document for any proposal for change affecting the building and its site, and will be published as a permanent reference for the long-term conservation and management of the building. It is expected that they will be publicly available by mid 2002.

New signage

New external signage was introduced this year providing improved directions and information for patrons and tourists. Site maps and improved information for people with disabilities was included.



Jørn Utzon

Stage Door refurbished

A more inviting entry to the Sydney Opera House for artists, visitors and staff was provided prior to the Sydney 2000 Olympics period. In the first stage of this project building services monitoring panels were relocated from the Stage Door to the newly constructed Security Control and Fire Control rooms. The second stage of the enhancement to Stage Door, including new accessible service counters, will be implemented in 2001-02.

The Sydney Opera House recognises that the customer experience is also influenced by the accessibility of the building and the site. Significant resources were committed to the planning and development of state-of-the-art venues and facilities, as well as ensuring that the building and site were presented immaculately.

The Statement of Design Principles, a key element in the process of developing a Strategic Building Plan for the Sydney Opera House and its site, will achieve two important long-term objectives:

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

Dressing room renovations

Plans were completed in May for the redesign of the existing 1970s-style dressing rooms. The objective is to provide better facilities for performers, as well as improved access for people with disabilities. The Sydney Opera House is currently seeking funds to construct a prototype to facilitate customer feedback and testing.

New lighting controls

To align the Sydney Opera House lighting control systems with contemporary industry standards, new Strand series 500 lighting control systems were installed in all five theatres. The new state-of-the-art systems increase functionality as well as improving the control of moving lights, which are an increasingly important part of modern lighting design.

The new systems are supported by back-up computers to ensure that performances will not be effected in the event of a problem with the main computer. They are directly compatible with systems in the major performing arts centres in Melbourne and Adelaide, numerous smaller venues throughout Australia and overseas centres. This compatibility will facilitate the direct transfer of lighting information when touring productions come through the Sydney Opera House.

Security system overhauled

To ensure that the Sydney Opera House provides a safe environment for visitors, artists and staff, and in preparation for the Sydney 2000 Olympic Games and Sydney 2000 Paralympic Games, improved security measures and systems were installed. A closed-circuit television system, fed by cameras placed in key locations around the building and site, was introduced. Access control was improved by installing card readers at the Stage Door and strategic internal doors. An overhaul of the intruder alarm system's motion detectors, door and distress alarms was completed in January.

Grand organ electronics replaced

The Grand Organ is the largest organ in the world with a mechanical tracker action. It weighs 13 tonnes and is 15 metres high, 13 metres wide and eight metres deep. Following the design, manufacture and delivery of a new electronic system for the Sydney Opera House's Grand Organ by the English firm Solid State Logic Organ Systems, a contract to install the system was awarded in May. On-site work will commence in August 2001, allowing the new configuration to be commissioned by December. The new system will improve reliability and performance, which will enable the organ to be used more frequently by presenting companies.

Grand Organ



Fire control room completed

A dedicated fire control room in the Lower Concourse was completed in September to ensure the building complied with current statutory regulations. Fire monitoring services previously located in the Stage Door area were consequently relocated as a result.

The building's 30-year-old diesel and electric sprinkler, hydrant and pressure booster systems were replaced in January.

lead & learn

The Sydney Opera House takes its commitment to providing leadership and support to the performing arts industry and enriching the professional lives of all staff members seriously.



Michael Lynch, Jasmin Stephenson and Margaret Turner



Sue Thomas and Elizabeth Muir

In addition to finalising a new Enterprise Development Agreement, significant steps were taken to provide both the environment and facilities required to fine-tune existing skills and acquire new ones.

Organisation climate survey

The 2000 Organisation Cultural Climate Survey completed by staff recognised the positive changes that have occurred at the Sydney Opera House over the past two years. The survey also identified areas for organisation and team improvement. At an organisation level, treating everyone fairly, recognition and respect, being more open in sharing information and accomplishing organisational goals were among the key issues identified. At team level, the need for more effective team communication and participation in decision making was highlighted.



Ted Woreta

An Action Learning Team comprising staff from various areas within the organisation analysed current practices relating to fairness and developed a plan to improve practices.

One outcome of the team's work which has been endorsed by the organisation is a fairness strategy which aims to align the organisation's systems with individual opportunities and responsibilities to help create a fairer workplace. The strategy highlights the importance of communication,

transparency and consistency in the setting of standards, practices and processes and the important support role that management plays in achieving these.

The strategy also stresses the need for everyone in the organisation to play their part in creating a fairer environment incorporating a specific employee goal and action plan that is directed at encouraging and enabling all staff to take responsibility for understanding and achieving fairness.

Real and leadership

Commenced in 1999, the Sydney Opera House Real (Relationship empowerment and Leadership) program focuses on building a common language and set

Another extension of the Real Program, Facilitator Learning Circles, was introduced to the Sydney Opera House in May. Designed to foster the development of high-level facilitation skills across the organisation and integrate them with decision-making processes throughout the Sydney Opera House, the Facilitator Learning Circles involve 20 staff who meet regularly to discuss and learn about a range of facilitation experiences and issues. This year they have assisted in delivering Managing Alcohol and Other Drugs workshops for staff and have worked with various project groups.



David Turnbull

of skills around the concepts of leadership and working together. During the year 70 people from across the organisation completed a series of workshops and some 13 action-learning projects in the workplace. Subsequently, some of these projects have been embedded in the Sydney Opera House's organisational systems, including providing staff with quarterly briefings on the performance of the business and recognising and celebrating their achievements more frequently.



Ross Adams

Registered Training Organisation

Indigenous trainees

The Sydney Opera House initiated its Indigenous traineeship program in 1999 following a two-day industry forum dedicated to increasing the profile and participation of Aboriginal and Torres Strait Islanders in the entertainment industry. Four Indigenous students commenced a 12-month traineeship in staging, lighting and sound, and front-of-house/box office in May 2000.

Assessment and recognition of on-the-job learning

On the basis of prior learning or experience gained on the job, 33 Sydney Opera House staff members were awarded Entertainment Industry Training Package qualifications ranging from Certificate II to Advanced Diploma. The Sydney Opera House is the first entertainment industry organisation in Australia to issue formal national qualifications in recognition of skills learned in the workplace. It will continue to put this policy into practice throughout 2001-02.

The Sydney Opera House has now established a substantial number of assessors and workplace trainers for the industry through its own customised Certificate IV Assessment and Workplace Training course. The Training Market Division of the NSW Department of Education and Training purchased the Sydney Opera House Course for delivery to both Sydney Opera House staff and external participants. There are now over 40 internal and 10 external industry assessors and trainers qualified by the Sydney Opera House, including representatives of Opera Australia, Sydney Theatre Company, NIDA and the Sydney Convention and Exhibition Centre.

All four trainees successfully completed their traineeship on 31 May 2001, completing Certificate II in Entertainment and achieving significant steps toward Certificate III. One trainee is now employed in Front of House at the Sydney Opera House, while the other three have earned regular positions as members of the Theatre Technical Services crew. In August 2001, three new trainees will commence the 12-month program in the Theatre Technical Services area. The Sydney Opera House is committed to employing 10 Indigenous trainees over the period 2000 to 2003 and receives some funding through NSW Department of Education and Training.

Learning centre

In 1999 the Sydney Opera House embarked on an innovative process where cross-departmental Learning Teams made recommendations about ways the Sydney Opera House could develop as a learning organisation. The development of the Learning Centre is a result of the recommendations of the Learning Teams, in particular the Access to Learning team. The design for the Learning Centre was completed this year with the opening planned for October 2001.

The Learning Centre is designed to be a welcoming area where all staff may access the Sydney Opera House e-mail system, bulletin boards, Intranet, Internet, CCTV broadcasts and other electronic resource materials. It aims to facilitate both successful team and individual learning, and to be a comfortable and quiet space for either quiet reading or reflection.

Development of online learning resources

The Sydney Opera House was successful in achieving NSW Department of Education and Training funding for the development of Certificate IV Entertainment Training Package online resources. They include Recognition of Current Competency Guides, Learner Guides, Assessor Guides, an Employer Guide and Trainee Record Book. Through its Learnscope program, the Australian National Training Authority funded e-learning professional workshops for staff.

Fine-tuning orientation strategies

A new orientation strategy was developed to create a useful, consistent and positive process to welcome new staff to the organisation.

In the first stage, the existing orientation manual was revised to provide up-to-date information concerning all Sydney Opera House's departments, its history, its work environment and culture. Copies were issued to all staff in June.

The second stage will involve the development of recommendations concerning procedures to be followed by managers to ensure the friendly and efficient orientation of new staff members during their first few weeks on the job. Other phases of the project will include quarterly workshops and online information.

Managing alcohol and other drugs

The Sydney Opera House is committed to providing staff and visitors with a safe and secure environment. One of the key issues addressed this year with the full support of the Media Entertainment Arts Alliance, was the implementation of a managing alcohol and other drugs policy. The policy has been designed to provide practical guidance in the recognition and minimisation of the harmful effects of alcohol and other drugs in the workplace. It includes provision of support and referral to rehabilitation and counselling services for employees affected. Launched in conjunction with Workcare Australia, the program included workshops that provided all staff with the opportunity to discuss and acquire the skills to deal with the issue.



Tom Dalton



Maryann Camilleri

OUR people



Alasdair Mackellar

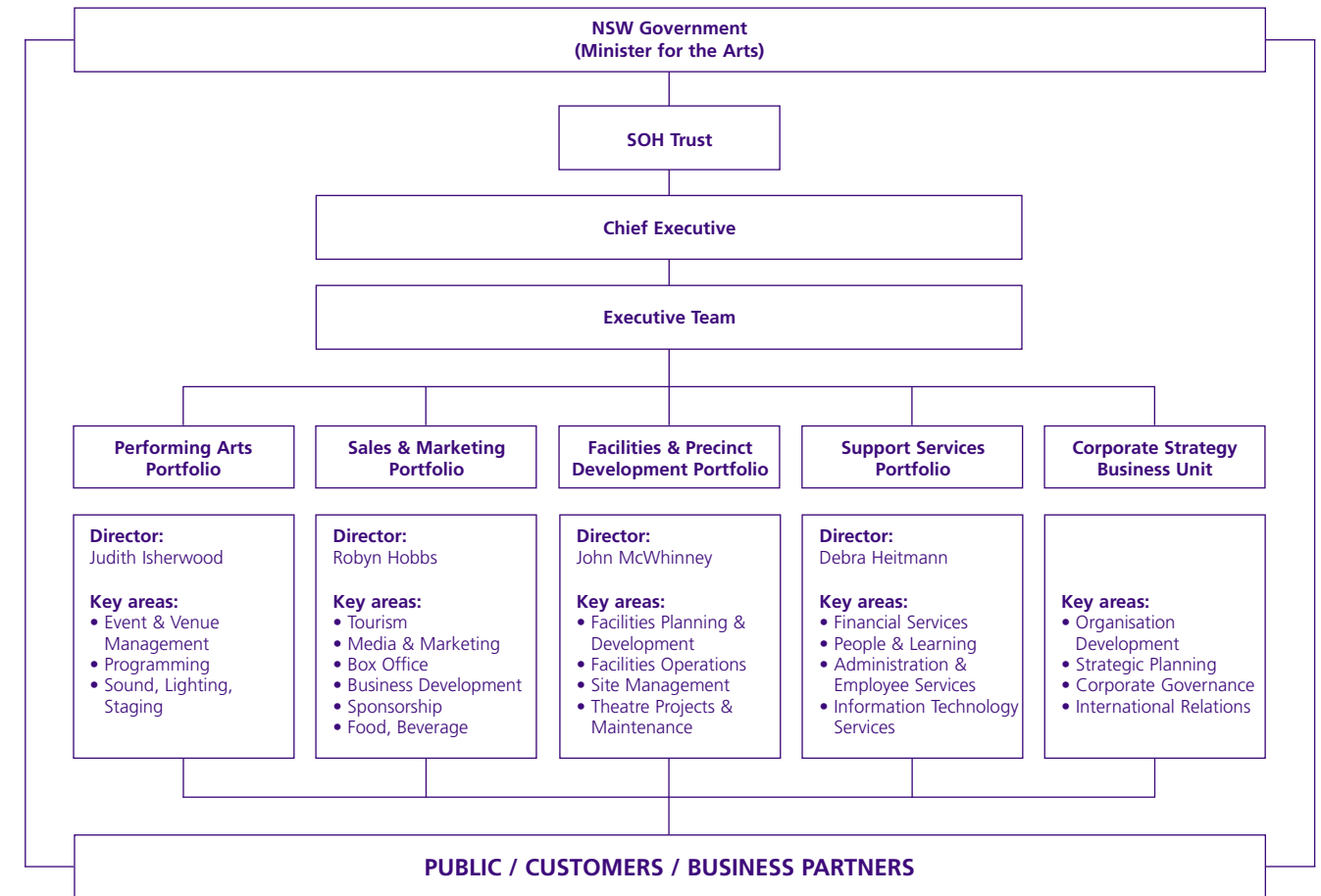


Franck Faugeroux

The organisation chart reflects work that has commenced within the organisation. This work is focused on driving customer service and organisation performance and consolidating business activities to create synergies and improve efficiency. A series of staff briefings were held in July 2001 to discuss the realignment and enable staff to engage more directly with both the whole-of-organisation review and reviews specific to their portfolio.

Business reviews commenced in all areas in August 2001. An Organisation Development Group comprising staff from across the Sydney Opera House was established to help the executive team to facilitate the realignment of the organisation and to coordinate and implement consistent communication of progress and issues.

SYDNEY OPERA HOUSE ORGANISATION PROFILE



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 under review are set out below.

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

The Trust and Business Committee met 11 times. Attendance figures were Joseph Skrzynski 9 (11), John Ballard 10 (10), Patricia Boggs 9 (11), Gail Burke 6 (8), Diane Grady 10 (11), Tim McFarlane 7 (11), Rhoda Roberts 6 (11), Barbara Ward 6 (11), Dennis Watkins 11 (11) and Evan Williams 3 (3).

The Trust Risk Management Committee met 10 times. Attendance figures were Joseph Skrzynski 7 (10), Patricia Boggs 8 (10) and Tim McFarlane 6 (10).

The Trust Infrastructure Committee met two times. Attendance figures were Joseph Skrzynski 2 (2) and Barbara Ward 2 (2).

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.

Sydney Opera House Trust
The Trust works in partnership with the executive of the Sydney Opera House to develop strategic directions and manage major issues while meeting its governance accountabilities. Trustees bring a considerable depth of business, management, artistic and industry expertise to the organisation and have a mentoring role to fulfil in developing the executive.

During the year ended 30 June 2001, Evan Williams resigned as an interim Trustee on 13 October 2000. John Ballard was appointed to the Trust from 10 August 2000 and Gail Burke appointed to the Trust 10 November 2000.

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 the Boards of Sydney Dance Company, Belvoir Street and Aboriginal Arts and Crafts.

JOHN BALLARD, appointed 2000, is a Director of Woolworths Limited, CSR Limited and Wattyl 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.



Joseph Skrzynski



Gail Burke



John Ballard



Patricia Boggs

PATRICIA BOGGS, appointed 1996, is box office consultant and ticketing strategist for major Australian Ticketing Companies, Singapore Tourism Board and major producers in Australia, Asia, London and New York. She currently manages ticketing for MAMMA MIA! Pat is strongly committed to broadening and developing new audiences for the performing arts with a particular focus on school children and students – our audiences of tomorrow.

DIANE GRADY, appointed 1996, is a director of Lend Lease Corporation Limited, Woolworths Limited, Wattyl Limited and U.S. Office Trust. 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. Most recently Diane has been actively involved in the food and beverage transition and cultural change initiatives.

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 & Risk, Human Resources & 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. Gail filled this role 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.

TIM MCFARLANE, appointed 1997, is Managing Director of The Really Useful Company, the Australian subsidiary of Andrew Lloyd Webber's Really Useful Group. He is also regional director, responsible for Asia, New Zealand and South Africa. He sits on the executive council of the Entertainment Industry Employers' Association and is also on the national councils of Musica Viva and the Adelaide Festival. Tim is involved in the food and beverage transition and chairs the Risk Management Committee.



Diane Grady



Tim McFarlane

BARBARA WARD, appointed 1999, is chairman of Country Energy and HWW limited, a director of the Commonwealth Bank of Australia, Rail Infrastructure Corporation and Data Advantage Limited. She is also a member of the Board of Allens Arthur and Robinson and the Australia Day Council of NSW. 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, she is particularly involved with the Infrastructure Committee.

RHODA ROBERTS, appointed 1998, a member of the Bundjalung Nation, Wiyebal Clan of Northern NSW and South East Queensland was Co-Creative Director of the *Awakening* Segment of the Opening Ceremony for the Sydney 2000 Olympic Games. Rhoda has worked as a producer and a journalist for Network 10 and the ABC writing and producing several television documentaries. Rhoda's involvement in the arts is extensive. She was a co-founding member, director and producer of the Aboriginal National Theatre Trust and as an actor, director and producer continues to work in theatre. Rhoda's background in programming has been of particular value to the Sydney Opera House, especially through the *Message Sticks* program.



Rhoda Roberts



Barbara Ward

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.



Dennis Watkins

STAFF

as at 30 June 2001

A

Paul Abraham
Lee Abrahart*
Ross Adams
Kristian Agus
David Aiken
Paul Akhurst
Otto Alsop*
Olga Andrich*
Nicholas Angelicas
Paul Antoncich*
David Apelbaum*
Monica Armesto*
Anthony Arnold*
Martine Baboin*
William Bader*
Richard Badolato*
Sita Bala
Arie Bandari
Shane Barden*
Matthew Barnes*
Steve Barnwell*
Jennifer Bartlett
John Bassett
Alison Bathe*
Susan Baylis
Carmel Beattie
Gaya Beaumont*
Michael Bentley*
Michael Berridge
Leonie Bishop*
Alan Blackman*
Angela Blake*

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Kate Browne
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Kylie Bryden-Smith
Alina Brymora*
Dianna Buchanan*
Kate Buchanan
Graham Buck
Patrick Buckle*
Ivan Buhinjak
Philipa Bunting*
Wilhelmine Burggraaf*
Christopher Burn
Melanie Burns*
Michael Burton*
Shirley Burton*
Georgina Butler*
Damienne Cahalan*
Remigio Cajés
Maryann Camilleri*
Ross Campbell
John Campiao*
Mary Cannataci*
Lynette Carey*
Alexander Caroly*
Gavin Carragher*
Linda Carruthers
Linda Carruthers*
Sita Bala
Valarie Carter*
Cynthia Casal
Cherene Casinader*
Michael Cassidy
Pratish Chandra
Shirley Charles*
Ingrid Cheng*
Anthony Chouri*
Victoria Christian*
Neil Christopher*
Andrew Chung*
Geoffrey Cichero

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Thomas Dalton
John Dare
Shawn Darling*
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Christopher Davies*
Justin Davies*
Kim Davis*
Christopher Day
Maria De Marco*
Myra De Vries*
Antony Deary
Joan Debnam*
Jessica Demeny*
Constantinos Despinidic
Suzanne Devery*
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Raymond Dick
Hayley Dickinson
James Dickson*
Julie Dimond
Keith Dobinson
Sharon Dodds*
Colin Doyle*
Gillian Doyle
Willo Drummond*
Eric Duffy*
Phillip Dunesky
Anne Dunn*
Robert Dunn
Mark Dunston
Sarah Duthie
Sylvia Edgar*
Amir Elabbassy
Jo Elliott*
Peter Ellis
Wayne Enright

Michele Gannon-Miller
Stephanie Giesajtis*
Emma Gilchrist*
Ivan Ginovic*
Rachel Gittings*
Jane Glasson
Todd Goddard*
Michael Johannes*
Christopher Goh
Christine Gordon*
Jennifer Gordon*
Marcel Gotch*
Michael Gould
John Graham*
Panida Graham*
Carol Granger
Gloria Grant*
Chris Gravanis*
Paul Greenhalgh
Brigid Gregg*
Camilla Gregg*
Mylene Gregory
Timothy Greig
Julie Grice
Jess Halford
Michael Hall
Warren Hall
Matilda Halliday*
Elizabeth Hamilton*
William Hanak
Nicole Hanlon*
Denise Hanninen*
Barbara Harmer*
Belinda Harris*
Linda Harrison
Paul Haseler
Chloe Hawcroft
John Hayman*
Luke Hayne*
Tilly Heald*

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Robert Falconer*
Brian Fardon*
Margaret Fasullo*
Annisa Faugeroux
Franck Faugeroux
Lance Favelle
Samantha Ferris*
Brian Fewtrell*
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Mary Findell*
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Justin Foster*
Pamela Foulkes
Giannina Francalanci
Stephanie Francis
Rachel Franks*
Rachel Franks
Derek Free
Serafina Froio
Rhonda Furner*
Ronald Gaist*
David Gallen
Francois Galleyrand*

Sheree Healey
Danielle Heidbrink
Jennifer Heighway*
Angela Heiss*
Jiri Hemzal*
Robert Henry
Catriona Herriott*
Ian Hewitt
Kerrie Higgins
Kinnie Ho*
Lynn Hoban*
Shane Hodges*
Trevor Hodges*
Wendy Holl*
Rachel Hollis*
Garth Hooper*
William Hopper*
Joseph Horacek
Michael Hosking
Andrew Hudson
Duncan Hume*
Rachel Hume
Fiona Hunt
John Hunt
Virginia Hyam*
Vanessa Hyde*
Tatjana Ilic*
Dean Ingram*
Joanna Ioannides

Wayne Jansson*
Stephen Jaques
Keith Jefferys
Karen Jenkins
Simon Jenkins*
Catherine Jennings*
Lilia Jimenez
Michael Johannes*
Jane Johnson
Trevor Johnson*
Arnold Johnston*
Donald Johnston
Joan Johnston*
Julianne Jones*
David Joyce*
Nelvia Justo*
Evonne Kalafatas*
Sarah Kalina*
Nicholas Karantzis*
Kithsiri Karunaratne
Joanne Kee*
Christopher 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*

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Margaret Landon-Jones*
James Landrigan*
Friedel Lang*
Anthony Langshaw*
John Langton
Barry Laphorne
Siiri Lass*
John Lavery
Anthony Lawrence
Svetlana Lazareff
Qui Le
Steve Le Roux

Christopher Leahy
Barbara Learmonth*
Andrew Lee*
Kit Lee
Nichola Leeming
Deborah Lemberg*
Ignatios Leontios*
Trudy Letts*
Dimitri Levie*
John P Lewis
John R Lewis
Garth Lewis*
Mark Lillis*
Milorad Linjakovic
Michael Linnay*
Christopher Linning
Peter Lipman*
Chloe Little
Edward Lloyd*
Peter Lockwood
Jenny Loughnan
Jerry Luke*
Hendrawan Lukito
Brian Lynch*
Alisdair Mackellar

Fraser Mackenzie*
Michelle Mackenzie
Roderick Mackenzie*
Caroline Mackie*
Colleen Macmurray*
Sharon Magee*
Sharon Magee
Angela Magistrale*
Maldon Mallory*
Merilyn Mamone*
John Manson
Lucy Marinelli*
Frances Marinkovic
Janet Marshall
Peter Marshall
Roslyn Marshall
Wendy Martin*
Benjamin Massey*
Sharon Matthews*
Louise May*
Marshall McAdam*
Jinny McCallister*
Neil McGarry
Patricia McGowan*
Peter McGrath
Elizabeth McGregor*
Kate McKay*
Les McLean
Ronald McLean
Mark McLeod
David McNair*
Janelle McPherson
Ken McSwain
Richard Mead*
Brett Mellor
Jonathan Mercer*
Catharine Middleton*
Tom Millane*
Ian Millard
Robert Milne*
James Minogue
Paul Miskin*
Lindsay Monteath
Brendan Mooney*
Norma Moreno*
David Morley*
Shelley Morrison*
Elizabeth Muir*
Catherine Murdoch*
Craig Murphy*
Catherine Murray*
Anthony Muzik*
Quenorie Napier
Toni Naylor*

Peter Nelson
Mark Newell*
Michelle Newton*
Jean Nicholas*
Linda Nicholls-Gidley*
Amanda Nicholson*
Theo Niessen*
Peter North*
Christine Northam*
Warren Noud
Rory O'Carroll*
Malachy O'Dolan
Kathryn O'Hara*
Richard Oldfield*
Siobhain O'Leary*
Helen O'Moore
Kate O'Neill
Richard O'Neill
Elizabeth Opolski
Graham Orbach*
Mardi Osborn
Catherine O'Shea
Declan O'Sullivan
Declan O'Sullivan*
Mark O'Sullivan

P

Luciano Padina*
Olga Pagratis*
Afroditi Palavidis*
Kenneth Palmer*
Soo-Eng Pang*
Soo-Eng Pang
Vicki Parish*
Nicola Park*
Anthony Parrington*
Anthony Paterson
Tracey Paul*
Gavin Pawsey*
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Elizabeth Peddie
William Peers*
John Pengelly
Leonie Penhall*
Joy Pereira*
Louis Perrine
Sean Peter*
William Pidgeon*
Margaret Piech
Robin Piggot*
Pukurai Poob*
Judith Potts*
JK Power
Alynn Pratt
Paula Prentice*
Ricky Price
James Prior*
Steven Prodanovski
Bruce Puckeridge
Virginia Purcell
Virginia Purcell*
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*
Kathryn Richardson
Simon Ridgeon*
David Robertson*
Jaclyn Roche
Philip Rolfe*
Lou Rosicky*
James Ross
Jennifer Rotunno*
Geoffrey Rowe*
Elizabeth Rummery*
Marie Rushton*
Adrienne Rutherford*
Virginia Ryan-Kane*
Derek Rye*

Arthur Samuel
Jan Sayer*
Michael Schell
Kirsten Schuman*
Bob Scott*
Shannon Scott*
Thomas Scott*
Karolyn Searle*
Julie Seaton
Mark Selmon
Sandra Seymour*
Sandra Seymour
Stephen Sharp
Tony Shelley
Oonagh Sherrard*
Michelle Shew*
Martin Shipton
Vivien Showyin*
Severin Sieben
Vincent Simon*
Nicola Sinclair*
Helena Sindelar*
John Skouras*
Paul Sliogeris*
Amanda Smith
Brian Smith*
Dorn Smith
Paulene Smith
Warren Smith*
Thomas Solomon*
Kenneth Soo*
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Cathrine Squelch
Angela Stamos*
James Stapleton
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Spencer Steiner*
Shelley Stephens
Jasmin Stephenson*
Ian Stevens
Carolyn Stewart-Smith
Kerry Stubley
Erekur Sudhakar
Bradley Sutton*
Kerri Sutton
Christopher Sweeney*
Vanessa Tamblyn*
Brooke Taylor
Gregory Taylor
Lisa Taylor

Josephine Townsend*
Judith Trainer*
Daniel Tregoglavic
John Trutwin*
Gillian Tucker*
James Tucker*
Peter Tucker
Pailato Turaga
Danielle Turbit*
David Turnbull
Deborah Turner*
John Turner
Margaret Turner*
Glenda Tuttlebee
Jann Tuxford*
Simon Tye*
Christopher Upjohn*
Michael Usherwood
Kirsten Velthuis
Diane Veness
Christopher Venn
John Verhoeven*
Bernadette Vincent*
Daniel Vucetich
Natasha Wainberg*
Joanna Walker*
Jason Walton
Louise Ware*
Stephen Warren*
Jason Watt*
Gregory Webb*
Henry Welch*
Amanda Werner
Anne West*
John West
Tamara West*
Andrew Weston*
Rebecca Weston

James Wheeler
Michael Wheeler*
Christopher White*
Jennifer White*
Barbara Whitehead*
Mary Whitehouse*
Mary Whitehouse
Graham Whyllie
Andrew Wiles*
Ann Wilkins
Brett Williams
David Williams*
Griff Williams
Jodie Williams*
Neville Williams*
David Williamson
Timothy Williamson*
Emerson Wilshier*
Harry Wilson
Karen Wilson*
Lyle Wilson*
David Winch
Derek Wood
Jeffrey Wood*
Matthew Wood*
Nerida Woods*
Sara Woolford*
Tadeusz Woreta
Trish Worthington*
Michael Wren*
Gavin Wright*
Norman Yenney*
Paul Zanella
Sava Zaric
Gary Ziebell

Four-Year Comparison of Staff Levels

	2001	2000	1999	1998
Total Permanent Staff:	239	242	214	233
Equivalent Full-Time Permanent Staff:	230	234	208	226
Total Non-Permanent Staff:	377	397	378	361
Equivalent Full-Time Non-Permanent Staff:	137	107	101	97

Staff have been listed alphabetically with indications made as to those employed in permanent positions as distinct from casual, seasonal or contract staff who worked regularly and directly for the Sydney Opera House Trust over the past year.

The constantly changing requirements of events at the Sydney Opera House involve a large number of casual staff, especially in the theatre production and front-of-house areas.

* Casual, seasonal or contract staff.

Dominic Blake*
Jonathan Blake*
Andrew Bliss*
Kevin Boojharut
Ralph Bott
Kathryn Botting
Georgina Bovill*
Bruce Bowman*
Sue Boxall
Anthea Boyle*
Simon Bray*
Alison Bremner*
Tammy Brennan*
Donald Brierley*
Sheridan Briggs*
Craig Brighton
William Briscoe
Anthony Brown
Elle Brown*
John Brown
Robert Brown
Tallulah Brown*

Antonio Cirillo
Kim Clancy*
Michael Clapham
David Claringbold
Clifford Clark
Eleanor Clark*
Justin Clark
Gregory Clarke*
Hugh Coffey
Thomas Cole
Bryn Collins*
Christopher Colwell
Bruce Cook
Trevor Cook
Craig Cooper*
Darryl Cooper*
Patricia Copeland*
Ruth Corbett- Jones*
Nick Costa
Nick Costa*
Dane Crawford*
Anthony Cray
Elizabeth Croaker*
Peter Crompton*
Adam Crossley
Walter Cummins
Martin Curtis

Sheree Healey
Danielle Heidbrink
Jennifer Heighway*
Angela Heiss*
Jiri Hemzal*
Robert Henry
Catriona Herriott*
Ian Hewitt
Kerrie Higgins
Kinnie Ho*
Lynn Hoban*
Shane Hodges*
Trevor Hodges*
Wendy Holl*
Rachel Hollis*
Garth Hooper*
William Hopper*
Joseph Horacek
Michael Hosking
Andrew Hudson
Duncan Hume*
Rachel Hume
Fiona Hunt
John Hunt
Virginia Hyam*
Vanessa Hyde*
Tatjana Ilic*
Dean Ingram*
Joanna Ioannides

Christopher Leahy
Barbara Learmonth*
Andrew Lee*
Kit Lee
Nichola Leeming
Deborah Lemberg*
Ignatios Leontios*
Trudy Letts*
Dimitri Levie*
John P Lewis
John R Lewis
Garth Lewis*
Mark Lillis*
Milorad Linjakovic
Michael Linnay*
Christopher Linning
Peter Lipman*
Chloe Little
Edward Lloyd*
Peter Lockwood
Jenny Loughnan
Jerry Luke*
Hendrawan Lukito
Brian Lynch*
Alisdair Mackellar

Peter Nelson
Mark Newell*
Michelle Newton*
Jean Nicholas*
Linda Nicholls-Gidley*
Amanda Nicholson*
Theo Niessen*
Peter North*
Christine Northam*
Warren Noud
Rory O'Carroll*
Malachy O'Dolan
Kathryn O'Hara*
Richard Oldfield*
Siobhain O'Leary*
Helen O'Moore
Kate O'Neill
Richard O'Neill
Elizabeth Opolski
Graham Orbach*
Mardi Osborn
Catherine O'Shea
Declan O'Sullivan
Declan O'Sullivan*
Mark O'Sullivan

Bridget Reilly*
Mark Reisman*
Patricia Restuccia*
Ole Ribers*
Jennifer Richards*
Kathryn Richardson
Simon Ridgeon*
David Robertson*
Jaclyn Roche
Philip Rolfe*
Lou Rosicky*
James Ross
Jennifer Rotunno*
Geoffrey Rowe*
Elizabeth Rummery*
Marie Rushton*
Adrienne Rutherford*
Virginia Ryan-Kane*
Derek Rye*

Stephen Teather*
James Ternen
Paul Terrett*
Rohan Thatcher*
Carla Theunissen*
Erin Thomas*
Suzanne Thomas*
Duncan Thompson*
Graham Thompson
Graham Thompson*
Justine Thompson
Linda Thompson
Sarah Thompson*
Stephen Thomson
Susannah Thorne*
Alan Thorpe*
Paul Tilley*
Sally Tingle
Ann Toltz*
Christopher Toohey*
Timothy Toohey*
Melanie Toupein*
Jane Townsend*

Vision

To be an internationally significant cultural landmark and centre for the performing arts, renowned for imagination, leadership and excellence



Robyn Trarri - Womad

entice, excite, exceed, lead & learn

Our Goals

- Be a leader in the development and presentation of the performing arts and outstanding cultural events
 - Provide first class venues, facilities and services
 - Increase and diversify visitors and exceed their expectations
- Be a leading, learning, innovative workplace
 - Be an immaculately presented cultural landmark and architectural masterpiece
- Achieve outstanding business results
 - Develop and leverage the Sydney Opera House brand

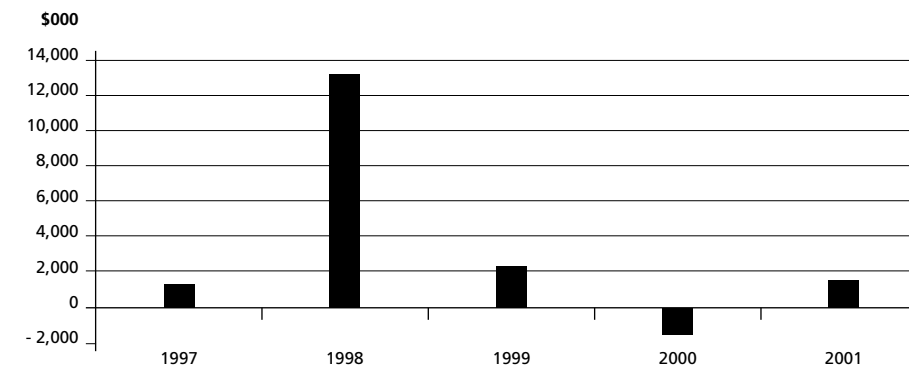
FINANCIAL STATEMENTS

Overall 2000-01 has been another successful year for the Sydney Opera House and its major presenters, with many individual outstanding performances and events, including our contribution to the hosting of the Sydney 2000 Olympic Games events and activities. This involved the Sydney Opera House in staging the first two Olympic Games events and in being the principal performance venue for the Olympic Arts Festival, which ran from 18 August to 30 September and hosted 293 performances. The total expenditure for 2000-01 on supporting and delivering the Olympics-related events and activities, including site management, was \$4.7 million. The use of the Sydney Opera House site and facilities for specific events was covered under a Memorandum of Understanding between the Olympic Coordination Authority and the Sydney Opera House and compensation was paid to the Sydney Opera House for the use of its facilities and services.

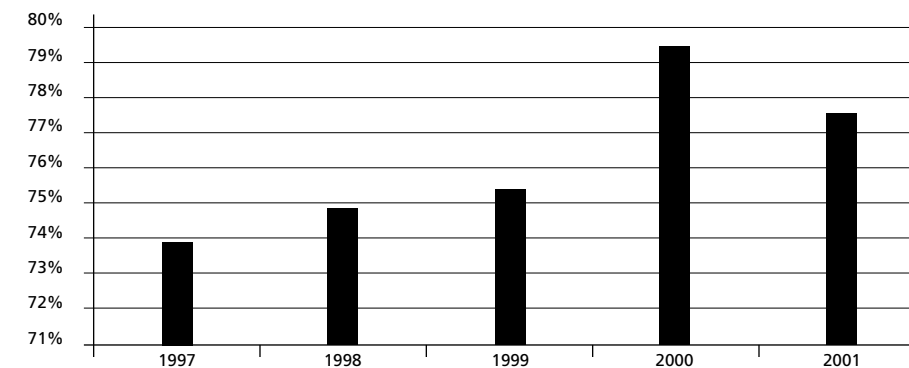
A good result was achieved for the year with an operating surplus of \$1.4 million. This reflects increased revenue from the commercial areas of guided tours, tourism packages and events, box office operations and the retailing and merchandising program. This enabled the Sydney Opera House to expand its cultural and artistic program, including the promotion of new contemporary performing arts in The Studio, with expenditure for the year on Sydney Opera House presentations exceeding \$4.0 million.

Expenditure for 2000-01 on building refurbishment and maintenance was \$14 million with works being scheduled under the Sydney Opera House's Total Asset Management Program. Some of the major projects included the installation of new lighting control systems for all five theatres (\$0.7m), an overhaul of the security system and installation of closed circuit television surveillance (\$0.9m) and construction of a dedicated fire control room as part of the of the Stage Door enhancement (\$0.3m).

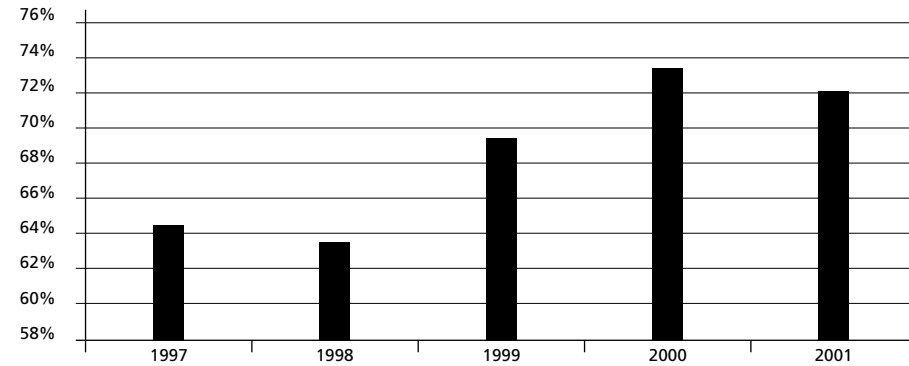
Five Year Comparison - Surplus/Deficiency



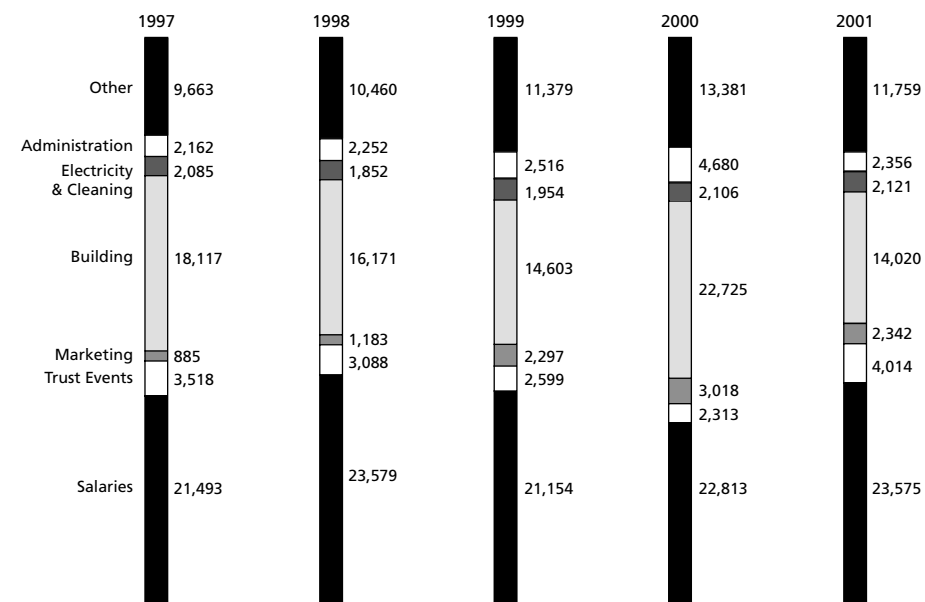
Earned Income to Total Income % (excluding capital grants and abnormal items)



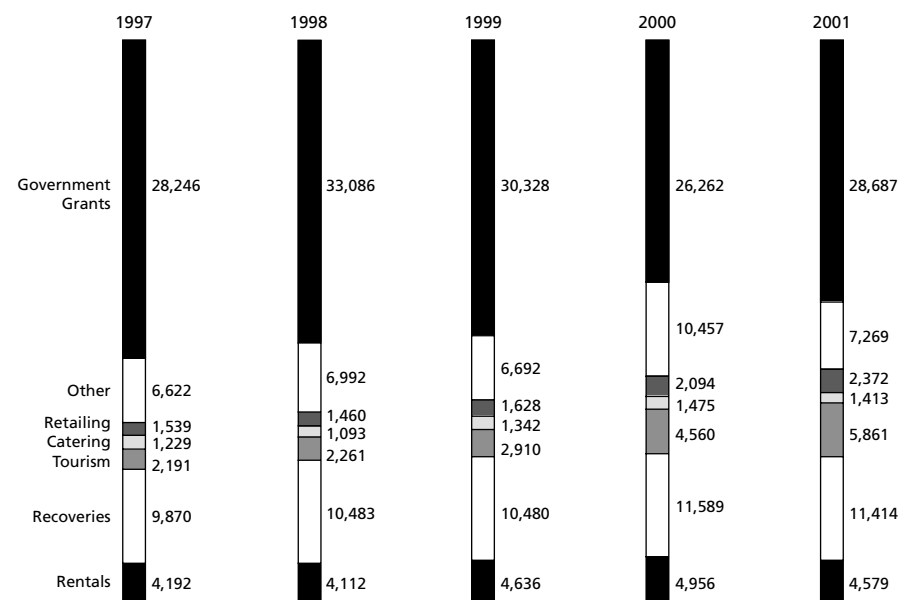
Earned Income to Total Expenditure % (excluding building maintenance and capital payments)



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



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



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 2001, 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 SKRZYNSKI AM
CHAIRMAN

BARBARA WARD
TRUSTEE

SYDNEY, 16 October 2001

Independent Audit Report Sydney Opera House Trust

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

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 2001. The Members of the Sydney Opera House Trust are responsible for the financial report consisting of the accompanying 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 and the Members of the Sydney Opera House Trust based on my audit as required by sections 34 and 41C(1) of the *Public Finance and Audit Act 1983* (the Act).

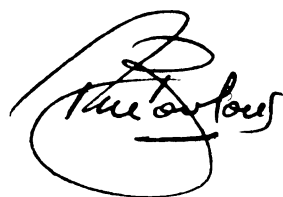
My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance as to whether the financial report is free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other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

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

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

Audit Opinion

In my opinion, the financial report of the Sydney Opera House Trust complies with section 41B of the Act and presents fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Sydney Opera House Trust as at 30 June 2001 and the results of its operations and its cash flows for the year then ended.



P. J. BOULOUS, CA
DIRECTOR OF AUDIT
(duly authorised by the Auditor-General of New South Wales under section 41C(1A) of the Act)

SYDNEY, 19 October 2001

Beginning of Audited Financial Report

Sydney Opera House Trust
Statement of Financial Performance
for the year ended 30 June 2001

	NOTE	2001 \$000	2000 \$000
Revenues from ordinary activities	3	59,648	68,191
Expenses from ordinary activities	3	(58,788)	(70,085)
Share of net profits for joint ventures accounted for using the equity method	3 24	548	439
Surplus (deficiency) from ordinary activities	3	1,408	(1,455)
Net increase in Asset Revaluation Reserve	26	36,171	18,000
Net increase (decrease) Trust funds	23	3	(1)
Total revenues, expenses and valuation adjustments recognised directly in equity		36,174	17,999
Total changes in equity other than those resulting from transactions with owners as owners		37,582	16,544

The accompanying notes form part of this financial report.

**Statement of Financial Position
as at 30 June 2001**

	NOTE	2001 \$000	2000 \$000
CURRENT ASSETS			
Cash	16	743	118
Receivables	17	2,034	1,876
Other financial assets	18	15,208	12,259
Inventories	19	397	265
TOTAL CURRENT ASSETS		18,382	14,518
NON-CURRENT ASSETS			
Receivables	17	20,286	21,598
Land, building, improvements	20	563,360	531,843
Plant and equipment	20	28,344	27,882
Work in progress	20	2,097	187
Collections	20	2,474	1,115
TOTAL NON-CURRENT ASSETS		616,561	582,625
TOTAL ASSETS		634,943	597,143
CURRENT LIABILITIES			
Payables	21	5,766	5,867
Provisions	22	1,628	1,661
TOTAL CURRENT LIABILITIES		7,394	7,528
NON-CURRENT LIABILITIES			
Provisions	22	2,062	1,710
TOTAL NON-CURRENT LIABILITIES		2,062	1,710
TOTAL LIABILITIES		9,456	9,238
NET ASSETS		625,487	587,905
EQUITY			
Trust funds	23	107	104
Accumulated funds	25	193,860	192,452
Asset revaluation reserve	26	431,520	395,349
		625,487	587,905

The accompanying notes form part of this financial report.

**Statement of Cash Flows
for the year ended 30 June 2001**

	2001 \$000 Inflows/ (Outflows)	\$000	2000 \$000 Inflows/ (Outflows)	\$000
Cash flows from operating activities				
Payments to suppliers and employees	(56,951)		(62,850)	
Receipts from operations	32,608		33,307	
Interest received	842		717	
Net cash used in operating activities		(23,501)		(28,826)
Cash flows from investing activities				
Payments for improvement works and plant and equipment	(1,631)		(930)	
Proceeds from sale of plant and equipment	19		15	
Net cash used in investing activities		(1,612)		(915)
Cash flows from Government grants		28,687		26,262
Net increase (decrease) in cash held		3,574		(3,479)
Cash at beginning of year		12,377		15,856
CASH AT END OF YEAR		15,951		12,377

NOTE TO THE STATEMENT OF CASH FLOWS RECONCILIATION OF CASH

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

	2001 \$000	2000 \$000
Cash	743	118
Investments	15,208	12,259
	15,951	12,377

The accompanying notes form part of this financial report.

**Reconciliation of net cash
used in operating activities
to operating result**

	2001 \$000	2000 \$000
Operating surplus (deficiency)	1,408	(1,455)
Depreciation	3,426	5,600
Increase in provision - leave and redundancy	319	88
Increase in provision - depreciation	...	16
Increase in provision - doubtful debts	12	56
Increase in payables	...	460
Decrease in payables	(337)	...
Increase in receivables	...	(7,486)
Decrease in receivables	1,142	...
Government grant	(28,687)	(26,262)
Increase in inventories	(132)	...
Reduction in inventories	...	144
Net loss on sale of plant	90	254
Increase in Joint Venture Capital Assets	(102)	...
Decrease in trust funds	...	(1)
Increase in trust funds	3	...
Capital in-kind sponsorship	(643)	(240)
NET CASH USED IN OPERATING ACTIVITIES	(23,501)	(28,826)

The accompanying notes form part of this financial report.

**Sydney Opera House Trust
Notes to and forming part of the Financial Report
for year ended 30 June 2001**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 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 Regulations and Treasurer's Directions.

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 Public Finance and Audit 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.

1.1.2 ACCOUNTING FOR GOODS & SERVICES TAX (GST)

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

– the amount of GST incurred by the Trust as a purchaser that is not recoverable from the Australian Taxation Office is recognised as part of the cost of acquisition of an asset or as part of an item of expense.

– receivables and payables are stated with the amount of GST included.

1.1.3 RECLASSIFICATION OF FINANCIAL INFORMATION

As a result of applying Australian Accounting Standard AAS1 Statement of Financial Performance the format of the statement of financial performance (previously referred to as the statement of income and expenditure) has been amended. As a result of applying AAS1, a number of comparative amounts were reclassified to ensure comparability with the current reporting period.

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 2001 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.

Provision has been made, for the first time, for annual leave loadings due and unpaid as at 30 June 2001 in the sum of \$20,161.

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 2001 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 Contributions	
	2001 \$000	2000 \$000	2001 \$000	2000 \$000	2001 \$000	2000 \$000
SASS	2,179	2,214	2,036	1,749	143	465
SSS	39,355	39,100	19,442	18,699	19,913	20,401
SANCS	1,184	1,347	954	895	230	452
	42,718	42,661	22,432	21,343	20,286	21,318

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:

	2001/02	2002/03	2003/04
Rate of investment return	7.0	7.0	7.0
Rate of salary increase	3.0	6.5	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 28 February 2001.

The Trust was granted a contribution holiday in respect of SASS, SSS and SANCS employer contributions during 2000/01. After adjusting for the contribution holiday, the sum of \$475,179 was charged to expenses in the statement of financial performance to reflect the assessment by the Superannuation Administration Corporation of the 2000/01 prepaid contribution amount. The 1999/00 recognition of the assessed prepayment resulted in a credit to revenue of \$8,187,695.

1.4 VALUATION OF ASSETS**1.4.1 INVENTORIES**

Main store inventory is valued at the lower of cost or net realisable value. Cost is determined 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 LAND, SYDNEY OPERA HOUSE BUILDING, FORECOURT IMPROVEMENTS, COLLECTIONS, PLANT AND EQUIPMENT

Land was revalued in 1999/00 by the State Valuation Office. A revaluation of 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 is written down replacement cost (See Note 20). Works of art collection was revalued by Sue Hewitt, fine art consultant and valuer.

1.5 INSURANCE

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

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

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

1.6 DEPRECIATION

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

Category of Assets	Rate of Depreciation %
Computer hardware	33.3
Plant and equipment	10.0
Office machines	20.0
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20.0
Tools and test equipment	20.0
Safety equipment	33.3
Computer software	20.0
Motor vehicles	20.0
Grand Organ	1.0

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 are recognised on provision of goods sold and services rendered.

2. SYDNEY OPERA HOUSE APPEAL FUND

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are incorporated into the Trust's financial 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 27.

3. REVENUES AND EXPENSES FROM ORDINARY ACTIVITIES

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

	NOTE	2001 \$000	2000 \$000
Revenues from ordinary activities			
State Govt grants	4 14	28,687	26,262
Catering	7	1,413	1,475
Rentals	5	4,579	4,956
Costs recovered	6	11,414	11,589
Trust presentations	10	2,144	1,184
Bennelong Program	11	354	226
Guided tours		2,816	2,636
Tourism packages and events		3,045	1,924
Booking fees		1,642	1,565
Merchandising and licensing	24	109	200
Rental of shops		316	504
Interest		822	727
Miscellaneous income	8	1,139	5,257
In-kind benefits	12	821	1,169
Program sales commission		178	195
Publicity income		169	134
Superannuation prepayment	1.3.2	...	8,188
		59,648	68,191
Joint ventures	24	1,947	1,390
		61,595	69,581

	NOTE	2001 \$000	2000 \$000
Expenses from ordinary activities			
Salaries and related expenses	9	23,575	22,813
Trust presentations	10	3,397	1,932
Bennelong Program	11	617	381
Electricity		934	956
Depreciation	20	3,426	5,600
Administrative expenses		2,356	4,680
Repairs and maintenance		13,493	15,467
Cleaning		1,187	1,150
Publicity and advertising		2,342	3,018
Minor stores		744	953
Merchandising and licensing	24	87	163
Tourism packages and events		2,628	1,622
Telephone and postage		471	443
General insurance		493	359
Fees for services rendered		1,774	2,695
Audit fees	13	153	123
Doubtful debts	17	12	56
Upgrade program	4 14	527	7,258
Loss on disposal of assets		97	416
Superannuation prepayment	1.3.2	475	...
		58,788	70,085
Joint ventures	24	1,399	951
		60,187	71,036
Surplus (deficiency) from ordinary activities		1,408	(1,455)

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	2001 \$000	2000 \$000
Statutory endowment	9,513	9,100
Maintenance endowment	6,067	5,902
Total asset management grant	13,000	11,070
Other grants	107	190
	28,687	26,262

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:

	2001 \$000	2000 \$000
Opera Theatre	1,627	1,919
Concert Hall	1,757	1,927
Drama Theatre	478	525
Playhouse	333	222
The Studio	73	86
Other	311	277
	4,579	4,956

6. COSTS RECOVERED

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

Recoveries comprise:

	2001 \$000	2000 \$000
Salaries and related costs	6,013	6,175
General recoveries	2,162	2,093
Internal recoveries:		
Total Asset Management (TAM)	2,490	2,759
Trust presentations	749	562
	11,414	11,589

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

7. CATERING

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

	2001 \$000	2000 \$000
Income	1,413	1,475

8. MISCELLANEOUS INCOME

This item comprises:

	2001 \$000	2000 \$000
Sponsorship expenses recouped	206	234
Ticket printing	96	110
General sponsorship income	567	625
New Year's Eve 1999 sponsorship income	...	900
NSW Treasury Managed Fund rebate	...	266
New Year's Eve Box Office income	...	2,876
Other	270	246
	1,139	5,257

9. SALARIES AND RELATED EXPENSES

This item comprises:

	2001 \$000	2000 \$000
Salaries, wages and allowances	18,252	17,564
Penalty rates	1,102	1,125
Overtime	608	634
Meal money	43	43
Workers' compensation insurance	586	485
Payroll tax	1,271	1,246
Employer superannuation contribution	1,638	1,429
Parking reimbursement	23	24
Redundancy costs	52	263
	23,575	22,813

Salaries and related expenses includes the salary costs of the Trust's involvement in the 2000 Sydney Olympic Games and Paralympic Games and related cultural events. Expenses were \$3,660,000 in 2000/01 (\$721,000 in 1999/00). The 2000/01 figure equates to an equivalent full time staff number of 148.

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program, were:

	2001 \$000	2000 \$000
Income	2,144	1,184
Expenditure	3,397	1,932
Deficiency	(1,253)	(748)

11. BENNELONG PROGRAM

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

	2001 \$000	2000 \$000
Income	354	226
Expenditure	617	381
Deficiency	(263)	(155)

12. IN-KIND BENEFITS

	2001 \$000	2000 \$000
Trust presentations	280	40
New Year's Eve 1999	...	574
Other purposes	821	595
	1,101	1,209

13. AUDIT FEES

The fee payable to the Auditor-General's Office was \$32,500 (\$31,300 in 1999/00) in respect of the 2000/01 audit. A sum of \$2,450 was also paid to the Auditor-General in 1999/00 in respect of GST related matters. The Auditor-General received no other benefit. Internal audit fees were \$120,430 (\$89,405 in 1999/00).

14. UPGRADE PROGRAM EXPENDITURE

The funding received in 1998/99 represented the final grant for this program, which commenced in 1988/89 (Note 4). Expenditure for 2000/01 was \$526,781 (1999/00 \$7,374,076, of which \$116,064 was capitalised).

15. TRUSTEES' REMUNERATION

Trustees' remuneration is based on the following rates:

	Per Annum
Chairman	\$2,465
Trustees	\$1,460

16. CASH AND BANK

This item comprises:

	2001 \$000	2000 \$000
Cash on hand	56	43
Joint venture cash	37	56
Appeal Fund cash	5	5
Sydney Opera House management account	645	14
	743	118

17. RECEIVABLES

This item comprises:

	2001 \$000	2000 \$000
Catering contractor	...	350
Trade debtors, less provision for doubtful debts	1,206	734
Accrued income	301	560
Prepayments	92	165
Joint venture	71	240
GST input credits	203	3
Other receivables	161	104
Prepaid superannuation	20,286	21,318
	22,320	23,474

Receivables are classified in the statement of financial position as:

	2001 \$000	2000 \$000
Current assets	2,034	1,876
Non-current assets	20,286	21,598

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

	2001 \$000	2000 \$000
Balance 1 July	57	15
Provision for year	12	56
	69	71
Debts written off	9	14
Balance 30 June	60	57

18. OTHER FINANCIAL ASSETS

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

	2001 \$000	2000 \$000
Sydney Opera House Trust	14,993	12,053
Foster Bequest	107	104
Appeal Fund	108	102
	15,208	12,259

19. INVENTORIES

Comprises:	2001 \$000	2000 \$000
Consumable Stores	103	100
Finished goods	...	43
Finished goods – joint ventures	294	122
	397	265

20. LAND, BUILDING, COLLECTIONS, PLANT AND EQUIPMENT

Comprises:	2001 \$000	2000 \$000
Land – valuation	68,000	68,000
Building, building services – valuation	526,357	463,843
Depreciation – valuation	(30,997)	. . .
	495,360	463,843
Total – Land and Buildings	563,360	531,843
Motor vehicles – cost and valuation	210	197
Depreciation – cost and valuation	(68)	(62)
	142	135
Computer software – valuation	1,022	1,001
Depreciation – valuation	(819)	(754)
	203	247
Computer hardware – valuation	1,217	2,211
Depreciation – valuation	(486)	(1,937)
	731	274
Plant and equipment – valuation	23,956	17,093
Depreciation – valuation	(12,439)	(8,259)
	11,517	8,834
Office machines – valuation	292	295
Depreciation – valuation	(117)	(106)
	175	189
Photographic equipment – valuation	211	170
Depreciation – valuation	(106)	(155)
	105	15
Communications equipment – valuation	1,274	3,486
Depreciation – valuation	(689)	(1,234)
	585	2,252
Theatrical items – valuation	20,890	27,593
Depreciation – valuation	(7,361)	(12,624)
	13,529	14,969
Tools and equipment – valuation	183	151
Depreciation – valuation	(88)	(151)
	95	. . .
Capital stocks – valuation	1,262	967
Total – Plant and equipment	28,344	27,882
Collections – works of art – valuation	2,474	1,115
Works in progress – cost	2,097	187
	596,275	561,027

Ownership of the Sydney Opera House site is vested in the Minister for Public Works and Services but as the Trust has statutory responsibility for the care, control and management of the Sydney Opera House building and site, these assets are included in the financial report of the Trust.

Reconciliations

Reconciliations of carrying amounts of Land and Buildings, Plant and equipment, Works in progress and Collections are set out below:

	Land and Buildings \$000	Plant and equipment \$000	2001 Work in progress \$000	Collections \$000	Total \$000
Carrying amount at start of year	531,843	27,882	187	1,115	561,027
Additions	391	311	1,910	. . .	2,612
Disposals	. . .	(109)	(109)
Net revaluation					
Increments	31,126	3,686	. . .	1,359	36,171
Depreciation	. . .	(3,426)	(3,426)
Carrying amount at end of year	563,360	28,344	2,097	2,474	596,275

21. PAYABLES

This item comprises:

	2001 \$000	2000 \$000
Advance ticket sales	1,593	1,639
Hirers' deposits	155	1,155
Accrued expenses	1,205	1,467
Income in advance	327	199
Trade and other payables	2,224	1,368
Joint ventures	262	39
	5,766	5,867

22. PROVISIONS

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

	2001 \$000	2000 \$000
Annual leave	1,448	1,182
Long service leave	2,242	2,110
Redundancy payments	. . .	79
	3,690	3,371

Classified in the statement of financial position as:

	2001 \$000	2000 \$000
Current liabilities	1,628	1,661
Non-current liabilities	2,062	1,710

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.

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

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

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

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 \$6,000 was made in 2000/01 (\$5,000 in 1999/00).

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 lower forecourt shop commenced trading as a Joint Venture in December 2000.

The Trust's share of the operating profits in 2000/01 was \$548,173 (\$438,551 in 1999/00). At 30 June 2001 the Trust's 60% and 65% equity in the joint ventures was:

	2001 \$000	2000 \$000
Furniture fittings and equipment (less depreciation)	113	12
Inventory	294	122
Receivables	40	23
Cash	37	56
	484	213
Less creditors	262	39
	222	174

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 2000/01 was \$76,280 (\$92,967 in 1999/00).

25. CHANGES IN EQUITY - ACCUMULATED FUNDS

	2001 \$000	2000 \$000
Balance 1 July	192,452	193,907
Operating surplus (deficiency)	1,408	(1,455)
	193,860	192,452

26. CHANGES IN EQUITY - ASSET REVALUATION RESERVE

This account represents a revaluation increment credited in 2000/01 and previous financial years in respect of Sydney Opera House building, land, forecourt, plant and equipment and works of art.

Movements in the Reserve during 2000/01 and 1999/00 were:

	2001 \$000	2000 \$000
Balance 1 July	395,349	377,349
Works of art revaluation increment	1,359	. . .
Building, plant and equipment revaluation increment	34,812	. . .
Land revaluation increment	. . .	18,000
	431,520	395,349

27. 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:

	2001 \$000	2000 \$000
Income	6	10
Expenditure	. . .	155
Surplus (Deficiency)	6	(145)

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

	2001 \$000	2000 \$000
Cash	5	5
Receivables	1	1
Investments	108	102
Accumulated Funds	114	108

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

28. COMMITMENTS FOR GOODS AND SERVICES

	2001 \$000	2000 \$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	9,485	7,598
- later than one year and not later than five years	1,573	2,697
	11,058	10,295

The commitments are inclusive of the Goods and Services Tax.

29. OUTSTANDING CAPITAL COMMITMENTS

	2001 \$000	2000 \$000
Capital expenditure contracted for at 30 June and not otherwise accounted for in the statement of financial position is estimated.		
Payable not later than one year	140	1,207

The commitments are inclusive of the Goods and Services Tax.

30. CONTINGENT ASSETS AND LIABILITIES

A contingent asset of \$1,018,000 exists in respect of 2000/01 Commitments (\$1,046,000 in 1999/00) shown at Notes 28 and 29 representing input tax credits expected to be recovered from the Australian Taxation Office.

A contingent liability exists in relation to a legal claim instituted by a contractor against NSW Department of Public Works and Services whilst acting in the capacity of Project Manager, Sydney Opera House Upgrade Program. The claim relates to the shell edge tile replacement contract. The amount of contingent liability is estimated at \$2,673,598, exclusive of costs. A Goods and Services Tax input tax credit of up to \$243,054 may be available to the Trust on the contingent liability of \$2,673,598, dependent upon the nature and scope of any settlement or court order.

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

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

32. PAYMENTS TO CONSULTANTS

In the year ending 30 June 2001, consultants were paid a total of \$472,745 (1999/00 - \$642,628). In addition, NSW Department of Public Works and Services received \$464,781 for the management and execution of the upgrade program (1999/00 - \$7,374,075).

33. 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 2001 (balance date).

Cash

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

Receivables

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

Investments

The Trust's investments are restricted to short term fixed deposits and Hour-Glass investments with NSW Treasury Corporation. Investments were predominantly for periods between 30-40 days during 2000/01 (30-40 days in 1999/00). The investments were earning an average interest rate of 5.11% per annum at 30 June 2001 (5.43% at 30 June 2000).

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 \$15,207,953 at balance date (\$12,259,377 at 30 June 2000), are for fixed specified periods and interest rates, or are invested in the NSW Treasury Corporation Hour-Glass facility.

Cash at bank, totalling \$644,409 at balance date (\$13,420 at 30 June 2000), is subject to an arrangement with the Trust's banker whereby interest rates paid are in line with money market rate movements and are set weekly.

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

Net Fair Value

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

Budget**First detailed Budget
for the year ending 30 June 2001**

INCOME	\$000
Rentals and recoveries	16,342
Trust presentations	1,762
Guided tours	3,100
Tourism packages and events	2,221
Booking fees	1,643
Catering income	1,800
Merchandising and licensing	2,092
Interest	624
Rental of shops	214
Miscellaneous	2,688
Endowment and capital grants	28,544
TOTAL	61,030
<hr/>	
EXPENDITURE	\$000
Salaries and related expenditure	25,309
Repairs and maintenance	16,970
Trust presentations	3,593
Administrative expenses	4,335
Minor stores	925
Electricity	965
Fees for services rendered	1,525
Publicity and advertising	1,196
Cleaning	1,213
Merchandising and licensing	1,050
Tourism expenses	1,860
Upgrade program	1,045
TOTAL	59,986
Surplus before depreciation	1,044
Depreciation	5,200
Deficit after depreciation	4,156

**Outline Budget
for the year ending 30 June 2002**

INCOME	\$000	\$000
Government grants		
*Endowment	9,683	
*Maintenance	6,152	
*Total Asset Management	13,000	
*Capital grants	3,200	32,035
Revenue from operations		38,081
Total		70,116
<hr/>		
EXPENDITURE		\$000
Salaries and related expenditure		25,882
Other operating expenditure		21,964
Maintenance and capital grants		20,839
TOTAL		68,685
Surplus before depreciation		1,431
Depreciation		5,200
Deficit after depreciation		3,769

GOVERNMENT REPORTING

GOVERNMENT REPORTING

Account Payment Performance Indicators

The schedule of accounts payable for the four quarters of the 2000-01 financial year and the amounts involved are as follows:

Aged analysis at the end of each quarter

Quarter	Current ie Within Due Date \$000	Less than 30 Days Overdue \$000	30 to 60 Days Overdue \$000	60 to 90 Days Overdue \$000	More than 90 Days Overdue \$000
September Quarter	6,825	696	528	75	6
December Quarter	7,180	905	373	159	175
March Quarter	6,171	627	141	121	243
June Quarter	6,136	738	134	54	101

Accounts paid on time within each quarter

Quarter	Total Accounts Paid on Time		\$000	Total Amount Paid \$000
	Target %	Actual %		
September Quarter	92	84	6,825	8,131
December Quarter	92	82	7,180	8,791
March Quarter	92	85	6,171	7,303
June Quarter	92	86	6,136	7,162

The number of accounts paid on time for the June quarter was 86 percent (92 percent in 1999-2000 and 88 percent in 1998-1999).

This year was a complex and busy year for the Sydney Opera House with the staging of the Olympic Arts Festival, Olympic Games events and ceremonies and changes introduced during the year in the management of building works projects. Delays in the payment of accounts occurred on occasions due to the need for clarification of charges and rates claimed on some invoices.

The Sydney Opera House has strengthened its management control procedures over the accounts payable function to improve processing efficiency and monitoring payment procedures. There was no interest paid on creditor accounts during the 2000-01 financial year.

Aging 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 (please refer to the Disability Action Plan for further details on issues and improvements).

Code of Conduct

The Sydney Opera House Code of Conduct is in the process of being updated to reflect corporate policies that are relevant to the values and behaviours to be encouraged. New policies such as Managing Alcohol and Other Drugs, Internet and Intranet 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 will now be referenced. The revised Code of Conduct will be finalised and in use by 30 September 2001.

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.

- ADNA Consulting Pty Ltd - Chilled and Heating Water Rebalancing Investigation and Design \$39,523.00
- Emery Vincent Design – Internal Signage Graphics \$44,708.00
- Johnson Pilton Walker Pty Ltd – Box Office Foyer Toilets Conceptual Design \$38,390.00
- Rumble Group Pty Ltd – E-Environment Project \$173,261.00

In addition, 18 consultancies of \$30,000 or less cost a total of \$176,863.00

Customer Response

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

Continual improvement of the customer experience

As part of its commitment to improve services, facilities and the overall customer experience, the Sydney Opera House undertook research in the following areas:

- Customer satisfaction with the Sydney Opera House during the Sydney 2000 Olympic Games was commissioned in recognition of both the number and type of visitors during the Games period. The study's objective was to measure customer satisfaction using measures consistent with those used for assessing other Sydney Opera House programs, events and facilities
- Sydney Opera House online Ticketing Evaluation tested the proposed Box office online facility and provided feedback in relation to the Sydney Opera House website
- Food and Beverage Concepts Qualitative and Quantitative research evaluated a range of concepts for the food and beverages areas at the Sydney Opera House
- Sydney Opera House programming research explored trends and patron satisfaction with Sydney Opera House events.

In 2001-02 research will be conducted in the following areas:

- Benchmarking as part of the overall brand identity corporate project
- Audience segmentation to help attract new audiences
- Customer satisfaction.

Review of customer feedback

Improving the customer experience is an identified corporate priority for 2001/2002. The Sydney Opera House welcomes and values all feedback and seeks to act on all issues raised.

Statistics

Overall feedback 1997 to 2001

Type of Feedback	2000-2001	1999-2000	1998-1999	1997-1998
Negative	106	145	322	340
Positive	34	75	84	90
Suggestions	6	6	15	28

Feedback by category for 2000-2001

Category	Positive %	Negative %	Suggestion %
Presentations	6	7	17
Customer Service	79	11	0
Venue Services	15	29	17
Access	0	17	0
Site/Venue Presentation	0	17	0
Quality and Value	0	8	17
Other	0	10	50

Over the past 12 months, 146 people contacted the Sydney Opera House about a range of issues.

Positive feedback relating to customer service increased from 31 percent last year to 79 percent this year and included a congratulatory note from the Tourism Task Force for a fantastic job carried out during the Sydney 2000 Olympic Games.

Overall negative feedback has been decreasing since 1997. This year it fell by 27 percent. Feedback was received on the cleanliness of toilets which has been a challenge for the Sydney Opera House due to the public nature of the site and high visitation numbers. Amplified sound issues in the Concert Hall was another area of concern.

Suggestions included improved site signage. New signage has been implemented this year, including a site map, directional and event specific signage.

Disability Action Plan

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

The Sydney Opera House is also committed to providing productive employment and career development opportunities for people with disabilities.

Access goals

Two primary access goals were identified to help 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.

Achievements

An external advisory group of peak disability access organisations was set up to provide advice, ideas, support and feedback to the Sydney Opera House on disability access issues and programs that will improve customer experience and the enjoyment of Sydney Opera House facilities, services and performance product. The group will also assist with shaping some of the access issues and contributing to the improvement of access to the Sydney Opera House. Access Advisory Group participants include:

- Accessible Arts
- Australian Association of the Deaf
- The Australian Quadriplegic Association
- Blind Citizens Australia
- Council for Intellectual Disabilities NSW
- People with Disabilities
- Physical Disability Council of NSW.

The group is currently assisting with the review and improvement of the Sydney Opera House Disability Access Strategic Plan 1998-2007 through providing feedback and new ideas. The review of the plan will be completed by December 2001.

In May 2000, in preparation for the Olympics, the Sydney 2000 Paralympic Arts Festival coordinated an access survey of the Sydney Opera House with the assistance of Disability Awareness Pty Ltd, Access All Ways Pty Ltd and Access Interalia. On 20 October 2000, the successful Paralympic Opening Gala Concert held in the Concert Hall was attended by 1,865 people. Some 23 wheelchair spaces were provided for this performance with adjacent companion seating.

During the Sydney 2000 Olympic Arts Festival a new audio description service was provided for the first time in Sydney for people who are blind or visually impaired. This initiative, launched by the Royal Blind Society at the Sydney Opera House, included the following productions:

- NIDA *There is no need to Wake Up* in The Playhouse, 18 August 2000
- Company B *Marriage of Figaro* in the Drama Theatre, 26 August and 7 September 2000
- Australian Theatre for Young People *Birds* in The Studio, 30 and 31 August 2000.

The Sydney Opera House, in partnership with the Royal Blind Society and presenter companies, will be supporting the continuation of the audio description service for 18 performances during 2001/2002 commencing in July 2001 with the Ensemble Theatre Company's production of *Noises Off* in the Playhouse.

A design was developed this year for accessible and upgraded public toilet facilities for the Box Office Foyer area. In the next stage a prototype will be developed for feedback from customers, including disability access organisations.

The Sydney Opera House also participated in an extensive consultation process with Accessible Arts and TAFE NSW developing curriculum modules which will increase awareness on how to produce arts product that is accessible to people with disabilities.

Electronic Services Delivery

The Information Technology and Telecommunication (IT&T) three year strategic plan 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. The plan is consistent with the NSW Government's Information Management & Technology (IM&T) blueprint, connect.nsw, NSW Government Internet Strategy and the Business Plan of the Sydney Opera House.

Achievements 2000-01

- Online ticketing was implemented in September 2000. The online ticketing system enables users to make reservations and payments anytime and anywhere at no additional charge. The entire process, from ordering a ticket and obtaining credit card authorisation to issuing notification receipts, is now performed in real time.
- Remote access to the network, including file systems, was implemented providing a flexible work system for the organisation. Policies and procedures in relation to remote access have been developed and implemented.
- Network infrastructure including communication equipment, industry-strength virus walls and fire walls were installed as a prerequisite for online ticketing and remote access projects.
- A Guided Tour Ticketing system was implemented which replaced the outdated, unreliable ticketing system based on cash registers.
- The initial phase of the Tourism Reservation system has been completed.
- Upgrading of desk top computers in line with the Compaq sponsorship agreement is in its planning stage with the Sydney Opera House working with Compaq to replace 250 network computers and associated peripherals.

Development of phase two of the Sydney Opera House website is currently underway. The major part of the project is to move the web server to a reliable and cost effective location and to an open platform with full access control available to the Sydney Opera House. The website complies with all Electronic Service Delivery requirements stipulated by the Office of Information Technology.

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 third year of a five-year contract with Advance Energy for the supply of electricity with a five percent 'green power' content. A solution was found this year for reducing the amount of electrical energy consumed by the building's air conditioning with the initial implementation phase to commence by August 2001, with full implementation by 2004.

Equal Employment Opportunity (EEO)

The Sydney Opera House has built further on the significant foundations laid over the past few years for the framework of values and integration of equity and diversity into daily life at the Sydney Opera House. The focus has been on the implementation of the Entertainment Training Package, diverse learning opportunities for all staff, leadership programs, cross-organisational projects and Indigenous Traineeships. The Sydney Opera House's EEO Annual Report submitted to the Office of the Director of Equal Opportunity in Public Employment (ODEOPE) measured the activities of the organisation in the following key reporting areas:

- A diverse and skilled workforce
- Improved employment access and participation by EEO groups
- A workplace culture displaying fair practices and behaviour
- Managers and employees informed and trained and accountable for EEO
- Needs-based programs for EEO groups
- Fair policies and procedures
- EEO outcomes included in agency planning
- Employee views are heard
- Sound information base.

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
<\$26802	2	50%	0%	100%	0%	0%	0%	0%	0%
\$26802-\$39354	38	74%	53%	47%	0%	21%	18%	11%	7%
\$39355-\$49799	134	83%	68%	32%	0%	18%	16%	4%	1.8%
\$49800-\$64400	69	90%	65%	35%	0%	18%	11%	10%	1.6%
>\$64400 (non SES)	23	87%	70%	30%	0%	25%	15%	10%	0%
SES	4	25%	25%	75%	0%	0%	0%	0%	0%
TOTAL	270	83%	64%	36%	0%	19%	15%	7%	2.4%
Subgroup Total	223	173	97	0	50	40	18	6	

Table B - Percent of Total Staff by Employment Basis

Subgroup as Percent of Total Staff at each Level

Level	Total Staff (Number)	Staff Responding to EEO Data Form (Respondents)	Men	Women	Aboriginal & Torres Strait Islander People	People from Racial, Ethnic, Ethno-Religious Minority Groups	People whose Language first spoken as a child was not English	People with a Disability	People with a Disability requiring adjustment at work
Permanent/FT	216	86%	70%	30%	0%	22%	16%	8%	2.7%
Permanent/PT	21	95%	33%	67%	0%	5%	5%	0%	0%
Temporary/FT	24	54%	46%	54%	0%	8%	15%	0%	0%
Temporary/PT	4	75%	25%	75%	0%	0%	0%	0%	0%
Contract/SES	4	25%	25%	75%	0%	0%	0%	0%	0%
Contract/non SES	1	0%	100%	0%	0%	0%	0%	0%	0%
Casual	337	61%	45%	55%	2.4%	17%	11%	4%	0.5%
TOTAL	607	71%	53%	47%	1.5%	17%	12%	5%	1.2%
Subgroup Total	429	324	283	8	105	76	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 as at 21 June 2001.

Some highlights this year included:

- Winner of the National Corporate Anti-Racism Award 2000
- Managing Alcohol and Other Drugs, Flexible Work Practices and Working from Home policies launched
- Leadership programs including cross-organisational projects such as Fairness Action Learning Team
- Enterprise Development Agreement 2000- recommendations from Learning Teams incorporated wherever possible. Collaborative and equitable approach
- Entertainment Training Package - 33 staff awarded qualifications formally recognising skills in the industry enabling recognition of prior learning
- Continued development of learning and development plans for staff
- New orientation guide developed and distributed to all staff
- New Spokeswomen appointed, increasing the total of Spokeswomen to four and Spokeswomen's Business Plan developed
- Indigenous history of the Sydney Opera House site being researched and documented by an Indigenous staff member
- Organisation-wide staff briefings implemented that provide an opportunity for staff to be informed and participate in initiatives
- Continued access to development opportunities/skill development House-wide for all staff, including casuals.

Ethnic Affairs

The Sydney Opera House continued its commitment to multicultural programming this year with a varied program of multicultural arts. During 2000-01 programs included the group *Doppio Parallelo*, part of the Sydney Spring Festival of New Music, the Singapore-based *Huqin Quartet*, *Cubanissimo*, and a series of concerts for *WOMAD* at the House.

Support of *Carnivale* initiatives continued throughout the year, including *The Promised Woman*, the *Gai Bryant Quartet* and *Peruvian Poetry*. The Sydney Opera House also hosted the launch of *Carnivale* in The Studio.

The Sydney Opera House continued to support 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 2001-02. Events planned include *Festival of Asian Music and Dance*, *Theft of Sita*, *Gyuto Monks of Tibet*, *Spirit of the Islands*, *Sruthi Laya*, *Babies Proms - Mexican and ID*.

The *Huqin Quartet* was presented in conjunction with other members of the Association of Asia Pacific Performing Arts Centres (AAPPAC), of which the Sydney Opera House is the current chair and for which it provides the secretariat. It is anticipated that the Sydney Opera House's continued involvement in AAPPAC will complement its own multicultural programming initiatives, as well as provide opportunities to participate in and host staff training exchanges throughout the Asia Pacific region.

During 2000-01, all organisation-wide training courses included a multicultural component. Multicultural and equity awareness components were also included in staff training surrounding special events such as the Sydney 2000 Olympics. The Sydney Opera House is committed to ensuring that all future learning and development initiatives will incorporate these multicultural components. This includes the management and executive development program for staff at supervisor level and above.

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

During the year, the Sydney Opera House received a commendation in the Ethnic Affairs Commission's Multicultural Marketing Awards. Consideration will be given as to how the marketing of events can be expanded to ethnic communities in 2001-02.

Other initiatives included drawing on staff with foreign language skills to assist with foreign media visits in the lead up to and during the Sydney 2000 Olympic Games. The Sydney Opera House also worked closely with Tourism NSW and the Australian Tourist Commission, who provided additional language assistance with visiting foreign media.

Freedom of Information

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

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 30 April. 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 and Employee Services by telephoning (02) 9250 7111 between 10am and 4pm, Monday to Friday.

Policy documents held by the Trust include:

- Annual Report
- Corporate Plan
- EEO 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.

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, exclusive of GST, arriving at the cost per employee over the past five years, is set out below.

	2000-01 \$	1999-00 \$	1998-99 \$	1997-98 \$	1996-97 \$
Motor Vehicle	1,546	2,191	2,407	4,459	3,136
Property	299,000	227,602	246,056	246,425	298,000
Public Liability	188,450	125,792	115,540	105,552	94,787
Workers' Comp.	586,459	489,580	520,917	366,442	666,383
Miscellaneous	3,103	2,666	2,996	2,645	2,150
TOTAL COST	1,078,558	847,831	887,916	725,523	915,896
Total Employees	616	639	576	604	578
COST PER EMPLOYEE	1,751	1,327	1,542	1,201	1,835

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.

Key Targets and Priorities

Key targets for the year ended 30 June 2001 included:

- launching a new phase of development in performing arts programming with the aim of strengthening the Sydney Opera House's reputation and expanding the range of performing arts activities and audiences
- developing a new level of mutually beneficial strategic partnerships with the major presenting companies
- developing the Sydney Opera House's building strategic plan and capital investment strategy
- successfully delivering the Olympic Arts Festival and Olympic sports days at the Sydney Opera House
- developing the Sydney Opera House's brand development strategy
- developing the House's e-environment strategy, including the launch of online ticketing
- continued development of leadership and other skills through the Real program
- successful implementation of the 2000 Enterprise Development Agreement
- completion and delivery of the Statement of Design Principles
- development and implementation of an organisation-wide customer service policy and strategy.

During 1999-2000 and 2000-01 the primary focus of the Sydney Opera House was on the delivery of significant and resource intensive events, including New Year's Eve 1999 and the Olympics and Olympic Arts Festival.

The 2001-02 financial year will be a year of transition and development for the Sydney Opera House. It will be a year in particular in which we will put in place long term strategies to build the future of the Sydney Opera House, in particular:

- the development of the Sydney Opera House brand strategy
- the development of the Strategic Building Plan for the Sydney Opera House drawing on the Statement of Design Principles completed in 2000/2001
- the full roll out of the Sydney Opera House's performing arts strategy building on the foundations laid in 2000-01 in Sydney Opera House programming and the improved relationships with and levels of cooperation between the Sydney Opera House and major presenting companies
- moving into the implementation of our e-environment solution for improving customer relationship management and efficiencies.

In the coming financial year a number of internal priorities will be addressed to ensure the successful implementation of business priorities and address critical issues relating to the cost of running the business. These priorities include:

- implementation of an organisation structure to ensure effective alignment of structure and resourcing with the key business drivers. This realignment will address cost of business issues including how the Sydney Opera House configures, resources and manages the business for a sustainable future
- 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
- the development of a new Enterprise Development Agreement that will translate strategies developed into initiatives and targets for improved performance including full cost recovery and organisation efficiencies
- the continued emphasis on the Sydney Opera House leadership program.

Legal

There were no changes to the Sydney Opera House Trust Act, 1961, and supporting by-law.

Occupational Health and Safety (OH&S)

Statistics for work related injuries at the Sydney Opera House continued the downward trend of recent years through improved management strategies and workplace support. In April 2001 the Managing Alcohol and Other Drugs policy was launched and briefing sessions and training were provided to managers, staff and workplace facilitators/trainers with the assistance of Workcare Australia. The Sydney Opera House also contributed to the Entertainment Industry Safety Guidelines, these are now being considered by the Australian Entertainment Industry Association for endorsement.

Year	Number of Injuries
1996/1997	549
1997/1998	491
1998/1999	373
1999/2000	299
2000/2001	296

Overseas Travel

Lyle Wilson, Senior Project Officer, Administration and Employee Services Department

- 5-8 September 2000, New Zealand. Consulted with TimeMaster Systems regarding an update to the Sydney Opera House Rostering and Timekeeping System.

Ken McSwain, Systems and Data Administrator, Information Technology Services Department

- 16-26 October 2000, St Louis, USA. Attended the annual Ungerbroek Systems Inc Event Management System User Group conference and visited various arts centres in Washington and New York.

Philip Rolfe, Executive Producer, Programming Department

- 17-21 March 2001, Wellington, New Zealand. Attended the industry showcase presented by Creative New Zealand and the New Zealand International Festival.
- 7-11 June 2001, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) Programmers Meeting, the Asian Arts Mart and also visited various arts companies.

Jennifer Bartlett, Tourism Development Manager, Tourism Department

- 28-31 March 2001, Auckland, New Zealand. Attended the annual OzTalk trade show coordinated by Tourism NSW and the Australian Tourist Commission.

Virginia Hyam, Producer (The Studio), Programming Department

- 1 April - 30 June 2001, Hong Kong. Undertook an AsiaLink Arts Management residency based at the Hong Kong Arts Centre and associated travel as part of the Little Asia Touring Program.

Michael Lynch, Chief Executive

- 23 April - 5 May 2001, Toronto, Canada; New York, USA. Attended the Performing Arts Center Consortium (PACC) Autumn conference in Toronto, Canada. Attendance at every second meeting is required in order to retain membership of PACC. Also visited the Lincoln Centre to discuss the capital building program, including acoustics.
- 7-11 June 2001, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) Executive Council Meeting as Chairman and attended the Asian Arts Mart.

Carolyn Stewart-Smith, Senior Project Officer, Corporate Affairs Department

- 7-10 June 2001, Singapore. Attended the Association of Asia Pacific Performing Arts Centres (AAPPAC) Executive Council Meeting as Acting Secretary-General and the Asian Arts Mart.

Privacy Management

Last year the Sydney Opera House undertook 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 privacy issues.

During 2000-01 the Sydney Opera House successfully implemented many of the strategies in its Privacy Management Action Plan, including resolution of issues surrounding the Privacy Code of Practice on Access to records of public sector agencies for research purposes and an online privacy statement for e-ticketing activities.

The Privacy Management Action Plan will be updated to reflect these achievements and a revised version will be provided to Privacy NSW.

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

The Privacy Contact Officer

Sydney Opera House

GPO Box 4274

SYDNEY NSW 2001

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

Publications

Sydney Opera House publications this year were:

- Sydney Opera House 2000 annual report
- Bi-monthly diary of House events
- Discover and Discover More brochures in the following languages: Chinese (Simplified), Chinese (Traditional), English, French, German, Italian, Japanese, Portuguese, Spanish
- *Kids @ the House* year calendar of events
- *Message Sticks* brochures and program
- *Sundays 'round the House* brochures and promotional material
- Sydney Opera House Event brochures and flyers
- The number of printed Sydney Opera House 2001 annual reports was reduced this year from 2,500 to 1,500 copies at a unit cost of \$20. The annual report is also published on the Sydney Opera House website at www.sydneyoperahouse.com

Recycling

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

A waste audit was conducted this year with the assistance of the Inner City Waste Authority.

The report identifies strengths and weaknesses in present practices and also provides feedback on how recycling can be improved. Outcomes of the report include:

- an improved recycling policy to be implemented into contracts
- promotion of recycling through strategically placed signage
- greater bin separation.

The Sydney Opera House will implement these recommendations throughout 2001-02 and an audit will be carried out twice a year to monitor the success of implementation and modifications will be made as required.

Risk Management

The Sydney Opera House has a comprehensive approach to 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. The Committee reviews business proposals for entrepreneurial projects with a financial exposure of over \$100,000. The business planning and budget process includes an extensive business risk and sensitivity analysis at the time of preparation of business plans and budgets and through quarterly business reviews.

Audits

Performance and compliance audits were carried out by the Internal Audit Bureau on a variety of business processes and systems, including Planning and Charging for Theatre Services, Tourism, Revenue Collection/Banking and Treasury Operations, Catering Services, CHRIS Payroll Application, Concessions (Concourse Shops), Royalties/Reproduction Fees, Personnel/Payroll, Accounts Payable/Corporate Credit Cards/Petty Cash, Records Management, Investments, Accounts Receivable, Occupational Health and Safety and Venue Management. 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, four of which were filled as at 30 June 2000. Three positions were held by women.

As at 30 June 2001 the Chief Executive of the Sydney Opera House was Michael Lynch.

The Chief Executive's total remuneration package was \$197,725. Achievements this year included:

- the Sydney Opera House successfully delivered its contribution to the Olympic Arts Festival and Sydney 2000 Olympic Games key event days, including men's and women's triathalons, Olympic Torch Relay and medal ceremonies
- delivery of the Statement of Design Principles, a key element in the process of developing a Strategic Building Plan for the Sydney Opera House
- development of the Sydney Opera House public activity policy defining the overall performing arts event mix for the Sydney Opera House
- implementation of new retail arrangements and significant progress made toward redefining the Sydney Opera House food and beverage mix.

Wage and Salary movements

A 2 percent salary increase was awarded to staff covered by the Crown Employees (Public Sector Salaries - January 2000) Award effective from the first pay period commencing on or after 1 January 2001.

A 2 percent salary increase was awarded to staff covered by Tier One of the Sydney Opera House Enterprise Development Agreement 2000 effective from the first pay period commencing on or after 30 July 2000.

A 4 percent salary increase was awarded to staff covered by Tier Two of the Sydney Opera House Enterprise Development Agreement 2000 effective from the first pay period commencing on or after 30 July 2000.

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 and artistic life.

There were four key goals in the Spokeswomen's Program Business Plan at the Sydney Opera House in the year under review: (i) to continue to raise awareness of the Spokeswomen's Program in the workplace (ii) to provide access to information for women that will enable them to participate fully in their work environment (iii) to provide regular information on public service issues that affect women (iv) to be open to new ideas and suggestions that will fully develop the Spokeswomen's Program.

Two extremely successful Spokeswomen, Quenorie Napier and Rachel Franks, completed their term this year and the following four Spokeswomen were elected, reflecting the diversity of roles within the organisation: Sally Tingle (Event and Venue Management), Lindsay Monteath (Theatre Technical Services), Ann Toltz (Tourism Services) and Hayley Dickinson (Information Technology).

Initiatives in 2000-01 included:

- International Women's Day (IWD) - this event combined speakers, comedy and entertainment and reflected the diverse nature of International Women's Day and showcased talented women from both inside and outside of the Sydney Opera House. Guest speaker Lola Menendez de Llano, from The Department for Women, talked about the origins of IWD and the need to maintain support services for women. Sue Lewis, comedian extraordinaire was a big hit, and Oonagh Sherrard and Maryann Camilleri, both Sydney Opera House staff, showed their talents as musicians and singers.
- Technical Tours were again a success this year with Theatre Technical Services women taking staff on a behind the scenes journey through backstage areas of the Sydney Opera House.
- Australia's Biggest Morning Tea, Cancer Council - this annual event always brings out the best in the Sydney Opera House's staff and friends. A huge variety of cakes and biscuits were donated and the Sydney Opera House raised \$880 for cancer research.

In 2001-02 the Spokeswomen plan to conduct courses in stress management, public speaking and computer training. The development of an intranet Spokeswomen's website is also planned.

Appendix 1
Sydney Opera House
Performances 2000 - 2001

Location	Event	Total Events	Total Attendance
The Studio	<i>Schnorky the Wave Puncher</i> - Arena Theatre Company	10	1771
The Studio	<i>Sundays 'round the House</i> - Dave Graney	2	478
The Studio	<i>Sundays 'round the House</i> - Deborah Conway	2	537
The Studio	<i>Sundays 'round the House</i> - Fourplay	2	549
Playhouse	<i>Bob Downe Whiter! Brighter!</i>	25	9551
The Studio	<i>Sydney Spring Festival</i> (Sydney Spring Festival)	5	429
Concert Hall	<i>Tapestry</i> (Maggie Gerrand, Tim Woods and Spirit Entertainment)	1	2240
The Studio	<i>Bare</i>	10	2346
The Studio	<i>Hugin Quartet</i> (AAPPAC)	1	181
The Studio	<i>Ashok Roy in Concert</i> (Carnivale)	1	94
The Studio	<i>Byzantine Music / Tango Eschuchar</i> (Carnivale)	1	169
The Studio	<i>Gai Bryant / Korean Masters</i> (Carnivale)	1	78
The Studio	<i>Peruvian Poetry and Live Music</i> (Carnivale)	1	183
The Studio	<i>The Promised Woman</i> (Carnivale)	11	1472
Opera Theatre	<i>Intro to the Ballet</i>	1	1376
Reception	<i>Babies Proms - Ballet</i>	15	2937
The Studio	<i>Woman Dreaming</i>	1	180
The Studio	<i>KV Program 6</i> (Ku-ring-gai Virtuosi)	1	73
The Studio	<i>Modern Masterworks</i> (Australian Virtuosi)	1	274
Concert Hall	<i>Christmas Proms</i>	8	5827
Opera Theatre	<i>The Art of the Ballerina</i> (The Australian Ballet)	1	1446
Outdoor	<i>Our Hospitality</i> - Blue Grassy Knoll	2	6000
Concert Hall	<i>Passion</i> - Australian Art Orchestra	1	2039
Concert Hall	<i>Cubanismo</i>	2	5315
Concert Hall	<i>Diamanda Galas</i> (Arts Projects Australia)	2	3843
Outdoor	<i>Sundays 'round the House</i> - Monsieur Camembert	1	600
Outdoor	<i>Sundays 'round the House</i> - Blaine Whittakers <i>Groovebag & Don Burrows</i>	1	400
Outdoor	<i>Sundays 'round the House</i> - Swing City	1	400
Outdoor	<i>Sundays 'round the House</i> - Zenith New Orleans <i>Jazz Band</i>	1	250
Concert Hall	<i>Buena Vista Social Club</i> (International Concert Attractions with Hocking & Vigo)	3	8024
Concert Hall	<i>WOMAD @ The House</i>	3	3536
The Studio	<i>Crying In Public Places</i> - Skin	4	666
Outdoor	<i>Sundays 'round the House</i> - Jackie Orszaczky & the Grandmasters	1	100
The Studio	<i>Art /Music Live</i> (MCA)	1	381
The Studio	<i>The Power of Two</i> - Australian Virtuosi	1	166
The Studio	Record Production - Master Class	1	73
The Studio	<i>Yes, God is a Man</i>	6	1380
Opera Theatre	<i>Introduction to the Ballet</i> (The Australian Ballet)	1	1439
Reception Hall	<i>Babies Proms - Orchestral</i>	15	2805

Outdoor - Forecourt	<i>Buena Vista Social Club</i> (International Concert Attractions with Hocking & Vigo)	1	5346
Playhouse	<i>The Small Poppies</i> - Company B	19	5745
The Studio	<i>Skin Tight</i>	9	1575
Outdoor	<i>Dancing on the House</i>	1	8500
Opera Theatre	<i>Excentricus</i> - Cirque Éloize	17	22020
Reception Hall	<i>Primary Proms - Indigenous</i>	4	512
The Studio	<i>Message Sticks - Talkin' Straight</i> <i>Indigenous Writers Forum</i>	4	652
Concert Hall	<i>The 8th Wonder</i> - (Sydney Youth Orchestra)	1	1341
Playhouse	<i>Message Sticks - Black Screen/Black Sounds</i>	11	3724
The Studio	<i>About Face</i> - Kate Champion	9	1511
The Studio	<i>All of Me</i> - Legs on the Wall	11	1882
The Studio	<i>ISPA Congress Showcase</i>	1	200
Reception Hall	<i>Primary Proms - Indigenous</i>	4	609
Reception Hall	<i>Babies Proms - Percussion</i>	15	2882
		255	126107

Appendix 2
Presenting Companies 2000-2001

Location	Presenter	Event
Concert Hall	Sydney Symphony	<i>Young Performers - Tuomas Ollila</i>
Concert Hall	Sydney Symphony	<i>Carmina Burana - Saint-Saëns</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 5</i>
Concert Hall	Sydney Symphony	<i>Morgan Stanley Great Performers 1</i>
Concert Hall	Sydney Symphony	<i>Morgan Stanley Great Performers 2</i>
Concert Hall	Sydney Symphony	<i>Morgan Stanley Great Performers 3</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 1</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 2</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 3</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 4</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 5</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 6</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 7</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 8</i>
Concert Hall	Sydney Symphony	<i>Philips Master Series 9</i>
Concert Hall	Sydney Symphony	<i>Philips Meet the Music 1</i>
Concert Hall	Sydney Symphony	<i>Philips Meet the Music 2</i>
Concert Hall	Sydney Symphony	<i>Philips Meet the Music 3</i>
Concert Hall	Sydney Symphony	<i>Philips Meet the Music 4</i>
Concert Hall	Sydney Symphony	<i>Philips Meet the Music 5</i>
Concert Hall	Sydney Symphony	<i>Christmas with the Sydney Symphony</i>
Concert Hall	Sydney Symphony	<i>Stuart Challender Foundation Performance</i>
Concert Hall	Sydney Symphony	<i>Summer 1 - Tango</i>
Concert Hall	Sydney Symphony	<i>Tea & Symphony</i>
Concert Hall	Australian Chamber Orchestra	<i>Ana-Maria Vera - Piano</i>
Concert Hall	Australian Chamber Orchestra	<i>ACO Soloists</i>
Concert Hall	Australian Chamber Orchestra	<i>Priya Mitchell - Violin and Ben Martin - Piano</i>
Concert Hall	Australian Chamber Orchestra	<i>Imogen Cooper - Piano</i>
Concert Hall	Australian Chamber Orchestra	<i>Ivry Gitlis - Violin</i>
Concert Hall	Australian Chamber Orchestra	<i>Bernarda Fink - Mezzo Soprano and Caroline Henbest - Viola</i>
Concert Hall	Australian Chamber Orchestra	<i>Daniel Müller-Schott - Cello/Richard Tognetti - Violin & Director</i>
Concert Hall	Australian Chamber Orchestra	<i>Piotr Anderszewski - Piano/ Emma-Jane Murphy - Cello</i>
Opera Theatre	Opera Australia	<i>A Midsummer Night's Dream</i>
Opera Theatre	Opera Australia	<i>Simon Boccanegra</i>
Opera Theatre	Opera Australia	<i>Capriccio</i>
Opera Theatre	Opera Australia	<i>Così fan tutte</i>
Opera Theatre	Opera Australia	<i>Don Giovanni</i>
Opera Theatre	Opera Australia	<i>The Gondoliers</i>
Opera Theatre	Opera Australia	<i>IL tritico</i>
Opera Theatre	Opera Australia	<i>IL trovatore</i>
Opera Theatre	Opera Australia	<i>La traviata</i>
Opera Theatre	Opera Australia	<i>Madama Butterfly</i>
Opera Theatre	Opera Australia	<i>Peter Grimes</i>
Opera Theatre	Opera Australia	<i>Rigoletto</i>
Opera Theatre	Opera Australia	<i>The Abduction from the Seraglio</i>
Opera Theatre	Opera Australia	<i>The Eighth Wonder</i>
Opera Theatre	Opera Australia	<i>The Elixir of Love</i>
Opera Theatre	Opera Australia	<i>The Gypsy Princess</i>
Opera Theatre	Opera Australia	<i>Tosca</i>
Concert Hall	Opera Australia	<i>Verdi Centenary Gala</i>
Concert Hall	Opera Australia/Sydney Festival	<i>Requiem</i>
Playhouse	Ensemble Productions	<i>Noises Off</i>
Concert Hall	Musica Viva Australia	<i>Safri Duo -Slava Grigoryan & Simon Tedescki</i>
Concert Hall	Musica Viva Australia	<i>Ensemble 24 - Romance of the South</i>
Concert Hall	Musica Viva Australia	<i>The World's Greatest String Quartets - Quatuor Mosaïques</i>
Concert Hall	Musica Viva Australia	<i>Shostakovich String Quartet - The Fire Within</i>
Concert Hall	Musica Viva Australia	<i>Tasmanian Symphony Chamber Players</i>
Drama Theatre	Sydney Theatre Company	<i>A Cheery Soul</i>
Drama Theatre	Sydney Theatre Company	<i>A Month in the Country</i>
Playhouse	Sydney Theatre Company	<i>Collected Stories</i>
Drama Theatre	Sydney Theatre Company	<i>Up For Grabs</i>
Drama Theatre	Sydney Theatre Company	<i>Three Sisters</i>
Drama Theatre	Sydney Theatre Company	<i>Trelawny of the Wells</i>
Opera Theatre	The Australian Ballet	<i>Giselle</i>
Opera Theatre	The Australian Ballet	<i>"Trilogy - Bella Figura, Vertiginous, Thrill of Exactitude, In the Upper Room"</i>
Opera Theatre	The Australian Ballet	<i>Trilogy - Beyond Bach other Dances Theme & Variations</i>
Opera Theatre	The Australian Ballet	<i>Mirror Mirror</i>
Playhouse	The Bell Shakespeare Company	<i>Julius Caesar</i>
Studio	The Bell Shakespeare Company	<i>Shakespeare's R&J</i>
Playhouse	The Bell Shakespeare Company	<i>Troilus and Cressida</i>
Concert Hall	Sydney Festival	<i>Branford Marsalis Quartet</i>
Studio	Sydney Festival	<i>The Ghost Wife</i>
Outdoor	Sydney Festival	<i>Ngalyod - The Rainbow Serpent</i>
Studio	Sydney Festival	<i>Night and Dreams - The Death of Sigmund Freud</i>
Concert Hall	Sydney Festival	<i>A House Full of Praise with Shirley Caesar</i>
Drama Theatre	Sydney Festival	<i>Early Music Forum</i>
Drama Theatre	Sydney Festival	<i>Robert Lepage - A Conversation</i>
Concert Hall	SOCOG/Australian Chamber Orchestra	<i>Bang on a Can All Stars</i>
Concert Hall	SOCOG/Australian Chamber Orchestra	<i>Slava Grigoryan</i>
Concert Hall	SOCOG	<i>Juan De Marcos Afro-Cuban All Stars</i>
Concert Hall	SOCOG/IMG/ Goldern Mayer International	<i>Andrea Bocelli</i>
Concert Hall	SOCOG	<i>Asian Youth Orchestra</i>
Studio	SOCOG/ATYP	<i>Birds</i>
Concert Hall	SOCOG	<i>Australian Youth Orchestra with Pinchas Zukerman</i>
Drama Theatre	SOCOG/Bangarra Dance Theatre/Brisbane Festival	<i>Skin</i>
Drama Theatre	SOCOG/Company B Belvoir	<i>The Marriage of Figaro</i>
Opera Theatre	SOCOG/Opera Australia	<i>Simon Boccanegra</i>
Playhouse	SOCOG/Bell Shakespeare Company	<i>Troilus and Cressida</i>
Opera Theatre	SOCOG/Opera Australia	<i>Capriccio</i>

Concert Hall	SOCOG	<i>Cook and Campbell</i>	Concert Hall	International Concert Attractions	<i>The Grimethorpe Colliery Band - RJB Band</i>
Opera Theatre	SOCOG/Opera Australia	<i>Don Giovanni</i>			<i>Brassed Off! Tour</i>
Concert Hall	SOCOG/Brian Nebenzahl and Kym Bonython	<i>George Shearing Trio</i>	Playhouse	International Society for the Performing Arts	<i>ISPA Congress 2001</i>
Concert Hall	SOCOG	<i>IOC Opening Ceremony</i>	Concert Hall	Kambala Girls School	<i>Festival of Music 2001</i>
Concert Hall	SOCOG/IMG/ Goldern Mayer International	<i>Riccardo Muti with the Orchestra</i> <i>Filarmonica Della Scala</i>	Concert Hall	Mario Maiolo	<i>The Classical Mystery Tour</i>
Opera Theatre	SOCOG/Opera Australia	<i>La traviata</i>	Opera Theatre	McDonald College of Performing Arts	<i>Ann McDonald College of Dancing 2000</i>
Concert Hall	SOCOG/World Projects	<i>International Marching Bands Spectacular</i>	Studio	Miss Emily Productions	<i>Emily Saxe</i>
Concert Hall	SOCOG/Paralympic Games/ Sydney Symphony	<i>SSO - Bernard d'Ascoli - Paralympic Games</i> <i>Gala Performance</i>	Concert Hall	MLC School	<i>Biennial Concert # 6</i>
Concert Hall	SOCOG/Sydney Symphony	<i>Götterdämmerung</i>	Drama Theatre	Nataraj Cultural Centre	<i>Spirit of India 2001 featuring Dr Ramani</i>
Concert Hall	SOCOG/Sydney Symphony	<i>Maxim Vengerov</i>	Concert Hall	NSW Department of Education & Training	<i>Encore</i>
Studio	SOCOG	<i>Studio Nights - The Venetian Twins</i>	Concert Hall	NSW Department of Education & Training	<i>PAU Primary Choral Concerts</i>
Studio	SOCOG	<i>Studio Nights - Darlinghurst Nights</i>	Opera Theatre	Opera Foundation Australia	<i>Australian Regional Finals Metropolitan</i> <i>Opera Auditions</i>
Studio	SOCOG	<i>Studio Nights - Angry Penguins</i>			<i>World Voices Australia</i>
Outdoor	SOCOG	<i>Tainui Artists</i>	Concert Hall	Present Australia	<i>Tai Ji Men Ceremony</i>
Opera Theatre	SOCOG/Opera Australia	<i>Tosca</i>	Concert Hall	Present Australia	<i>Celebration Concert # 8</i>
Opera Theatre	SOCOG/The Australian Ballet	<i>Triple Bill</i>	Concert Hall	Public Schools Charity Concert Committee	
Concert Hall	SOCOG/Maggie Gerrand Productions	<i>Ute Lemper in Concert</i>	Concert Hall	Ravenswood School for Girls	<i>Ravenswood School Music Festival</i>
Concert Hall	SOCOG	<i>Melbourne Symphony Orchestra</i>	Outdoor	Reserve Forces Day Council	<i>Reserve Forces Day Parade</i>
Opera Theatre	SOCOG/The Australian Ballet	<i>The Merry Widow</i>	Concert Hall	Ryde School Music Festival	<i>Ryde School Music Spectacular</i>
Concert Hall	SOCOG/First to the Future	<i>New Zealand Symphony Orchestra</i>	Concert Hall	Simon Fraser University	<i>Simon Fraser University Pipe Band 2001</i>
Playhouse	SOCOG/NIDA	<i>There is No Need to Wake Up</i>	Studio	Spirit Entertainment	<i>Chelsea Plumley</i>
Outdoor	SOCOG	<i>Tubowgule - The Meeting of the Waters</i>	Playhouse	Spirit Entertainment/ Tim Woods Entertainment	<i>The Complete Works of William Shakespeare</i> <i>(Abridged)</i>
Opera Theatre	SOCOG/Opera Australia/ The Australian Ballet	<i>Opera & Ballet Gala with Sylvie Guillem</i>	Playhouse	Spirit Entertainment	<i>Sing-a-Long Sound of Music</i>
Concert Hall	Adrian Bohm & 2UE	<i>Irish Tenors</i>	Playhouse	Stage Works/Black Swan	<i>"Two Pianos, Four Hands"</i>
Opera Theatre	AUSDANCE NSW	<i>Ausdance Awards</i>	Concert Hall	Suzuki Talent Education Association of Australia	<i>22nd Annual Suzuki Graduation Concert</i>
Concert Hall	Australian Concert Promotions	<i>English Chamber Singers with the Australian Youth Choir</i>	Reception Hall	Suzuki Talent Education Association of Australia	<i>Suzuki Graduation Concert - Piano Recitals</i>
Opera Theatre	Australian Opera Auditions Committee	<i>Highlights of Opera 2000</i>	Outdoor	Sydney Gay & Lesbian Mardi Gras	<i>Sydney Gay & Lesbian Mardi Gras Launch</i>
Concert Hall	Australian Girls Choir	<i>Australian Girls Choir</i>	Concert Hall	Sydney International	<i>Sydney International Piano Competition - Finals</i>
Concert Hall	Australian Pacific College	<i>Korean - Australian Cultural Festival</i>	Concert Hall	Sydney Philharmonia Choirs	<i>Handel Messiah</i>
Concert Hall	Australian Philharmonic Orchestra	<i>Autumn Serenade</i>	Concert Hall	Sydney Philharmonia Choirs	<i>Israel in Egypt</i>
Concert Hall	Australian Philharmonic Orchestra	<i>Best of British</i>	Concert Hall	Sydney Philharmonia Choirs	<i>The Spell of Creation</i>
Concert Hall	Australian Philharmonic Orchestra	<i>The Spirit of Ireland</i>	Concert Hall	Sydney Philharmonia Choirs	<i>Gloria - Poulenc, Fauré</i>
Concert Hall	Australian Philharmonic Orchestra	<i>The Music of Rodgers & Hammerstein</i>	Concert Hall	NSW Department of Education & Training - Performing Arts Unit	<i>Sydney South East Festival</i>
Studio	Australian Singing Competition	<i>Australian Singing Competition - Gala Concert</i>	Concert Hall	Thai International Airline	<i>Royal Command Concert</i>
Concert Hall	Bjelke-Petersen Bros	<i>Bjelke-Petersen - Seniors 2000</i>	Concert Hall	The Salvation Army	<i>Cadet Graduation & Xmas Unwrapped Concert</i>
Playhouse	Christine Dunstan Productions	<i>Lone Star</i>	Concert Hall	Thomson Productions Inc	<i>All State - Gala Evening</i>
Drama Theatre	Christine Dunstan Productions	<i>National Performance Conference 2001</i>	Studio	United Music Teachers of NSW	<i>Student Concert</i>
Concert Hall	City of Sydney Cultural Council	<i>McDonald's Ballet Scholarship</i>	Concert Hall	Visit Australia	<i>Japan Aust Goodwill Mission 1 (Koto)</i>
Concert Hall	City of Sydney Cultural Council	<i>City of Sydney - Jazz Dance Groups</i>	Studio	Visit Australia	<i>Katsura Sanshi Valentine Yose</i>
Concert Hall	City of Sydney Cultural Council	<i>City of Sydney - School Dance Groups</i>	Studio	Wesley Mission	<i>Back from Nowhere</i>
Opera Theatre	City of Sydney Cultural Council	<i>McDonald's Operatic Aria</i>	Opera Theatre	Community Aid Abroad - Oxfam Australia	<i>International Youth Parliament 2000</i>
Concert Hall	Daitoen	<i>Daitoen Intellectually Disabled Concert</i>			
Concert Hall	Finesse South Pacific Travel	<i>Cologne Police Chorus</i>			
Outdoor	Greek Orthodox Archdiocese of Australia	<i>Greek National Day</i>			
Concert Hall	IMG/Opera Australia	<i>Bryn Terfel</i>			
Concert Hall	International Buddhist Association of Australia	<i>Day of Buddist Hymns</i>			

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- Note: audited financial statements appear on pages 45 to 64. Financial information elsewhere in this report is unaudited.

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