

Chairman's Message

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

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

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

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



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

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

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

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

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

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

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

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

Joseph Skrzynski AM
Chairman



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

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

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

Michael Lynch AM
Former Chief Executive



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

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

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

Norman Gillespie
Chief Executive