

SYDNEY
OPERA HOUSE
TRUST



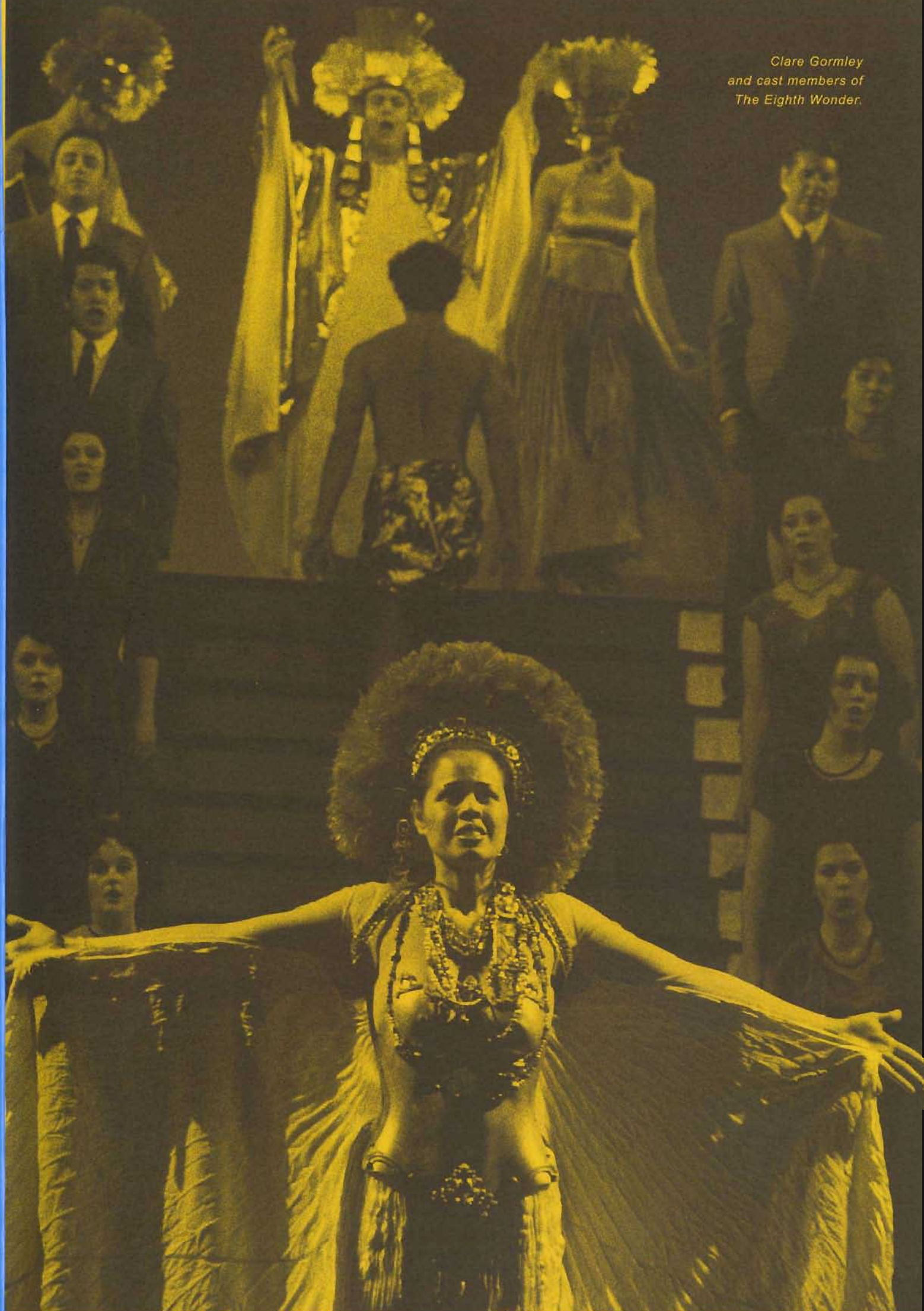
1996
ANNUAL REPORT

**SYDNEY
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ANNUAL REPORT
1996**

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Clare Gormley
and cast members of
The Eighth Wonder.





To the Hon. Bob Carr, MP
Premier, Minister for the Arts
and Minister for Ethnic Affairs
in New South Wales

Sir,
In accordance with the
provisions of the Annual
Reports (Statutory Bodies)
Act 1984 and the Public
Finance and Audit Act 1983,
we submit, for your presentation
to Parliament, a report on the
work and activities of the
Sydney Opera House for the
financial year ended
30 June 1996.

On behalf of the Sydney Opera
House Trust,

Joseph Skrzyński, Chair

Lloyd Martin, General Manager

3 October 1996



MINISTER'S MESSAGE

With the prospect of the Sydney Opera House taking centre stage for the Sydney Olympics in 2000 as a cultural venue and as a site for sporting events, it is exciting to note the renewed vigour with which the Sydney Opera House Trust is moving forward.

The new chairman, Joseph Skrzynski, is one of four new members appointed to the Trust over the past 12 months. A fresh vision has been embraced by management whose aims include making the Sydney Opera House a catalyst for cultural development and innovation, the leading home for the performing arts in the Asia-Pacific rim.

The NSW Government takes pride in its involvement with this unique building, not only in maintaining its architectural features but finding creative ways to support the performing activities within its famous shells.

It is exciting to see that plans for the first stage of a twin project initiated by this Government have been finalised: the construction of a much-needed performers' assembly area adjacent to the Concert Hall. The other component of this project will return what was known as the Broadwalk studio to the public as Sydney's premier versatile 300-seat performance space.

Members of the Sydney Symphony Orchestra will be well placed to make regular use of the assembly area with the orchestra's increasing occupation of the Concert Hall. Over the past year, the proposal for the SSO to make its artistic home at the Sydney Opera House has gradually begun to take root.

This is another exhilarating aspect of the high profile arts activity, a showpiece for the State and the nation, concentrated along the CBD fringe on the southern shore of Sydney Harbour.

Bob Carr, MP
Premier, Minister for the Arts
and Minister for Ethnic Affairs

SYDNEY
OPERA HOUSE
TRUST
1996
HIGHLIGHTS

RECORD ATTENDANCES AT OUTDOOR EVENTS WITH ESTIMATED CROWDS OF MORE THAN 1.13 MILLION PEOPLE, RESULTING IN A RECORD TOTAL ATTENDANCE AT INDOOR AND OUTDOOR EVENTS OF 2,453,164.

INCREASED NUMBER OF EVENTS AND ATTENDANCES AT THE MAIN INDOOR VENUES, THE CONCERT HALL AND THE OPERA THEATRE.

AN OPERATING SURPLUS, AFTER DEPRECIATION AND INCLUDING ABNORMALS, OF \$1.922 MILLION.

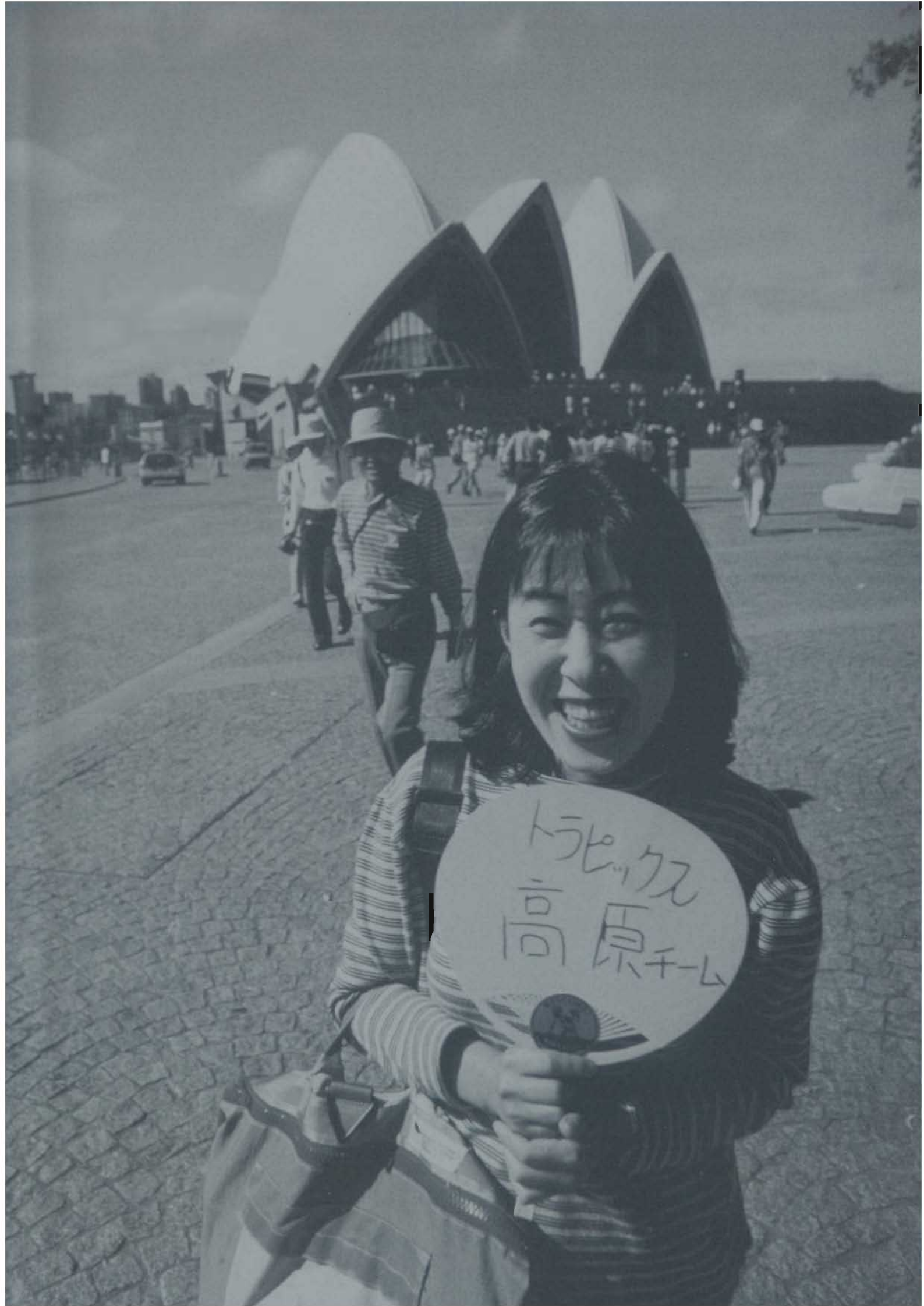
RETURNS FROM RESTAURANTS, RENTALS, RECOVERIES, MERCHANDISING AND LICENSING HIGHER THAN ANTICIPATED, MAKING A STRONG CONTRIBUTION TO THE TRUST'S FINANCIAL OPERATIONS.

RENEWED LINKS WITH THE SYDNEY FESTIVAL AND A REWARDING PARTNERSHIP IN THE PRESENTATION OF EVENTS FOR ITS 1996 PROGRAM.

ACCLAIMED WORLD PREMIERE OF THE EIGHTH WONDER, AN OPERA BASED ON THE CONSTRUCTION OF THE SYDNEY OPERA HOUSE, PRESENTED BY THE AUSTRALIAN OPERA IN ASSOCIATION WITH THE TRUST.

FESTIVAL OF CULTURES LAUNCHED OVER A WEEKEND OF PERFORMANCES, CRAFT AND FOOD STALLS ATTRACTING AN ESTIMATED 90,000 PEOPLE.

*The Sydney Opera House is
Australia's top tourist attraction.*



トピックス
高原チーム

Charter

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 Act.

Trustees of the Sydney Opera House are appointed for three year terms by the Governor on the recommendation of the Minister for the Arts. No more than three consecutive terms may be served.

The Trust is charged with:

- the administration, care, control, management and maintenance of the building and site;
- the management 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 and auditory arts;
- scientific research into, and the encouragement of, new and improved forms of entertainment and methods of presentation.

The Sydney Opera House Trust reports annually to the Parliament of New South Wales through the Minister for the Arts.

Mission

The mission of the Sydney Opera House Trust is to provide a centre of excellence in the performing arts and to preserve and promote the Sydney Opera House as the unique international symbol of Australia.

Strategic Goals 1995-2000

- MANAGE THE SYDNEY OPERA HOUSE AS A CENTRE OF EXCELLENCE IN THE PROVISION OF VENUES AND SERVICES TO THE PERFORMING ARTS.
- DEVELOP A WORKFORCE THAT IS INVOLVED WITH AND COMMITTED TO SYDNEY OPERA HOUSE OBJECTIVES, AND EMPOWERED TO POSITIVELY CONTRIBUTE TO THEIR ACHIEVEMENT.
- BE A FORCE FOR EXCELLENCE IN THE CULTURAL LIFE OF AUSTRALIA THROUGH THE PRESENTATION OF THE HIGHEST QUALITY PROGRAMMING AND AS A SHOWCASE FOR THE BEST OF THE PERFORMING ARTS IN AUSTRALIA.
- PROMOTE THE SYDNEY OPERA HOUSE AS AN EXCITING AND PREFERRED VENUE FOR ALL SECTORS OF THE COMMUNITY, BOTH DOMESTIC AND INTERNATIONAL.
- CONSERVE AND MAINTAIN THE INTEGRITY OF THE BUILDING AS A UNIQUE CULTURAL LANDMARK.



During the year ending 30 June 1996, Chairman Elizabeth Butcher, Dominique Collins and Ross Tzannes completed their appointments on 31 December 1995. Joseph Skrzyński, Diane Grady and Dennis Watkins were appointed to the Trust from 1 January 1996. Peter Ritchie resigned on 19 April 1996, and was replaced by Patricia Boggs from 24 April 1996. Members of the Sydney Opera House Trust at 30 June 1996 were:

JOSEPH SKRZYŃSKI AM, Chair

Appointed 1996 Joseph Skrzyński is managing director of the development capital investment funds manager Australian Mezzanine Investments Limited (AMIL), and a director of several portfolio companies in which AMIL has invested. He was founding director of the Australian Development Capital Association Limited and a member of the National Investment Council. He is deputy chairman of the Australia Council's Major Organisations Fund and, over the past 25 years, he has chaired the Australian Film, Television and Radio School, the Broadcast Council and the National Capital Planning Authority, and served on the boards of Sydney Dance Company, Belvoir Street Theatre: Company B, the Seymour Centre and Aboriginal Arts and Crafts Pty Ltd. From 1980 to 1984, he was chief executive and commissioner of the Australian Film Commission.

PATRICIA BOGGS

Appointed 1996 A box office consultant since 1989, Patricia Boggs was general manager of Sydney's Theatre Royal between 1975 and 1989. From 1969 to 1975, she worked with Harry M. Miller on productions such as Jesus Christ Superstar, for which she was co-manager, and Hair, as treasurer. She is strongly committed to broadening and extending audiences for the performing arts.

DIANE J. GRADY

Appointed 1996 Diane Grady is a director of Lend Lease Corporation Limited, Woolworths Limited, Watty Limited and MLC Ltd. For 15 years she was a consultant with McKinsey & Company in Australia, becoming the first woman outside the USA to be elected to McKinsey's international partnership in 1985. She led McKinsey's consumer goods and marketing practice in Australia, and helped lead the firm's change management practice worldwide until she left the company in 1994. Now an Australian citizen, she was born in Arizona and has an MBA from Harvard Business School, a Master of Arts in Chinese studies and an Honours degree in history.

DAVID HOARE

Appointed 1990 Chairman of Bankers Trust Australia Ltd since 1976, David Hoare has extensive experience in the securities and capital markets in Sydney, London and New York. He is on the board of Comalco Ltd and is chairman of Telstra Corporation Ltd and Pioneer International Ltd. He is also president of the University of Sydney's Graduate School of Business Foundation and non-executive chairman of the board of partners at Mallesons Stephen Jaques.

JOHN PASCOE AM

Appointed 1988 John Pascoe was a partner of Stephen Jaques and Stephen before joining the board of Weston Foods Limited, of which he is now deputy chairman and chief executive. He is also a member of the Business Council of Australia, on the board of the Royal Alexandra Hospital for Children, a governor of the Australian Naval Aviation Museum, a director of Cambooya Investments Limited, president of the Corporations and Securities Panel, national chairman of the Duke of Edinburgh's Award Scheme in Australia and a member of the board of governors of the Sir David Martin Foundation. From 10 July 1995 to 30 June 1996, he was chairman of Aircservices Australia.

Membership of committees, frequency of meetings and attendance figures for the year under review are set out below. In a period of considerable change, the figure directly following the name is the number of meetings attended and the figure in brackets after that indicates the number of possible attendances.

The Trust and the Business Committee met 11 times. Attendance figures were Patricia Boggs 3 (3), Elizabeth Butcher 6 (6), Dominique Collins 5 (6), Diane Grady 4 (5), David Hoare 9 (11), John Pascoe 5 (11), Peter Ritchie 5 (8), Joseph Skrzyński 5 (5), Ross Tzannes 6 (6), Michael Walsh 7 (11), Dennis Watkins 5 (5), Robert Whyte 2 (11) with leave of absence from December 1995 to cover 6 of those meetings, David Williamson 5 (11).

It was agreed by the Trust that from October 1995 the business of the Finance and Administration Committee and the Development Committee would be handled within the broader Trust meetings.

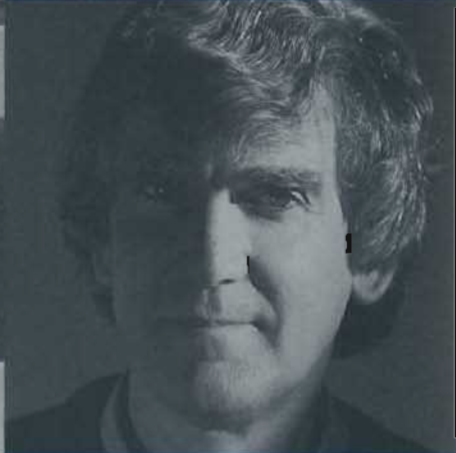
Up to that point, 2 meetings of the Finance and Administration Committee had been held with the following membership and attendance: Elizabeth Butcher 2, David Hoare 1, John Pascoe 0, Robert Whyte 1.

There had been 3 meetings of the Development Committee with the following membership and attendance: Dominique Collins 3, Peter Ritchie 0, Ross Tzannes 3, Michael Walsh 2, David Williamson 0.

The Trust Audit Committee met once, with all members attending: Elizabeth Butcher, David Hoare and John Pascoe.

The Appeal Fund Committee, whose membership is the same as the Trust, met twice. Meetings attended and possible are as follows: Patricia Boggs 1 (1), Elizabeth Butcher 1 (1), Dominique Collins 1 (1), Diane Grady 1 (1), David Hoare 1 (2), John Pascoe 1 (2), Peter Ritchie 0 (1), Joseph Skrzyński 1 (1), Ross Tzannes 1 (1), Michael Walsh 1 (2), Dennis Watkins 1 (1), Robert Whyte 0 (2), David Williamson 0 (2).

The Library Subcommittee met 3 times under the chairmanship of Phillip Wolanski. Its members are Jere Lynn Brown, Judy Coombes and Ann Harris-Thompson.



MICHAEL WALSH OBE

Appointed 1990 Company director and theatre entrepreneur, Mike Walsh has extensive experience in broadcasting and the theatre industry. He is chairman of the Hayden Group of Companies, owns Sydney radio station ONE FM, produces plays and musicals in Australia and overseas, and runs the largest independent cinema circuit in NSW. This year, he established the Mike Walsh Fellowship at the National Institute of Dramatic Art.

DENNIS WATKINS

Appointed 1996 Writer, producer, director, broadcaster and actor, Dennis Watkins is commissioning editor, ABC TV comedy. He wrote the libretto for the opera *The Eighth Wonder*, which had its world premiere at the Sydney Opera House in 1995. Musicals for which he wrote book and lyrics include *Beach Blanket Tempest*, *Pearls Before Swine* and *Dingo Girl*. He has produced *Family Concerts* for the Sydney Symphony Orchestra and the ABC TV special *Once in a Blue Moon*. He was the originating producer and director of *Theatresports*, and festival director of the Sydney Gay and Lesbian Mardi Gras before his current ABC appointment.

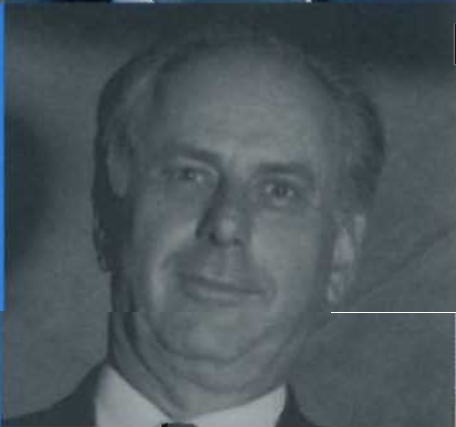
ROBERT WHYTE

Appointed 1995 Robert Whyte is executive chairman and majority shareholder in the investment management group Audant Investments Pty Ltd, which is a shareholder in Advance Bank Australia and Channel Ten, with other holdings in a diverse range of Australian companies and industries. He is joint deputy chairman of the Ten Group Ltd, a director of Advance Bank Australia Ltd and chairman of Trafalgar Properties Ltd.

DAVID WILLIAMSON AO

Appointed 1990 Award-winning playwright and screen writer, David Williamson was a founding member of the Australia Council and served on the Australia Council Theatre Board from 1982 to 1984. He was president of the Australian Writers Guild from 1979 to 1993, and of the Australian National Playwrights Conference in 1980 and 1981. From 1984 to 1990, he was on the board of the Sydney Theatre Company. In 1996, he celebrated 25 years of fulltime playwriting.

Trustees, clockwise from top right: Chair Joseph Skrzynski, Dennis Watkins, David Williamson, John Pascoe, Robert Whyte, Patricia Boggs, David Hoare, Diane Grady and Michael Walsh.



As the incoming Chair of the Sydney Opera House Trust, I record with appreciation the commitment and contribution of my predecessor, Elizabeth Butcher, and the three other Trustees who have completed their time with the Trust during the year – Peter Ritchie, Ross Tzannes and Dominique Collins. It is a pleasure to welcome their successors, Diane Grady, Dennis Watkins and Patricia Boggs.

In the run up to the year 2000, it is appropriate to review the type and mix of performance activities presented at the Sydney Opera House and the range of people who enjoy them. There is concern at a potentially aging demographic of the current patrons creating a need for programs to attract a larger and broader cross-section of audience than is currently the case; and to enhance the reputation of the House as a place which showcases new and exciting performances.

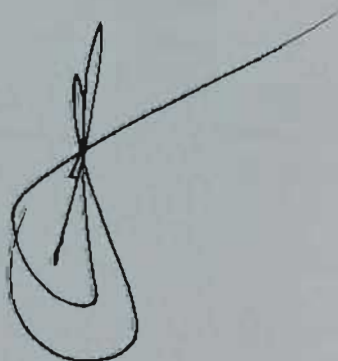
In line with the maintenance upgrade program designed to refurbish the fabric of the House for the next century, Trustees aim to do an equivalent update on management objectives, structures and systems to ensure that the operation of the House matches its pre-eminent architectural status.

It's time for a changing of the guard. A new management structure, outlined elsewhere in this report, has been developed to provide greater efficiency and accountability in the management of the House. The general manager, Lloyd Martin, will see the new directors through their opening months but he has foreshadowed his retirement in May 1997, when he will have completed 18 years in the job and 24 years overall with the House.

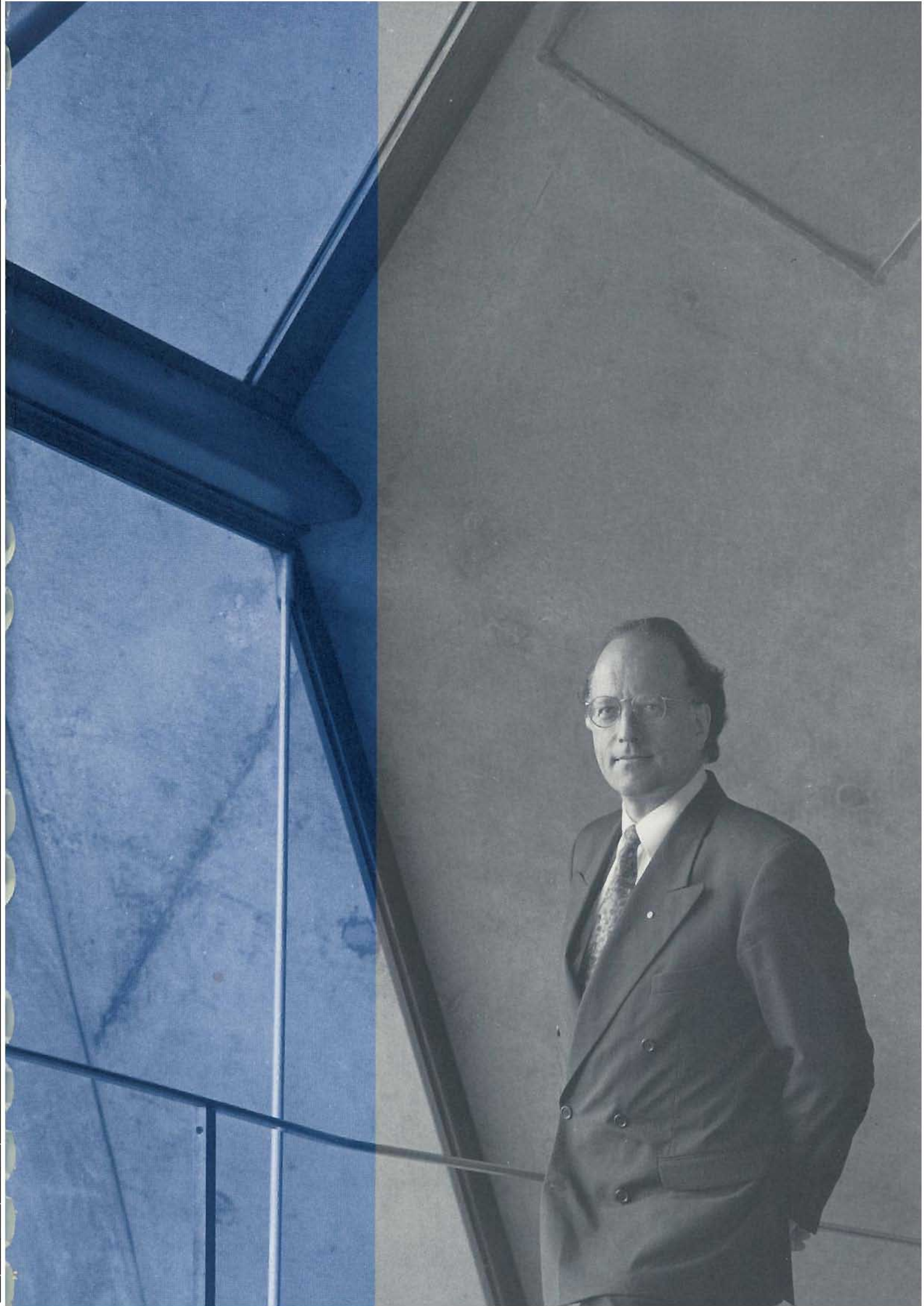
The Trustees look forward to working with management and staff to fulfil the House objectives set out in this report and in particular with regard to the following priorities:

- Review and restructure internal management and workplace practices to better align the resources and effort with the aspirations of the key stakeholders, including hirers, patrons and government and, in the process, create an improved workplace environment.
- Increase the House entrepreneurial role to boost complementary programming to that presented by the regular hirers so as to expand the range of arts performances offered and to appeal to a wider cross-section of the resident and tourist communities.

There is an opportunity for the House to stimulate experimentation, to raise the quality of what is already done for existing hirers and also push out the edges of what else might be done to entertain and surprise wider audiences.



Joseph Skrzynski, Chair



In a year of remarkable change, activities at the Sydney Opera House have increased in number and attendances. High profile artistic success has been achieved by the major hirers and the Trust. A new level of quality has been set by the restaurants. And the year finished with an operating surplus, after depreciation and including abnormals, of \$1.922 million.

Changes in management structure and amongst the Trustees are noted elsewhere in the report. I would like to add my personal thanks to Elizabeth Butcher, who completed her term of unfailingly committed service in December 1995 after seven years as Chairman, and to her fellow Trustees whose contributions to the Trust also concluded during the year.

In welcoming the four new Trustees, including the Chair Joseph Skrzynski, I am confident that they will help take the Sydney Opera House forward in a new period of achievement. The building is in good shape as the 10-year upgrade program draws to a close, a total asset management program is in place for the future, the latest in electronic communications has given a boost to administrative tasks and the Trust is building on its own artistic input.

The Trust's ability to present a program of events in addition to its main role of operating the venues for hirers and their patrons, is greatly assisted by sponsorship. We are grateful to the sponsors who have worked with us this year, especially our principal sponsors Lexus, The Sydney Morning Herald and Digital.

During the year, we farewelled Rodney Phillips, who has returned to work in South Africa after six years as the Trust's deputy general manager, theatres and commercial operations. During that time he played a major role in organising the 20th anniversary celebrations for the Sydney Opera House.

Ian Stephens, deputy general manager, technical and corporate services, has been appointed to the new position of director, heritage and property services.

The death of Serge Ivanoff, only recently retired as deputy manager of engineering services after 23 years at the Sydney Opera House, was a sad and sudden loss to his many friends.

GOAL MANAGE THE SYDNEY OPERA HOUSE AS A CENTRE OF EXCELLENCE IN THE PROVISION OF VENUES AND SERVICES TO THE PERFORMING ARTS

The number of events at the Sydney Opera House this year, presented by the Trust and hirers, rose by 14 percent outdoors to 127 and by four percent indoors to 2,077. The number of tickets sold through the box office – as distinct from hirers' outlets – was the highest on record: 538,517 tickets compared with 507,321 the previous year and 536,361 in the milestone year of 1987/88.

Financial returns reflect the consolidated use of venues, with a rise of 18.6 percent on rental revenue and 14 percent on recoveries of technical and front-of-house charges. Box office surplus was one percent above the previous year and two percent above target.

Customer Satisfaction

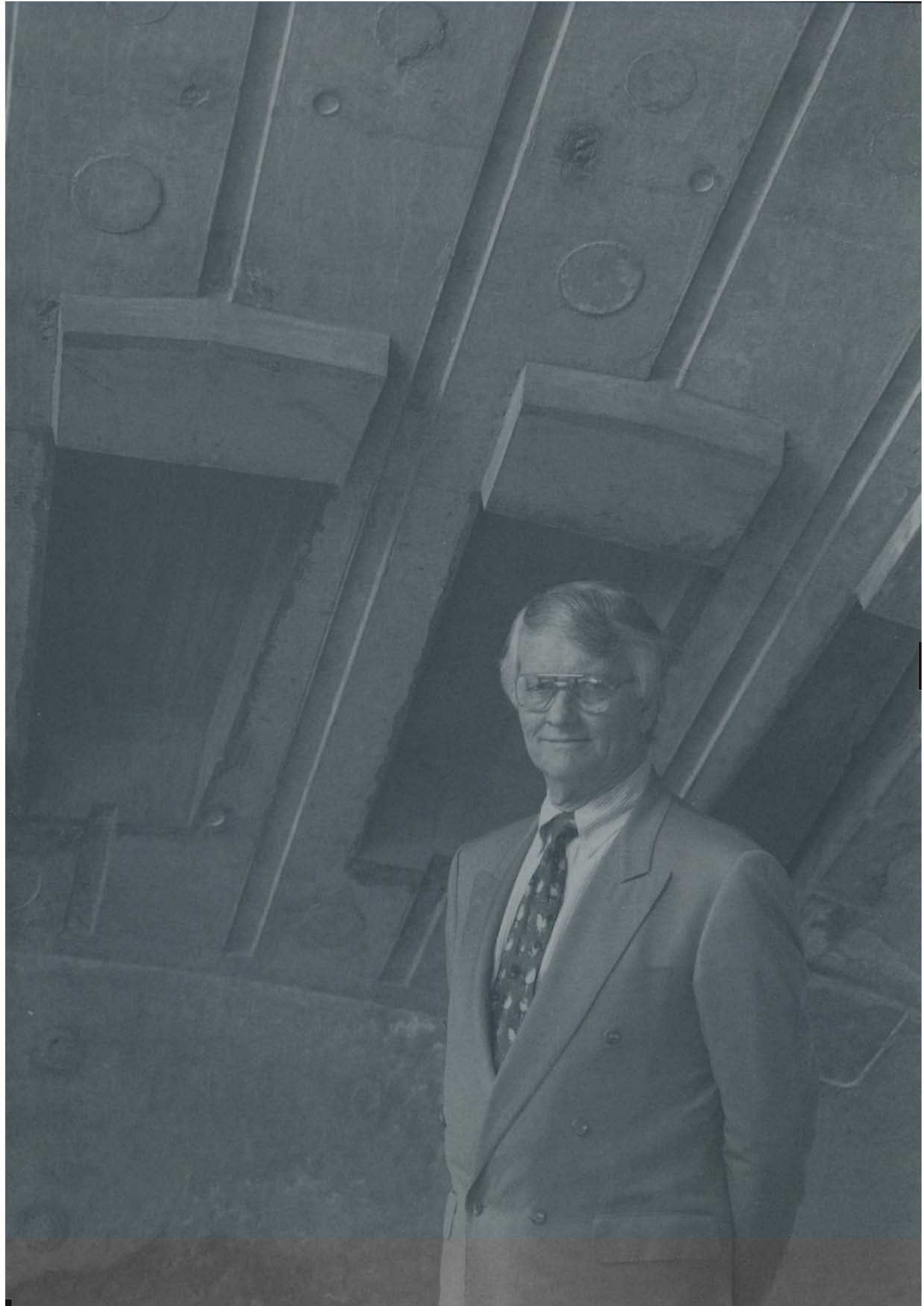
A benchmark study of customer satisfaction amongst 44 of the 52 major and regular hirers revealed that 50 percent regarded the organisation's overall service as better than other venue service suppliers they dealt with and 29 percent rated it as equal.

Of the four service dimensions encompassed in this survey, responsiveness and reliability were ranked first and second, followed by empathy and assurance. Out of a theoretical maximum of 10, the overall weighted score stood at 6.75

Venue Improvements

The Trust is constantly striving to improve services and venues for hirers, performers and audiences. Plans have been finalised and agreed to by resident companies for a new performers' assembly area adjacent to the Concert Hall. This project is complementary to the construction of a versatile 300-seat performance space in the same area, previously occupied by the Broadwalk Studio.

Lloyd Martin, General Manager



A new sound system has been installed in the Concert Hall with the help of Public Works, which changed the winching system to allow that to happen. At the end of the financial year a contract was let to supply a new 40-channel sound console, which will be stored under the seats at the rear of the stalls and easily accessible via a mechanical lifting system. A new flying system has been installed in the Playhouse, as well as a front-of-house mobile lighting gantry which is safer to use and can take one or two days off changeover times.

New Management Structure

To support these activities and objectives directly related to performance, the management of the Sydney Opera House has initiated major structural changes this year.

The new management framework has been designed to flatten the traditional vertical structure, giving more responsibility to managers and providing greater accountability. The positions of two deputy general managers have been abolished and replaced by four new positions: director of programming and commercial services, director of theatre services, director of finance and management services, director of heritage and property services. The supporting infrastructure is being put in place with an emphasis on training and developing a flexible, multi-skilled workforce.

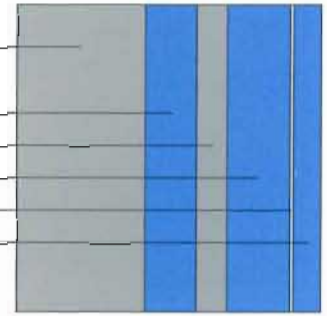
Systems Improvements

The installation of a new local area network (LAN) infrastructure has provided internal communications better suited for connection to new technologies, eliminated network fragility and allowed for resource sharing. It enables rapid and low cost implementation of future high capacity and high speed data communications to service all areas of the building. Structured documentation and procedures to maintain them were also introduced.

This upgrade will assist the House objective of providing world class, cost effective facilities in areas such as accounting, payroll, bookings, marketing and theatre production, which need access to reliable and efficient business systems.

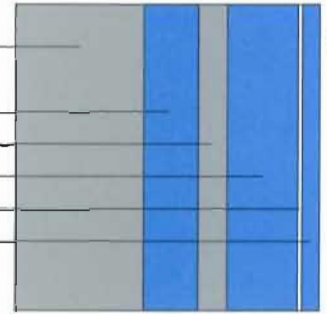
Income (\$000) 1995/96

Earned Income	\$23,191
NSW Government Grants	
- statutory endowment	\$9,087
- maintenance endowment	\$5,485
- upgrade program	\$11,181
- assembly area	\$115
- total asset management	\$5,974
TOTAL INCOME	\$55,033
EXPENDITURE	\$56,165



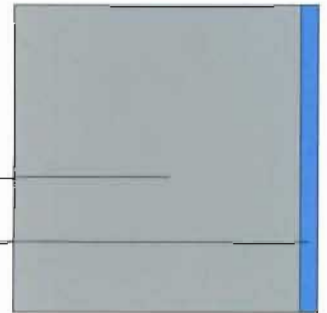
Income (\$000) 1994/95

Earned Income	\$22,673
NSW Government Grants	
- statutory endowment	\$9,352
- maintenance endowment	\$5,330
- upgrade program	\$12,450
- TheatreWorks	\$310
- total asset management	\$3,030
TOTAL INCOME	\$53,145
EXPENDITURE	\$50,679



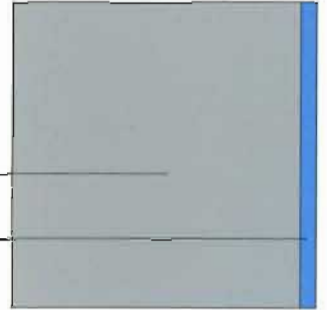
Events 1995/96

Inside the Sydney Opera House	2,077
Outside the Sydney Opera House	127
TOTAL	2,204



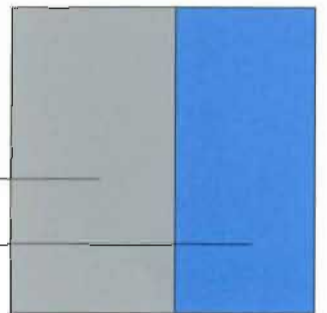
Events 1994/95

Inside the Sydney Opera House	2,003
Outside the Sydney Opera House	111
TOTAL	2,114



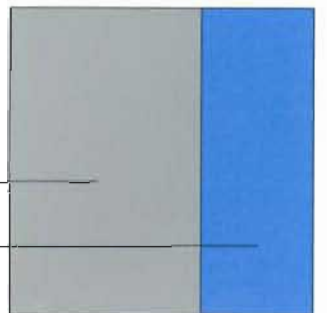
Attendances 1995/96

Inside the Sydney Opera House	1,322,414
Outside the Sydney Opera House	1,130,750
TOTAL	2,453,164



Attendances 1994/95

Inside the Sydney Opera House	1,194,037
Outside the Sydney Opera House	750,316
TOTAL	1,899,353



*The Eighth Wonder,
with John Pringle as the Minister,
David Hobson cap in hand as the
Architect, and members of the
Australian Opera chorus.*



GOAL DEVELOP A WORKFORCE THAT IS INVOLVED WITH AND COMMITTED TO SYDNEY OPERA HOUSE OBJECTIVES, AND EMPOWERED TO POSITIVELY CONTRIBUTE TO THEIR ACHIEVEMENT

An employee satisfaction survey has led to an action plan on four major areas of concern which have become the proposed targets for achievement in the next survey. They are to raise the levels of morale, perceived commitment by management, communication and leadership. As a base for tackling these concerns, there was a strong staff commitment for the concept of the building.

The survey's results were communicated to staff and management for discussion, and a joint union and management coordination committee was established to facilitate outcomes.

Management and staff representatives have met in separate work groups to interpret the findings, identify issues to be addressed and formulate strategies. The results of these meetings have been analysed and the recommendations submitted to the executive for approval as well as being fed into the cultural change strategy being developed.

With endorsement from the combined union and management committee, the action plan will address the key areas of performance management, empowerment, communication, training and development over the next 12 months. It is also proposed to incorporate performance targets relating to the survey's strategies in senior managers' and managers' performance agreements.



Ningali Lawford in her solo show Ningali (left) and members of the Sydney Symphony Orchestra with co-concertmasters Donald Hazelwood and John Harding, front left, and the Sydney Opera House in the background.

A House consultative committee has been formed with members of the Media Entertainment and Arts Alliance and the Public Service Association to advise and report on major issues to the general manager once a month or more frequently if required.

The first edition of a fortnightly, single sheet Staff News came out on 19 June 1996 to inform staff of plans and changes. It joins the more formal InHouse corporate publication and the regular Infoh newsletter produced by the house manager to communicate with his scattered, shift-working front-of-house staff as a team.

Restructuring

The House performance policy is being adapted to each department to recognise the accountability of individual managers as part of the restructuring. No less than 1.5 percent of the salaries budget is set aside to support the restructuring process.

An intensive training program to make multiskilling rather than specialisation the qualification for Sydney Opera House employees will begin in the theatre area and move through other areas of operation, creating efficiencies for the House and career opportunities for the staff.

Enterprise Bargaining

The process of negotiating an enterprise agreement to come into effect from 1 November 1996 has been taking place over the past two years. Towards the end of this financial year, a re-appraisal of the status of enterprise bargaining arrangements was requested by the Trust, including a further refinement of the financial model with a cost benefit statement and a report on developments.

An external adviser was appointed to undertake this review and give advice on the future direction of enterprise bargaining at the House. It is expected that negotiations will resume early in the new financial year, following the review, which leaves them still on track for completing the agreement by 1 November 1996.

Equal Employment Opportunity

EEO goals achieved this year included training for managers, supervisors and key staff on competency based selection processes; developing relevant policies such as performance management and employment of temporary agency staff; targeting and supporting women for the public sector management program, for which three were approved, and on the executive development program, in which one took part.

Communication was important in raising understanding and awareness of EEO: newsletter reporting of EEO information and achievements; producing brochures for specific needs and issues; including information in induction programs; improving signage and access; conducting information sessions on women's health; developing the spokeswoman's network and increasing use of consultative processes in corporate projects which give staff a stronger sense of involvement.

The push to eliminate discrimination has led to an expansion of EEO focus at the Sydney Opera House to one of managing diversity in all its forms. This means the organisation's responsibilities on equity are to customers and patrons as well as employees. The result is an integrated approach underpinning enterprise bargaining, less restrictive work practices, equitable assessment of work value, communication and feedback, commitment to customers and guarantees of service.

Health and Safety

An occupational health and safety department has been created, its operation taking effect from the start of the new financial year to bring together fire prevention officers, safety coordinator and the occupational health unit. Its manager's immediate tasks are the resolution of longterm health and safety concerns, and the development of a strategic plan with the emphasis on a preventive approach based on a model designed to assist self-insuring organisations to integrate systematic management of this area and meet WorkCover licensing requirements.





GOAL BE A FORCE FOR EXCELLENCE IN THE CULTURAL LIFE OF AUSTRALIA THROUGH THE PRESENTATION OF THE HIGHEST QUALITY PROGRAMMING AND AS A SHOWCASE FOR THE BEST OF THE PERFORMING ARTS IN AUSTRALIA

The Sydney Opera House was a pivotal point of the original submission for the 2000 Olympic Games. Now the Trust, amongst other organisations connected with the Sydney Olympics, is preparing to realise the aims of the bid proposal, for which the Sydney Opera House can be described as the jewel in the crown of the Cultural Olympiad.

In accepting that role, the Trust is working towards its vision of being a catalyst for cultural development and innovation in the performing arts. Over the past year, the number and range of presentations by the Sydney Opera House Trust alone and in association with other entrepreneurs grew across the indoor venues by 12 percent from 338 ticketed events to 379, with a 20 percent increase in attendances. At the free Trust events and co-presentations outdoors, estimated attendances reached a record number well over one million, an increase of 48 percent.

Dene Olding, appointed artistic director of the Mostly Mozart festival, devised a program based on a year of Mozart's life and a celebration of the centenary of Dmitri Shostakovich's birth, represented by his son Maxim Shostakovich as guest conductor. Artistically, the series of concerts was stronger than in recent years, critical reaction was favourable and audiences were much the same as previous years.

Another longtime favourite was revamped and given a successful launch. The Festival of Cultures, replacing the National Folkloric Festival, was given a broader, mainstream family base. Free attendance at the outdoor food and craft stalls over the weekend attracted an estimated 90,000 people, and the new, late-night Latin Fiesta in the northern foyer of the Concert Hall brought in a capacity crowd.

One of the Trust's most involving artistic highlights of the year was its association with the Australian Opera in presenting *The Eighth Wonder* by composer Alan John and librettist Dennis Watkins, who took the powerful story of the Sydney Opera House construction as their theme for an opera that achieved critical and popular acclaim.

In partnership with the Sydney Festival, the Trust presented such varied events as African Heritage, a program of song and dance from Guinea, a solo piano recital by Philip Glass, two astonishing outdoor entertainments by Els Comediants and *Vis a Vis*, the solo Aboriginal presentation *Ningali* and *Lift Off Live*, for which the billing was shared with the Australian Children's Television Foundation in association with Back Row Productions.

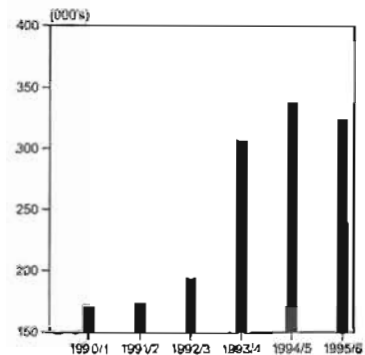
Warner Bros Presents *Bugs Bunny on Broadway* was a sell-out hit over four performances with premium priced tickets. George Daugherty conducted the Sydney Opera House Orchestra in the Concert Hall while *Bugs Bunny*, *Daffy Duck*, *Elmer Fudd*, *Wile E. Coyote*, *Road Runner* et al cavorted on a specially installed screen. Audiences loved it.

Co-presentations included Athol Fugard's *Valley Song* with the Sydney Theatre Company, a series of Operetta Cushion Concerts with Andrew Greene, the 1996 *Spirit of India* with the Nataraj Cultural Centre, Beethoven's *Missa Solemnis* and Carl Orff's *Carmina Burana* with the Sydney Philharmonia Choirs, Gillies Live at the Club Republic with Malcolm Cooke and Associates, *Sunday Live* with ABC Classic FM, the Amsterdam Baroque Orchestra with the Festival of Perth, and the Australian Singing Competition.

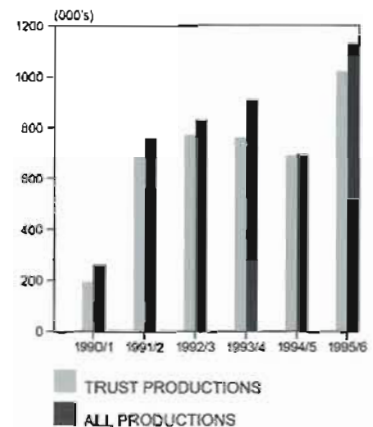
Hirers' Events

The great variety of events at the Sydney Opera House results from the wide-ranging entrepreneurial interests of the hirers. This year they contributed to the record total attendances at indoor and outdoor events of 2,453,164. This represents a 60 percent rise in estimated crowd numbers at outdoor events and an 11 percent increase overall at ticketed events indoors.

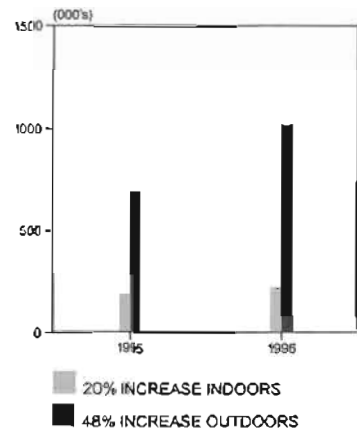
GUIDED TOURS NUMBERS



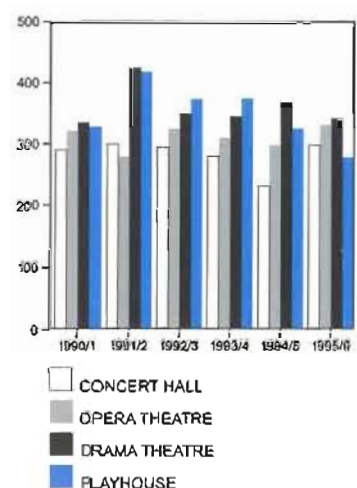
ATTENDANCES OUTDOOR EVENTS



ATTENDANCES TRUST EVENTS



NUMBER OF PERFORMANCES





Fricka and Nancy Maultsby as Erda. Estonian conductor Neeme Jarvi's Australian debut produced a memorable performance of Aaron Copland's third symphony.

The Sydney Theatre Company sparked controversy and an extended season of keenly attended houses with Wayne Harrison's production of *Heretic*, a new play by David Williamson which explores Australian academic Derek Freeman's unmasking of Margaret Meade's research in the Pacific.

The Sydney Dance Company enjoyed success with *Berlin* by Graeme Murphy, who drew on the history and associations of that city for a new full-length work featuring onstage performances by Iva Davies and Icehouse. Later in the year, the SDC turned entrepreneur and linked the Australian debut of the American company Momix with a season of its own in the Opera Theatre.

Musica Viva's international guests included Hesperion XX, the Wihan Quartet, Les Arts Florissants and Emma Kirkby, who appeared with the Australian Brandenburg Orchestra Ensemble. The Australian Chamber Orchestra's guests included horn player Ab Koster, pianist Robert Levin (who played improvisations in the style of Mozart on themes suggested by the audience), and recorder virtuoso Dan Laurin.

Audience Development

The Bennelong Program, which is the Trust's audience development arm, made gains in every direction this year. Its calendar of events was extended to run a full 12 months, and while the number of events was contained to 163, 15 percent less than the previous year, the number of paid attendances rose by 13 percent from 27,337 to 30,782.

Percentage of the houses sold increased from 81 percent last year to 87 percent this year, with a rise in the second half of the 1996 year from 84 percent to 91 percent. All this was achieved with a smaller staff: two fulltime instead of three, and one part-time as before. Work experience placements

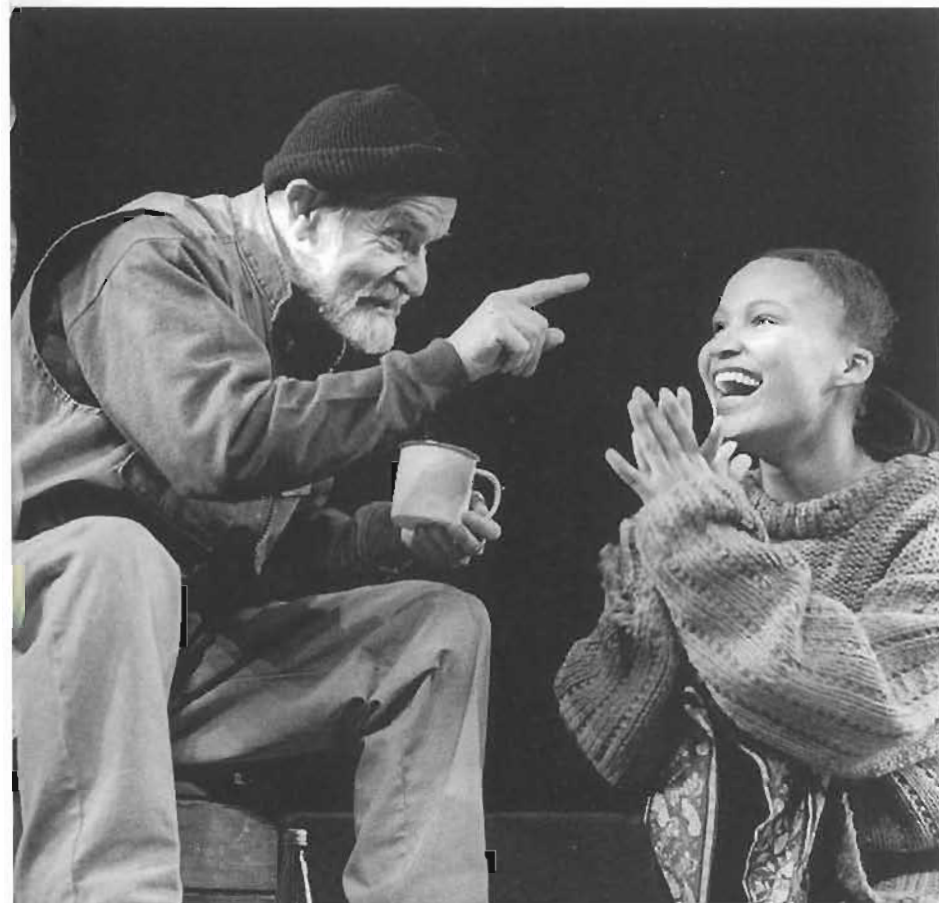
The fastest selling shows of the year have been commercial presentations in the Concert Hall starring Billy Connolly and k.d. lang. The independent concert performance of *Porgy and Bess* attracted wide attention. Guitarist John Williams headlined two contrasting programs. But the main programming is provided by a group of major hirers who take up most of the available time in the main venues.

In addition to its success with *The Eighth Wonder*, a rare venture of a homegrown work on a local theme, the Australian Opera stirred controversy with Barrie Kosky's production of *Nabucco* and held audiences spellbound with Neil Armfield's version of *The Makropulos Secret*. Revivals included *La Boheme* in Baz Luhrmann's production and *Alcina* with Graham Pushee, who won the best operatic performance award, given by the Sydney Opera House Trust, in the entertainment industry's 1996 Mo Awards.

Out of four programs in which three were full-length works, the Australian Ballet had a hit with a powerful triple bill that brought together Australian choreographer Stephen Baynes' *Beyond Bach* with Kenneth MacMillan's *Las Hermanas* and the Australian premiere of William Forsythe's *In the Middle Somewhat Elevated*.

Highlights of the Sydney Symphony Orchestra presentations included concert performances under the musical direction of chief conductor Edo de Waart of *Das Rheingold*, with an outstanding cast that included Monte Pederson as Wotan, Peter Sidhom as Alberich, Bernadette Cullen as

Warner Bros Presents Bugs Bunny on Broadway (opposite), a screen hit in the Concert Hall with the Sydney Opera House Orchestra. Mostly Mozart artistic director Dene Olding (above, left) with SOHO concertmaster Semyon Kobels in rehearsal. Athol Fugard (below) in his play Valley Song with Esmeralde Bihl.



of seven secondary students were undertaken during the year.

Productions designed for specific age groups from two up, and for people with special needs, offer a wide range of performing arts and develop in young people an appreciation of the arts. In a search for the best available attractions, groups from Adelaide and Melbourne were included in the program this year.

Almost a Dinosaur brought beautiful puppets to the Playhouse. In *The Littlest (History of) Theatre in the World*, three members of the Patch Theatre Company presented a teenage love story that incorporated work by Shakespeare, Beckett, Moliere, Wilde, Pinter and Brecht.

Bennelong Dreaming brought to life dreamtime stories of the region around the harbour where the Sydney Opera House now stands, performed by Pauline McLeod and the Yidaki Dancers. Aboriginal dances from Yirrkala, Torres Strait dances from Saibai and didgeridoo playing were taught at the Dance and Didg Workshops.

These events based on Australian indigenous experience also represent the Trust's acknowledgement of recommendation 56 by the Royal Commission into Aboriginal Deaths in Custody: that many Aboriginal people wish to record and make known aspects of their history, traditions and contemporary culture.

Technical Introduction to the Theatre, presented in association with the Australian Opera, took secondary students on a tour of the Opera Centre's production departments and then backstage at the Sydney Opera House to observe the installation and operation of the machinery behind the presentation of opera. *Introduction to the Ballet* was presented in association with the Australian Ballet.

REM Theatre presented a new adventure for Becky, *About Changing into Animals*, as well as a reworked version of an earlier favourite *About Being Brave*, with a new commissioned score by Peter Winkler. Both were given signed performances, vision impaired workshops and behind the scenes workshops, as was *Almost a Dinosaur*. *Bennelong Dreaming* was also signed at one performance.

Babies Proms returned with the same format but an updated repertoire, a revised script and new orchestral arrangements. Dance Week Workshops were presented with Ausdance, and a careers workshop brought students from as far as country Queensland. Forty outreach presentations in Westfield Shoppingtowns in Sydney's outer metropolitan areas presented groups such as the Song Company and the Elektra String Quartet.



Audience participation at the Babies Proms (left), a cast member of Almost a Dinosaur (opposite, below) and the Sydney Dance Company (below) in Berlin with Xue Jun Wang, left, Chris Harris and Carl Plaisted.

GOAL PROMOTE THE SYDNEY OPERA HOUSE AS AN EXCITING AND PREFERRED VENUE FOR ALL SECTORS OF THE COMMUNITY, BOTH DOMESTIC AND INTERNATIONAL.

The range of hirers and patrons at the Sydney Opera House reflects the broad demographic of Sydney itself. Schools and charities use the Concert Hall stage along with the Sydney Symphony Orchestra and Billy Connolly. Thousands of people attend the free entertainment outside the building every weekend. People come to consult the library, eat at the restaurants, and enjoy the view and the ambience.

Tourism brings visitors from all parts of the world. In the past few years, guided tours of the building have made huge gains – only to suffer a slight decrease in the year under review. This year, the tour operators' main hall tour was down by 157 to 155,871, and the total number of people taking tours fell from 339,171 to 324,196. A decline has been felt industry wide.



Cultural Tourism

The importance of cultural tourism in the broad picture of Australian tourism has increased. The Sydney Opera House Trust continues to lead the way with new strategies as individual hirers extend their own tourism activities.

The Trust's Cultural Tourism Committee – made up of marketing representatives from the hirers, Tourism New South Wales, the Australian Tourist Commission and the NSW Arts Ministry – took the opportunity to learn from a federally funded study of cultural tourism by the Sydney company People for Places and Spaces.

Ease of access to information and tickets emerged as the key to reaching the international convention and conference market. As a result, the booking agency First Call was contacted and a ticket terminal for arts events at Sydney venues including the Sydney Opera House will be installed at the locations of future large conferences in this city. A diary of events will be sent to delegates before they leave home in a dual approach to sell performance tickets to an influential market.

The Sydney Opera House Trust again participated in the Australian Tourism Exchange as well as other tourism activities aimed at developing personal contacts and creating industry awareness. These included Walkabout for the NZ market and the Inbound Tourism Organisation of Australia seminar. The Trust is represented by the head of public affairs on Great Attractions of Sydney, Sydney Eastside – each of which has a tourism focus – and the Australia Day Council committee.

Cultural tourism packages are sold in a variety of configurations that include tickets, tours, lunches, dinners and interval champagne. This year, 16,602 of these packages were sold, plus 13,020 single tickets.

Market Research

Results of the first major market research project undertaken by the Trust are expected early in the new financial year. It included a review of hirers' research as to their patrons' attitudes, and a segmentation study of population needs and attitudes in order to develop a comprehensive marketing and communications strategy based on a long-term positioning of the House.

The first stage of the study was an initial qualitative probe to explore the needs and attitudes of people who already attend performances at the Sydney Opera House and other venues. The second stage was a large scale community survey through telephone interviews. In a third stage, tourists were asked if their desire and general expectations of a visit to the Sydney Opera House were being met.

The material gathered in the segmentation study is expected to provide a national benchmark. Already, there has been greater communication on this subject between performing arts centres across Australia, with their marketing managers attending a meeting for the first time to compare research, budgets and methodologies.

House Promotion

In the past year, the Sydney Opera House logo has been redesigned, keeping the essential shape that has become its trademark after more than a decade's use but enclosing it in a box.

Site signage has been updated. The bi-monthly Sydney Opera House diary has been redesigned. Internal publications such as a revised code of conduct have been produced. Independent design groups have been appointed as corporate designers and production designers.

Personal contact is made through speaking to community groups. A weekly spot on ABC radio's 2BL 702 spreads the word on activities at the Sydney Opera House. Editorial coverage is sought from the media and advertising campaigns in the press highlight House events.

Catering

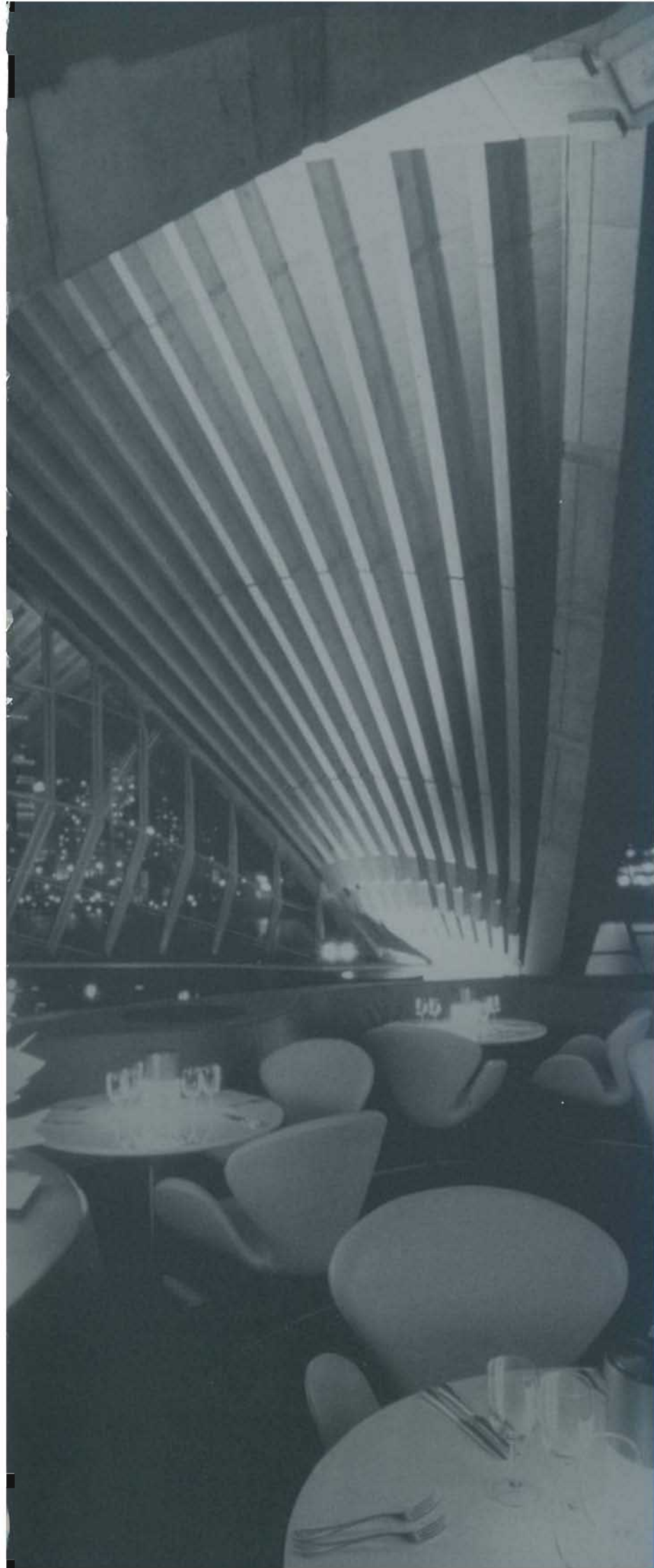
The first full year of Gardner Merchant Australia taking complete responsibility for catering at the Sydney Opera House has seen the Bennelong redesigned and re-opened as a destination restaurant with great success, equally well reviewed in architectural magazines and restaurant columns. The Cafe Mozart has been revamped, without altering its essential accessibility, the Concourse is doing tremendous business and the new espresso bar is also very popular. All this is shown in the year's results, from which the Trust receives \$1.235 million, which is 18 percent above budget.

Merchandising and Licensing

The popularity of souvenir merchandise relating to the Sydney Opera House led to a joint venture between the Trust and the International Management Group of America in setting up the box office foyer shop. The Trust's share of its operating profit this year was \$390,000, a seven percent increase on the previous year, and a major component in the Trust's retailing outlets revenue of \$888,000.

Licences granted for the use of the registered Sydney Opera House trademark and designs contributed \$109,490 to the Trust's income, 12 percent more than the year before.

*The upper level of the Bennelong,
set for pre-theatre meals
and supper.*



Library

The Dennis Wolanski Library of the Performing Arts is an important resource for members of the public, who contributed to its 45 percent increase in reference enquiries this year. Questions they asked ranged from information on classical guitarists and the text of the Australian play *Caravan* for a production in Indiana, USA, to the words for an Edith Piaf song and advice about the influence of Norwegian artists in Australia.

More than 12,000 information transactions were facilitated overall in enquiries, press clipping and serials circulation for Sydney Opera House staff and outside customers. Revenue from library services and products such as photocopies, posters, books and photographs, increased by 35 percent to \$37,524.

An imaging system was developed to assist in the control, preservation and retrieval of press clippings and pictorial materials. The official Sydney Opera House World Wide Web site was launched. Full membership of the Australian Bibliographic Network was adopted, with consequent efficiencies in processing monographs and serials.

Conservation work was completed on the Sydney Opera House construction drawings by R.E. Curtis, who died during the year. As a special project, partly funded by Nippon Express, 98,500 photographs from the Sydney Opera House archives were sorted and labelled. Major collections relating to the Nimrod Theatre, Independent Theatre and Arts Council of NSW were among the 182 metres of material transferred to other institutions or discarded.

A new departmental strategic plan was completed, incorporating changes to the library's role, functions and scope of the collection policy, and an increased dependency on sponsorship for some of its activities. A library design brief and preliminary architectural plans were prepared for the relocation of the library in 1997, taking into account the proposed 50 percent reduction of space.

Donors of material for the library this year were Vera Adler, Robert Alexander, Mrs S. Beggs, Ralph Bott, Dorothy Clayton, Shirley Husoy, Peter Krawtschenko, Tom Lake, Lynn Lancaster, Richard Lane, Lurline Lovett, Gaye Poole, Meyer Reshotko, Mark St Leon, Peggy Turner, Janette Weston and Margaret Whitlam.

Access

Increased efforts are being made by the Trust to ensure easier and more equitable access to members of the public. A guide for people with disabilities was published this year, listing wheelchair access points, the location of special toilet facilities and contacts for

information on guided tour and performance provisions for those with special needs.

Hearing impaired patrons now have a choice of a loop system in conjunction with a hearing aid or the new Infra-red system, installed this year. Signed guided tours were provided in Deaf Awareness Week, and four signed performances were presented by the Bennelong Program as well as vision impaired workshops.

Extra seating has been provided at the guided tours meeting point on the lower concourse, as well as the bus and taxi areas on the concourse. Consultation is taking place with disability groups on ways to offer easier access from the lower concourse to the concourse to the box office foyer.



*In the Middle, Somewhat Elevated (above) featured Nicole Rhodes and Steven Heathcote
Maintenance work on the podium (below)*



GOAL CONSERVE AND MAINTAIN THE INTEGRITY OF THE BUILDING AS A UNIQUE CULTURAL LANDMARK

The Sydney Opera House Conservation Council was established this year as an advisory group to assist and advise the Trust with particular reference to the care, control and maintenance of the building. Membership includes a Sydney Opera House Trustee, the general manager, the Government architect, an eminent architect and an eminent engineer from private practice or academia, a nominee from the Ministry for the Arts and a member of executive staff with responsibility for the building and the total asset management (TAM) plan.

The Council had its first meeting on 26 March 1996. It will advise on matters such as the Sydney Opera House Interim Conservation Plan; review TAM plans for significant works and expenditures with particular emphasis on the architectural and structural elements; make an annual visual inspection to comment on the appearance and presentation of the public spaces; offer an opinion on any intended permanent modification to the utility or appearance of the significant public or general-use spaces, internal or external, in relation to the spirit and intention of the conservation plan.

The nomination of the Sydney Opera House for listing by the World Heritage Committee has taken three years' preparation by Australian and international experts in cooperation with more than 20 organisations. It will be forwarded to the Prime Minister to formally submit to UNESCO in Paris. If the nomination proceeds and is successful, the Sydney Opera House will be the first World Heritage building in Australia, though its listing includes neighbouring harbour areas that embrace the Sydney Harbour Bridge and Fort Denison.

Total Asset Management

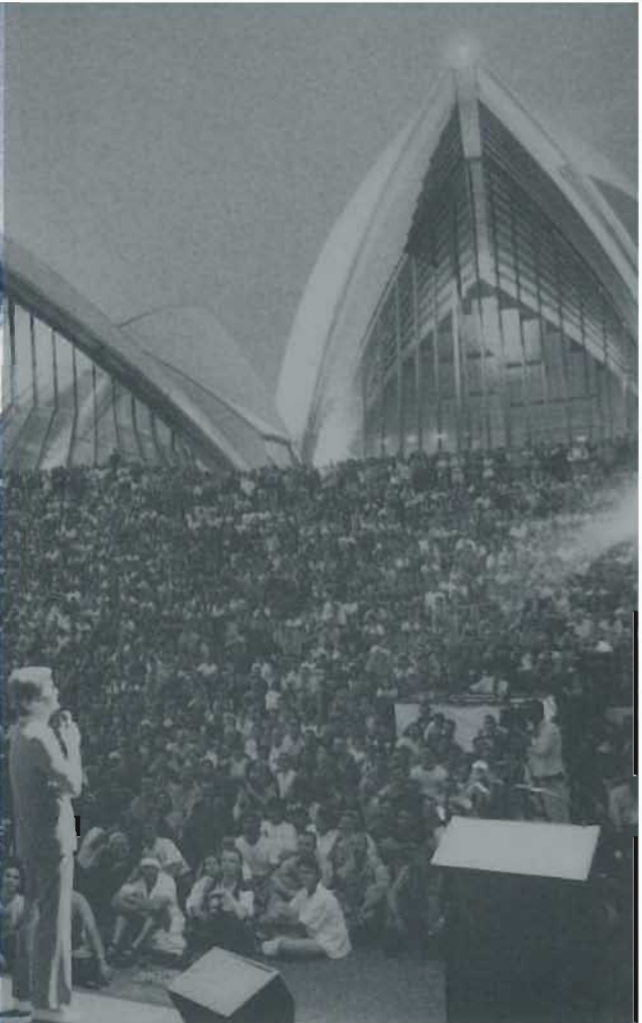
In its second year, the total asset management plan was provided with a capital grant of \$5.974 million and maintenance endowment of \$5.485 million for major, regular and conservation maintenance work. Projects included cleaning and painting the Bennelong restaurant and kitchen, and replacing the air conditioning; installing air conditioning in the Concourse restaurant; cleaning air conditioning plant and ductwork systems, and replacing fire sprinklers throughout the building; refurbishing the curved plywood wall and ceiling panels; providing rescue equipment attachment points at all designated confined spaces throughout the building.

A two-year program was begun to prepare condition monitoring procedures for continually assessing the condition of all elements of the building and its services. A House-wide plan was prepared for the future development and replacement of communications systems to minimise the number of cabling systems.

Upgrade Program

The structural refurbishment and corrosion protection under the Broadwalk was all but completed this year, awaiting four specially made curved skirt panels. The system of cathodic protection against corrosion has been the largest application of its kind in Australia, using leading edge technology, and it is expected to create worldwide interest. It has already attracted a delegation from India to observe it in action.

The installation of a new winch control system for the stage flying system in the Drama Theatre was completed. It is being commissioned gradually according to available time between productions. Electronic equipment for an equivalent



Bob Downe (above) entertains a huge crowd at the opening of the Sydney Gay and Lesbian Mardi Gras on the forecourt. John Bell (below, left), John Adam and Paula Arundell were among the stars of Much Ado About Nothing.

system for the Opera Theatre has been manufactured and installation will begin early in the new financial year. Designs are being drawn up for the new Concert Hall system.

Contracts have been let for waterproofing part of the podium structure and for the development of new prototype tiles to replace the edge tiles on the roof. With the leaps in ceramics technology over the past 30 years, they will look the same but could be made quite differently.

A total of \$11.181 million was spent this year on the upgrade program, a 10-year project specially funded by the NSW Government and managed by Public Works.

Quality Management

Consistent with the Trust's focus on the customer and increased efficiency, the development of a quality management system in the engineering area, based on AS9002, progressed substantially. The aim is to seek certification by the end of the new financial year for the system, which embraces all engineering services and the purchasing and accounting functions that support them.

Extensive training was undertaken for the quality assurance implementation team, and for task groups which are now working on procedural issues. Awareness training was provided and will form part of the system for internal stakeholders. This is being coordinated by the implementation team which is also developing the general documentation system.



The Sydney Opera House Trust's primary responsibility in the presentation of events is the operation of the venues for its hirers and their patrons. But it also has an entrepreneurial role, presenting events that complement those of its hirers on its own initiative or in association with other organisations, including partners in the Confederation of Australasian Performing Arts Presenters. This list gives an indication of the range of events and artists featured at the Sydney Opera House during the year under review. It is followed by a statistical chart of events and attendances.

**SYDNEY OPERA HOUSE TRUST
EVENTS including co-presentations**

African Heritage, a program of music and dance by the National Dance Company of Guinea.

Amsterdam Baroque Orchestra, playing Telemann, Bach and Handel on authentic instruments.

Australian Chamber Orchestra, presenting a concert series with international guests.

Australian Singing Competition, including the Commonwealth Bank-Mathy Scholarship, the Opera Awards and the Foster Award for a repeliteur, administered by the Sydney Opera House Trust.

Bennelong Program, a diverse year-round selection of audience development events across the age range but with the emphasis on children and people with special needs. Attractions included REM Theatre's About Being Brave and About Changing into Animals, Patch Theatre Company's Littlest (History of) Theatre in the World, Polyglot Puppet Theatre's Almost A Dinosaur, Babies Proms, Introduction to the Ballet in association with the Australian Ballet, Bennelong Dreaming with traditional indigenous stories

of Bennelong Point, Technical Introduction to Theatre, signed performances, vision impaired and behind the scenes workshops, outreach performances in shopping centres across Sydney, didgeridoo and dance workshops in styles including Aboriginal, jazz and funk.

Christmas at the Opera House, the traditional seasonal entertainment combining a pantomime story – The Princess and the Pea – carols with the "singing Christmas tree", a nativity tableau and a visit from Santa, directed by Stuart Maunder with organist Cliff Bingham, the Rev. Jay Bacik and musical direction by Matthew Perry.

Coffee with the Classics, a series of Sunday morning concerts featuring baroque chamber music, violin and piano works by Fritz Kreisler and early 20th century works for a salon orchestra.

Cologne Male Voice Choir, made up of 130 voices and one of Europe's oldest choral ensembles, on a goodwill tour managed by the Adelaide Festival Centre Trust.

Els Comediants, a Catalan theatre group bringing a medieval spectacle of extraordinary costumes, fire and ritualistic dance to the forecourt in a performance of The Devils.

Festival of Cultures, a vivid presentation of music and dance from diverse cultures in a formal Concert Hall performance, a latenight Latin fiesta and two days of free outdoor performances, food and craft stalls.

Film, a sound and image composition featuring nine European soloists captured just before performance in Aufbruch Moments Before, in free outdoor presentations with the Goethe Institut Sydney.

Gillies Live at the Club Republic, starring Max Gillies as a variety of characters in his role of political satirist.

PRINCIPAL SPONSORS



The Sydney Morning Herald



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Sydney's Child
Renaissance Sydney Hotel
Xtra!-a publication of Capital Q



Macquarie Trio members Charmian Gadd (left), Kathryn Selby and Michael Goldschlager.

Lift Off Live, the popular children's TV show turned into a stage musical starring Mark Mitchell as Mr Fish.

Macquarie Trio, one of Australia's leading chamber ensembles, in residence at Macquarie University.

Mostly Mozart, a festival of concerts programmed by artistic director Dene Olding on the dual themes of a year's work by Mozart and a centenary celebration of the birth of Dmitri Shostakovich, whose son Maxim conducted the major orchestral concert which headlined the program that included an evening of chamber music, three twilight concerts, four lunchtime concerts, a special Babies Proms program and the traditional Mozart busking competition.

New Year's Eve/Day Concerts, a New Year's Eve Gala Concert directed by Stuart Maunder with Andrew Greene conducting singers Gillian Sullivan, Roxane Hislop and John Pringle, zither player Lotte Landl and the Sydney Opera House Orchestra in operetta favourites, followed by a New Year's Day Concert with extracts from that program.

Ningali, a remarkable solo presentation in which Aboriginal performer Ningali Lawford traces her life in song, dance and storytelling, with support from musician Peter Lawler.

Not A Lieder Recital, an entertaining accompaniment to a three-course dinner in the Bennelong, devised and performed by Jonathan Mills, Hartley Newnham and David Wicks.

Operetta Cushion Concerts, a series of Saturday afternoon concerts featuring favourites of that genre sung by Glenys Fowles, Fiona Maconaghle, Adele Johnston, David Lemke, Terence den Dulk and Shaun Murphy accompanied by Andrew Greene.

Outdoor Events, a wide range of free activities including the regular Sunday

program of Reader's Digest Outdoor Entertainment and the Tarpeian Markets of arts and crafts, community celebrations, a vintage car display, Sydney's first International Triathlon and the launch of the 1996 Gay and Lesbian Mardi Gras.

Philip Glass Recital, a solo piano program of music written by Philip Glass and performed by the composer.

1996 Spirit of India, a program of Indian classical music presented by vocalists Parveen Sultana and Dilshad Khan.

Sunday Live, a month-long series of free performances by three chamber ensembles plus one orchestral concert presented on Sunday afternoons and recorded by ABC FM for broadcast.

Sydney Philharmonia Choirs, in major choral works such as Beethoven's *Missa Solemnis*, Bach's *St Matthew Passion* and Carl Orff's *Carmina Burana*.

Sydney Symphony Orchestra, in three broad-based series, the Family Concerts, Meet the Music and Tea and Symphony.

The Eighth Wonder, premiere season of an opera based on the building of the Sydney Opera House by composer Alan John and librettist Dennis Watkins.

Valley Song, a play by South African Athol Fugard featuring the author in the leading role supported by Esmeralda Bihl.

Vis a Vis, in free outdoor performances of a silent comedy, Central Park, with an astonishing mobile set.

Warner Brothers Presents Bugs Bunny on Broadway, a combination of Bugs Bunny cartoons screened to a live "sound-track" played by the Sydney Opera House Orchestra conducted by George Daugherty.



Members of the Australian Chamber Orchestra.

MAJOR HIRERS

SYDNEY SYMPHONY ORCHESTRA

Chief Conductor and Artistic Director
Edo de Waart

Guest Conductors

- Graham Abbott
- Lawrence Foster
- Gianluigi Gelmetti
- Mariss Jansons
- Neema Jarvi
- James DePreist
- Lawrence Renes
- Sir William Southgate
- Ron Spigelman
- Markus Stenz
- Leif Sundstrup
- Gilbert Varga
- Vladimir Verbitsky
- Antony Walker
- Takuo Yuasa

Soloists

- Adele Anthony
- Boris Belkin
- Stephen Bennett
- Yefim Bronfman
- Conal Coad
- Arnaldo Cohen
- Bernadette Cullen
- Pamela Frank
- Nelson Freire
- Richard Greager
- Hakan Hardenberger
- John Harding
- Kirsti Harms
- Geoffrey Harris
- David Hobson
- Rosamund Illing
- Dong-Suk Kang
- Yvonne Kenny
- David Kuebler
- Michael Lewis
- Mischa Maisky

Nancy Mauitsby

- Daniel Mendelow
- Sean Murphy
- Geoffrey Payne
- Sylvie Palladino
- Alyssa Park
- Monte Pederson
- Suzanne Prain
- Graham Pushee
- Vadim Repin
- Michail Rudy
- Heinrich Schiff
- Gil Shaham
- Donald Shanks
- Peter Sidhom
- Gillian Sullivan
- Geoffrey Tozer
- Esther van Stralen
- Sara Wolfensohn
- Christian Zacharias

THE AUSTRALIAN OPERA

- Aida
- Alcina
- A Midsummer Night's Dream
- Carmen
- Cavalleria Rusticana
- Fidelio
- Il Trittico
- Il Trovatore
- La Bohème
- Medea
- Nabucco
- Orpheus and Euridyce
- Pagliacci
- Peter Grimes
- Rigoletto
- The Barber of Seville
- The Eighth Wonder
- The Makropulos Secret
- The Marriage of Figaro

THE AUSTRALIAN BALLET

- Anna Karenina
- Beyond Bach
- In the Middle, Somewhat Elevated
- Les Hermanss
- Onegin
- The Competition

SYDNEY THEATRE COMPANY

- Arcadia
- As You Like It
- Dead White Moles
- Heretic
- Les Parents Terribles
- Saint Joan
- The Life of Galileo
- Three Tall Women
- Valley Song

SYDNEY DANCE COMPANY

- Berlin
- Soles - Into Dharma,
- Master Plan, Radical Study,
- Table Talk, Kyu.
- Dancing with the Clown, Thwack!
- The Protecting Veil

MUSICA VIVA

- Australia Ensemble
- Australian Youth Orchestra
- Beaux Arts Trio
- Choir of Winchester Cathedral
- Emma Kirkby and the Australian
- Brandenburg Orchestra Ensemble
- Guameri Trio Prague
- Hesperion XX

- Les Arts Florissants
- Musica Antiqua Cologne
- Shostakovich String Quartet
- Vienna Chamber Ensemble
- Wihan Quartet

AUSTRALIAN CHAMBER ORCHESTRA

Director
Richard Tognatti

Guest Conductor
Christopher Hogwood

Soloists

- Nancy Argenta
- Lorraine Hunt
- Ab Koster
- Geoffrey Lancaster
- Dan Laurin
- Robert Levin
- Jasminka Stancul
- Milan Turkovic

SYDNEY PHILHARMONIA CHOIRS

Musical Director
Antony Walker

Guest Conductor
Jane Glover

Soloists

- Jennifer Bates
- Stephen Bennett
- Clive Birch
- Elizabeth Campbell
- Joanna Cole
- Robert Dawe
- Jenny Duch-Chong
- Prudence Dunstone
- Michael Hissey
- Michael Lewis
- Dame Malvina Major
- Michael Raymond Martin
- Gregory Massingham
- Jennifer McGregor

Jordi Savall, director of Hesperion XX.



SPECIAL EVENTS

A Quiet Night with Billy Connolly, presented by Duet Productions and 2Day FM.

A Special Inheritance, a celebration of music at Pymble Ladies College from 1916 to 1996.

Alicia de Larrocha, in recital, presented by the Australian Broadcasting Corporation.

Art of Sydney Exhibition.

Australian Opera and Ballet Orchestra 1996 Concert, conducted by Richard Hickox with soloists Kirsti Harms, Michael Terry and Richard Alexander.

Basketball Challenge, 120 competitors on the forecourt in the Gatorade 3 on 3.

Bell Shakespeare Company, making its first Sydney appearance in *Much Ado About Nothing* starring John Bell and Anna Volska.

China Beijing Opera Troupe, in a program of excerpts from traditional opera productions.

Choral Concerts, with the combined secondary schools 800-voice choir and the NSW Public Schools Symphony Orchestra conducted by Simon Kenway, presented by the NSW Department of School Education.

Dance Harbourside, featuring the Premier State Ballet, Darc Swan and Ballet d'Action, presented by McDonald College.

Daniel O'Donnell, Irish entertainer presented by Adrian Bohm.

Digging up the Past, lectures on Egypt by David Down

Diocese of Broken Bay Music Festival, featuring schools from the area.

Easter Sunrise Service, presented by the Wesley Mission.

Elton John 25 Years, a celebration of this performer's quarter century in the business, presented by Jon Nicholls Productions.

Enchanting Vienna, featuring the Australian Philharmonic Orchestra conducted by Gerhard Track with guest artists from the Vienna State Opera.

1995 Festival of Instrumental Music, presented by the NSW Department of School Education.

1995 Festival of Italian Song in Australia, starring Miranda Martino.

Graduation Recitals, for students of the Suzuki Talent Education Association.

Heart of Vienna, with Olga Savina, Kenneth Collins, the Vienna Male Choir and the Australian Philharmonic Orchestra conducted by Gerhard Track.

High School Choral Concerts, presented by the Japan Australia Music Goodwill Mission 1995, with choirs from Japan and Australia.

Highlights of Opera, presented by the Australian Opera Auditions Committee (NSW) Inc with principal artists of the Australian Opera.

Hwang Jin-Yi, Korean music theatre featuring the Korean Women's Traditional Dramatic Arts Association.

Images of Our Elders, a Seniors Week photographic exhibition.

Imagine, an exhibition of drawings by John Lennon.

International Music Festival Sydney, in programs featuring bands and choirs from around the world, including the West Lothian Youth Brass, Zurich Police Band Majorettes, Willoughby City Youth Band, Sydney Youth Orchestra, Canberra Youth Orchestra, violinist Judith Hurst and trumpeter Paul Goodchild.

Joe Longthorne, musical impressionist.

John Williams and Timothy Kain, a program of music for two guitars presented by Clifford Hocking and David Vigo.

k.d. lang, a concert presented by the Paul Dainty Corporation.

Li Danhong Chinese Opera, a performance of Cantonese opera and a concert of classical vocal and instrumental music with artists from China, presented by the Sydney City Council and Sydney Chinese Opera.

McDonald's City of Sydney Performing Arts Challenge, including competitions for classical and jazz ballet, concert bands, the Robert and Elizabeth Albert Award for youth orchestras, the GIO Australia Ballet Scholarship and the McDonald's Operatic Aria.

1995 Metropolitan Opera Auditions Finals, presented by the Opera Foundation NSW.

Momix, the contemporary American dance company making its Australian debut in *Baseball and Passion*, presented by the Sydney Dance Company.

Nitbori Guitar Orchestra, the Australian debut of this Japanese ensemble, presented by the Australia Japan Musical Society.

Paco Pena, Leo Kottke and Slavo Grigoryan, in a guitar recital presented by Clifford Hocking and David Vigo.

Phonecards Exhibition and Auction.

Pictures at an Exhibition, featuring music by Mussorgsky and Tchaikovsky played by the Sydney Opera House Orchestra with solo violinist Dene Olding, and an introduction to the *Fauves* exhibition at the Art Gallery of NSW by AGNSW director Edmund Capon.

Porgy and Bess, a concert version of the Gershwin opera with Brian Gibson, Elizabeth Graham, Miriam Gormley and Michael Edward-Stevens conducted by Roland Peelman, presented by Andrew McKinnon.

1995 Primary Schools Choral Concerts, presented by the NSW Department of School Education.

RAAF 75th Anniversary Concert, with combined RAAF bands, Sydney Youth Orchestra and singers Kathryn McCusker and David Lemke.

Rage to See, an exhibition of 25 Australian photographers' work presented by the Australian Museum of Contemporary Photography.

SBS Youth Orchestra, with leading young musicians from China.

Sumida-ku Choral Concert, with the National Philharmonic Orchestra conducted by Antony Walker and more than 500 singers from Japan and Sydney.

Susannah York, in solo theatrical recitals presented by Andrew McKinnon and Associates.

Sydney City Mission Winter Sleep-out, fund-raising sleep-out and rock concert featuring Yothu Yindi.

Sydney Coin and Stamp Fair.

Sydney Symphony Orchestra Gala Benefit Concert.

Sydney Youth Orchestra, in a series of concerts conducted by Henryk Pisarek and Carlo Felice Cillario with soloists Duncan Gifford and Heather Cottrell.

Take Me To The World, popular classics played by the Sydney Pops Orchestra conducted by Andrew Greene.

The World Goes Round, an off-Broadway musical starring Marla Mercedes, Jodie Gillies, Leonie Page, Darryl Lovegrove and Todd McKenney.

Together in Song '95, a choral program presented by the Australia-Japan Musical Society.

k. d. lang





National Dance Company of Guinea in African Heritage.

ALL EVENTS AND ATTENDANCES 1995/96, Including Trust

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			O.T. FOYER		DRAMA THEATRE		
Venue Capacity	2,679					1,547					544		
	Events	Attend.	%	Events	Attend.	Events	Attend.	%	Events	Attend.	Events	Attend.	%
OPERA	3	6,235	77.58			198	270,580	88.34					
BALLET	3	5,163	64.24			100	119,155	77.02					
DRAMA				1	304						297	141,639	87.67
CONTEMPORARY DANCE						28	18,481	45.90			38	17,243	63.41
ORCHESTRAL CONCERTS	114	234,279	78.71	1	200								
CHAMBER MUSIC	33	51,735	58.52	4	1,758								
RECITALS	13	22,415	64.36										
CHORAL	15	29,725	73.97										
FOLKLORIC	17	31,322	68.77	1	998								
POPULAR/LIGHT MUSIC	39	74,036	70.86	3	410								
SCHOOLS CONCERTS	13	17,924	51.47										
FILMS	4	9,977	93.10										
EXHIBITIONS				1	360				3	3,040			
CONFERENCES/CONVENTIONS	2	1,210	N/A	1	1,050				1	100			
LECTURES/DEMONSTRATIONS	2	1,050	N/A	93	26,043	3	389	N/A	27	620	4	1,425	N/A
WORKSHOPS						3	602	N/A			2	569	N/A
MEETINGS	8	2,281	N/A	10	942				10	138	1	185	N/A
RECEPTIONS/FUNCTIONS	1	400	N/A	99	25,182	2	40	N/A	46	6,276			
WEDDING CEREMONIES				46	554				79	538			
SPEECH DAYS	6	12,981	80.76										
TV/PHOTOSHOOTS/FILMING				1	50								
COMPETITIONS	23	41,227	66.91			3	2,215	47.73					
RELIGIOUS CEREMONIES	2	2854	49.53										
OUTDOOR EVENTS													
TOTAL	298	544,614	68.22	261	57,849	335	411,422	79.39	166	10,712	342	161,061	86.57

N/A = Not Applicable

EVENTS AND ATTENDANCES

There were record attendances at free events outdoors at the Sydney Opera House in the year ending 30 June 1996. This was consolidated by increases in the number of events and attendances at the two main indoor venues.

Outdoors, 127 free events attracted estimated crowds of more than 1.13 million. The previous maximum outdoor attendance figure was just under 913,000 in 1993/94, when a record number of 144 outdoor events took place during the 20th birthday celebrations of the opening of the Sydney Opera House.

Inside, the number of events in the Concert Hall increased by 29 percent from 231 to 298, with an accompanying audience rise of 37 percent to 544,614. In the Opera Theatre, the total of 335 performances was 15 percent higher than the previous year's 291, though a month-long shutdown for pit renovations was partly responsible for the 1995 figure. Attendances in the Opera Theatre rose by nine percent to 411,422.

After a bumper result in 1995, the Drama Theatre dropped from 361 events to 342, with an audience decrease of 10 percent to 161,061. Temporary closure for renovations in the year under review held the number of Playhouse performances down to 278, but the percentage of capacity improved by 10 percent: the attendance figure was actually higher by 237.

Events and attendances increased in the the Reception Hall and decreased in the restaurants. Fewer people went to more events in the Exhibition Hall, which had achieved record attendances the previous year for the Unseen Utzon exhibition.

Since 1995, statistics on events and activities at the Sydney Opera House have been collected on the computer-based Event Management System (EMS). One aspect of using EMS has been a change in calculating the percentage of capacity of the venues. Instead of taking each hirer's individual seating configuration of a venue, they are all calculated on the maximum capacity potential.

Consequently, the percentages are lower in some cases than they would have been in the first two decades. For example, available seating in the Concert Hall over the past year has ranged from 2,096 to 2,679. In the Opera Theatre, the Australian Ballet withdraws 102 seats from the balcony and gallery levels, leaving 1,445 for sale. Calculations of attendance percentages in this report disregard such variations.

There is one exception: the reverse mode (RM) of the Concert Hall, for which the performers face away from the main auditorium and the audience sits in and around the choir stalls on a maximum of 688 seats.

The restaurant category, introduced last year, includes use of the pavilion erected on the northern broadwalk for special occasions, and events in the boardroom when it was hired by organisations outside the Trust.

	PLAYHOUSE			RECEPTION HALL		EXHIBITION HALL		RESTAURANTS		TOTALS INDOOR		OUTDOOR ACTIVITIES	
	Events	Attend.	%	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.
	398												
OPERA										201	276,815		
BALLET										103	124,318		
DRAMA	218	68,649	79.12	40	6,272					558	216,864		
CONTEMPORARY DANCE										64	35,704		
ORCHESTRAL CONCERTS				61	11,982					176	246,461		
CHAMBER MUSIC										37	53,493		
RECITALS				17	1,485			4	437	34	24,337		
CHORAL										15	29,725		
FOLKLORIC										18	32,318	2	90,000
POPULAR/LIGHT MUSIC	60	13,124	54.96						1306	102	87,570	3	57,000
SCHOOLS CONCERTS										13	17,924		
FILMS										4	9,977	10	700
EXHIBITIONS				5	10,495	7	6,099			16	19,994		
CONFERENCES/CONVENTIONS				7	646	1	20			12	3,026		
LECTURES/DEMONSTRATIONS				13	1,821			1	120	143	31,448	2	250
WORKSHOPS				19	483					24	1,654		
MEETINGS				39	2,460	5	180	30	403	103	6,569		
RECEPTIONS/FUNCTIONS				56	4,665			88	7,055	292	43,618	5	700
WEDDING CEREMONIES				1	80					126	1,172	1	90
SPEECH DAYS										6	12,981		
TV/PHOTOSHOOTS/FILMING						3	300			4	350		
COMPETITIONS										26	43,442	11	34,000
RELIGIOUS CEREMONIES										2	2,554		
OUTDOOR EVENTS												93	948,000
TOTAL	278	81,773	73.91	258	40,389	16	6,579	123	8,015	2,077	1,322,414	127	1,130,750

TRUST EVENTS AND ATTENDANCES 1995/96, Including Trust Co-presentations

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			PLAYHOUSE		
Venue Capacity	2,679					1,547			398		
	Events	Attend.	%	Events	Attend.	Events	Attend.	%	Events	Attend.	%
AFRICAN HERITAGE	10	17,259	64.42								
AMSTERDAM BAROQUE ORCHESTRA	1	2,121	79.17								
AUSTRALIAN CHAMBER ORCHESTRA	16	31,871	74.35								
AUSTRALIAN SINGING COMPETITION						1	707	45.70			
BENNELONG PROGRAM											
ABOUT BEING BRAVE									19	5,286	69.90
ABOUT CHANGING INTO ANIMALS											
ALMOST A DINOSAUR									14	5,171	92.80
BABIES PROMS											
BENNELONG DREAMING											
DANCE & DIDGERDOO WORKSHOPS											
DANCE WEEK											
INTRODUCTION TO THE BALLET						1	1,451	93.79			
LITTEST HISTORY OF THEATRE											
TECHNICAL INTRO TO THEATRE						1	20	N/A			
WORKSHOPS									3	82	N/A
BUGS BUNNY ON BROADWAY	4	9,977	93.10								
CHRISTMAS AT THE OPERA HOUSE	17	28,679	63.41								
COFFEE WITH THE CLASSICS				3	844						
COLOGNE MALE VOICE CHOIR	1	1,348	50.32								
ELS COMEDIANTS											
FESTIVAL OF CULTURES	1	1,596	59.57	1	996						
FILMS											
GILLIES LIVE AT THE CLUB REPUBLIC									25	7,474	75.12
LIFT OFF LIVE									40	12,639	79.39
MACQUARIE TRIO (RM)	2	722	52.00								
MOSTLY MOZART											
BUSKING COMPETITION											
EVENING CONCERTS	2	3,609	67.36								
LUNCHTIME CONCERTS				4	1,218						
MOZART FOR MINIS											
TWILIGHT CONCERTS (RM)	3	1,009	49.00								
NEW YEAR'S EVE/DAY EVENTS	2	4,636	86.52								
NINGALI									22	7,793	89.00
NOT A LIEDER RECITAL											
OPERETTA CUSHION CONCERTS				3	410						
OUTDOOR EVENTS											
PHILIP GLASS RECITAL	1	2,542	94.89								
1996 SPIRIT OF INDIA (RM)	1	364	53.00								
SUNDAY LIVE (4 X RM)	5	4,080	99.00								
SYDNEY PHILHARMONIA CHOIRS	6	11,962	74.42								
SYDNEY SYMPHONY ORCHESTRA											
FAMILY CONCERTS	4	6,220	58.04								
MEET THE MUSIC	10	24,111	90.00								
TEA AND SYMPHONY	3	7,821	97.31								
THE EIGHTH WONDER						8	10,537	85.14			
VALLEY SONG									22	6,334	72.34
VIS A VIS											
TOTAL	89	160,127	67.16	11	3,468	11	12,715	74.72	145	44,779	77.59

RM = Reverse Mode, N/A = Not Applicable

	RECEPTION HALL		RESTAURANTS		TOTALS		OUTDOOR ACTIVITIES	
	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.
AFRICAN HERITAGE					10	17,259		
AMSTERDAM BAROQUE ORCHESTRA					1	2,121		
AUSTRALIAN CHAMBER ORCHESTRA					16	31,871		
AUSTRALIAN SINGING COMPETITION					1	707		
BENNELONG PROGRAM								
ABOUT BEING BRAVE					19	5,286		
ABOUT CHANGING INTO ANIMALS	19	3,494			19	3,494		
ALMOST A DINOSAUR					14	5,171		
BABIES PROMS	48	9,332			48	9,332		
BENNELONG DREAMING	10	1,906			10	1,906		
DANCE & DIDGERDOO WORKSHOPS	3	70			3	70		
DANCE WEEK	15	383			15	383		
INTRODUCTION TO THE BALLET					1	1,451		
LITTEST HISTORY OF THEATRE	9	813			9	813		
TECHNICAL INTRO TO THEATRE					1	20		
WORKSHOPS	3	89			6	171		
BUGS BUNNY ON BROADWAY					4	9,977		
CHRISTMAS AT THE OPERA HOUSE					17	28,879		
COFFEE WITH THE CLASSICS					3	844		
COLOGNE MALE VOICE CHOIR					1	1,348		
ELS COMEDIANTS							5	100,000
FESTIVAL OF CULTURES					2	2,592	2	90,000
FILMS							10	700
GILLIES LIVE AT THE CLUB REPUBLIC					25	7,474		
LIFT OFF LIVE					40	12,639		
MACQUARIE TRIO (RM)					2	722		
MOSTLY MOZART								
BUSKING COMPETITION							1	1,000
EVENING CONCERTS					2	3,609		
LUNCHTIME CONCERTS					4	1,218		
MOZART FOR MINIS	12	2,530			12	2,530		
TWILIGHT CONCERTS (RM)					3	1,009		
NEW YEAR'S EVE/DAY EVENTS					2	4,836	1	25,000
NINGALI					22	7,793		
NOT A LIEDER RECITAL			4	437	4	437		
OPERETTA CUSHION CONCERTS					3	410		
OUTDOOR EVENTS							88	791,000
PHILIP GLASS RECITAL					1	2,542		
1986 SPIRIT OF INDIA (RM)					1	364		
SUNDAY LIVE (4 X RM)					5	4,080		
SYDNEY PHILHARMONIA CHOIRS					6	11,962		
SYDNEY SYMPHONY ORCHESTRA								
FAMILY CONCERTS					4	6,220		
MEET THE MUSIC					10	24,111		
TEA AND SYMPHONY					3	7,821		
THE EIGHTH WONDER					8	10,537		
VALLEY SONG					22	6,334		
VISA VIS							7	13,700
TOTAL	119	18,617	4	437	378	240,143	94	1,021,400

EXECUTIVE MANAGEMENT

Lloyd Martin AM, B.Ec (Sydney), ASA *General Manager*

More than 40 years experience in all aspects of the performing arts is reflected in the leading role taken by Lloyd Martin in the presentation of the arts in Australia. Deputy general manager of the Sydney Opera House from 1973 and general manager since 1979. He is chairman of the Confederation of Australasian Performing Arts Presenters, a director of the Sydney Convention and Visitors Bureau and Australian representative on the board of the Pacific Basin Arts Communication (PARC). Between 1982 and 1991, he was president of the Entertainment Industry Employers Association.

Ian Stephens, Dip. Law (BAB)

Director, Heritage and Property Services
Having qualified in law and having been admitted to the Bar, Ian Stephens worked in tertiary education administration at a senior level for six years before joining the Sydney Opera House Trust in 1981 as assistant general manager. In May 1990 he was appointed deputy general manager, technical and corporate services, taking on his current responsibilities in June 1996. He has worked for more than 30 years in public sector administration.

John Booth, B.Comm, FCPA, (ACA)

Director, Finance and Systems
A management consultant skilled in corporate restructuring, the development and implementation of strategic plans, system reviews and management information systems, John Booth was appointed to the Sydney Opera House in 1995. He has worked for the NSW Government as executive director of the performance agreements committee for the electrical distribution industry, and in senior financial administration roles for companies such as Capita Financial Group Limited, Placer Development and Offshore Oil.

At 30 June 1996, three senior executive service positions had been advertised for the new management structure but the selection process had not been completed and none of the positions was filled, either on a permanent or acting basis. The interim reporting arrangements at that date are set out below.



STAFF LEVELS 1996 95 94 93**ACCOUNTS 6 10 12 13**

Warren Hall *Accountant*
 Terry Hardy *Clerk*
 Tony Kimber *Clerk*
 Sathya Moorthy *Clerk*
 John Tindall *Clerk*
 Daniel Vucetich *Clerk*

ADMINISTRATION 7 8 10 11

Cliff Clark *A/Purchasing and inventory manager*
 Glenys Davey *Assistant to the executive*
 Louise Dick *A/Purchasing officer*
 Julie Grice *Assistant to the executive*
 Stephen Owen *Assistant administration officer*
 James Ross *A/Purchasing officer*
 Allan Wood *Stores officer*

AUDIENCE DEVELOPMENT 1 1 0 1

Shona Simpson *Audience development assistant*

BOX OFFICE 7 11 12 14

Geoffrey Cichero *Supervisor box office operations*
 Colin Doyle *Telephone sales supervisor*
 Alexandra Hegedus *Permanent part-time booking clerk*
 Stephen Jaques *Permanent part-time booking clerk*
 Peter Nelson *Supervisor box office operations*
 Warren Noud *Booking clerk*
 Irene Schell *Permanent part-time booking clerk*

COMPUTING CO-ORDINATION 0 0 0 1**ENGINEERING SERVICES 55 70 78 85**

Ross Adams *General assistant*
 Mike Berridge *Asset system manager*
 John Brown *General assistant*
 Remy Cajcs *Controls technician*
 Ron Cannateci *Controls technician*
 Kevin Coulter *Plant controller*
 Adam Crossley *A/Electrical fitter/mechanic*
 Denny Dane *Controls technician*
 John Dare *Asset planning manager*
 Blino Dola Rea *General assistant*
 Phil Derepas *Electrical fitter/mechanic*
 Con Despinidic *Electrical fitter/mechanic*
 Raymond Dick *A/Engineering supervisor*
 Tom Dixon *A/Engineering supervisor*
 Warren Elder *Artisan, ancillary services*
 William Elias *Electronics technician*
 Randall Findley *General assistant*
 John Finlayson *A/Asset operations manager*
 Warwick Fitzgerald *Plant controller*
 Allan Game *Stage machinery technician (electrical)*
 Andrew Georgopoulos *General assistant*
 John Grgurica *General assistant*
 Michael Hanak *Mechanical fitter*
 Robert Henry *Electrical fitter/mechanic*
 Jim Kiss *Plant controller*
 Peter Knight *A/Technical draftsman*
 George Kwok *A/Engineering supervisor*
 John Langton *Mechanical fitter*

STAFF LEVELS 1996 95 94 93

Mark Linnegar *Stage machinery technician (electrical)*
 Jason McHattan *Electronics technician*
 Les McLean *A/Engineering supervisor*
 Eric McWilliams *A/Project manager*
 Ken Palmer *Mechanical fitter*
 Mato Pavin *General assistant*
 John Pengelly *General assistant*
 Ilija Petricevic *Carpenter*
 Manfred Raddatz *Stage machinery technician (electrical)*
 Slavko Rajic *Carpenter*
 Warrick Rayward *Supervisory technician (lighting)*
 Chris Rigden *A/Project officer*
 Mark Salmon *Electrical fitter/mechanic*
 Mark Small *Electrical fitter/mechanic*
 Bob Smith *A/Engineering supervisor*
 Brian Smith *Electrical fitter/mechanic*
 Stephen Thomson *Electrical fitter/mechanic*
 John Turner *Supervisory technician (stage electrical)*
 Patricio Vilches *Electrical fitter/mechanic*
 John West *Mechanical fitter*
 John White *Carpenter/locksmith*
 Graham Whyllie *Stage machinery technician (mechanical)*
 Brett Williams *Supervisory technician (lighting)*
 Gordon Williams *Stage machinery technician (mechanical)*
 Griff Williams *Electrical fitter/mechanic*
 Michael Willis *Mechanical fitter*
 Ted Woreta *Plant controller*

HOUSE MANAGEMENT 35 34 37 43

Bryan Algie *Uniformed attendant*
 Terrence Antram *Senior uniformed attendant*
 William Briscoe *Uniformed attendant*
 Robert Brown *Uniformed attendant*
 Jeffrey Bugeja *Uniformed attendant*
 Ivan Buhinjak *Uniformed attendant*
 Ross Campbell *Uniformed attendant*
 Bobby Chandra *Uniformed attendant*
 Trevor Cook *Stage door senior*
 Walter Cummins *Theatre manager*
 Martin Curtis *Visitor services officer*
 James Dickson *Uniformed attendant*
 John Dummett *Uniformed attendant*
 William Frei *Uniformed attendant*
 Robert Garner *Uniformed attendant*
 Shelley Gray *Senior typist (part-time)*
 Allan Gurnett *Senior uniformed attendant*
 Linda Harrison *Visitor services officer*
 Johann Humer *Uniformed attendant*
 Donald Johnston *Stage door senior*
 Lester Livingstone *Uniformed attendant*
 Clifford Loydall *Uniformed attendant*
 Sharon Magee *Visitor services officer*
 Ian McIntosh *Uniformed attendant*
 Sandra McIntosh *Assistant staff supervisor*
 Ronald McLean *Uniformed attendant*
 Kerry Merrick *Uniformed attendant*
 Ian Millard *Uniformed attendant*
 Anthony Millarick *Uniformed attendant*
 Nigel Mulvey *Security manager*
 Louis Perrine *Uniformed attendant*
 Jim Samuel *Uniformed attendant*

STAFF LEVELS 1996 95 94 93

Derek Whittle *Uniformed attendant*
Ann Wilkins *Theatre manager*
Rick Zaric *Senior uniformed attendant*

INTERNAL AUDIT 2 2 2 2

Nell Chesher *Clerk*
Adrian Dalanon *Clerk*

LIBRARY 3 3 4 5

Christopher Colwell *Acquisitions officer*
Phillip Lormer *Librarian*
Soo Eng Pang *Clerical assistant*

MARKETING 6 8 8 5

Catherine Carey *Marketing officer*
Allsen Dunn *Marketing executive*
Charlotte Faunce *Marketing officer*
Andrew Hamadanian *Media relations executive*
Sandra van Kampen *Clerk/stenographer*

OCCUPATIONAL HEALTH

AND SAFETY 13 0 0 0

Kate Botling *Senior consultant occ. health*
Mick Cassidy *Senior fire prevention officer*
Bernie Davis *Fire prevention officer*
Bob Donald *Senior fire prevention officer*
John French *Fire prevention officer*
Julie Hubbard *Occupational health nurse*
Keith Jefferys *Fire prevention officer*
Leona Kieran *Occupational health nurse*
Peter McGrath *Fire prevention officer*
Steve Pavin *Fire prevention officer*
Martin Shipton *Fire prevention officer*
Peter Tucker *A/Safety coordinator*
Peter Stott *Fire prevention officer*

PERSONNEL SERVICES 8 14 14 18

Robert Dunn *Personnel officer*
Stephanie Francis *Team leader*
Norma King *Team leader*
Neil Smith *Senior consultant*
Glenda Tuttlebee *Personnel officer*
Lyle Wilson *Consultant*

POLICY AND PLANNING 1 1 0 1

Carolyn Stewart-Smith *Senior consultant*

PROGRAMMING 2 2 2 3

Ralph Bott *Assistant programming manager*
Richard Hunter *Assistant programming manager*

THEATRE PRODUCTION

SERVICES 38 42 50 48

Nick Angelicas *Staging operations supervisor*
Jim Barber *Staging operations supervisor*
Ken Bartlett *Staging operations supervisor*
Tony Cirillo *Stage hand*
Clive Criddle *Stage hand*
Adam Crome *Staging operations supervisor*
Karen Crosbie *Administration coordinator*
Kim Davis *Leading hand staging*

STAFF LEVELS 1996 95 94 93

Tim Dexter *Machinery desk operator*
Phil Dunesky *Senior lighting operator*
Derek Free *Stage hand*
Murray Free *Production manager*
David Gellen *Production coordinator*
Stephen George *Stage hand*
Ray Hawkins *Lighting operator*
Andrew Hudson *Senior lighting operator*
Rachel Hume *Staging operations supervisor*
Simon Jenkins *Lighting operator*
Nick Karantzis *Stage operations manager*
Chris Kelly *Leading hand staging*
Sam Leukos *Leading hand staging*
Lana Lazareff *Sound operator*
John R Lewis *Lighting desk operator*
John P Lewis *Stage hand*
Peter Lockwood *Lighting operator*
Elise Loxton *Production assistant*
Peter Marshall *Lighting operations manager*
Neil McGarry *Sound operator*
Mark McLeod *Leading hand staging*
Kathryn O'Neill *Lighting desk operator*
Catherine O'Shea *Lighting operator*
Jon Padbury *Lighting operator*
Tony Paterson *Machinery desk operator*
Alynn Pratt *Lighting desk operator*
Michael Schell *Lighting desk operator*
Gregory Taylor *Senior lighting operator*
Lisa Taylor *Production coordinator*
Chris Venn *Lighting desk operator*

VENUES AND

CLIENT SERVICES 4 5 8 6

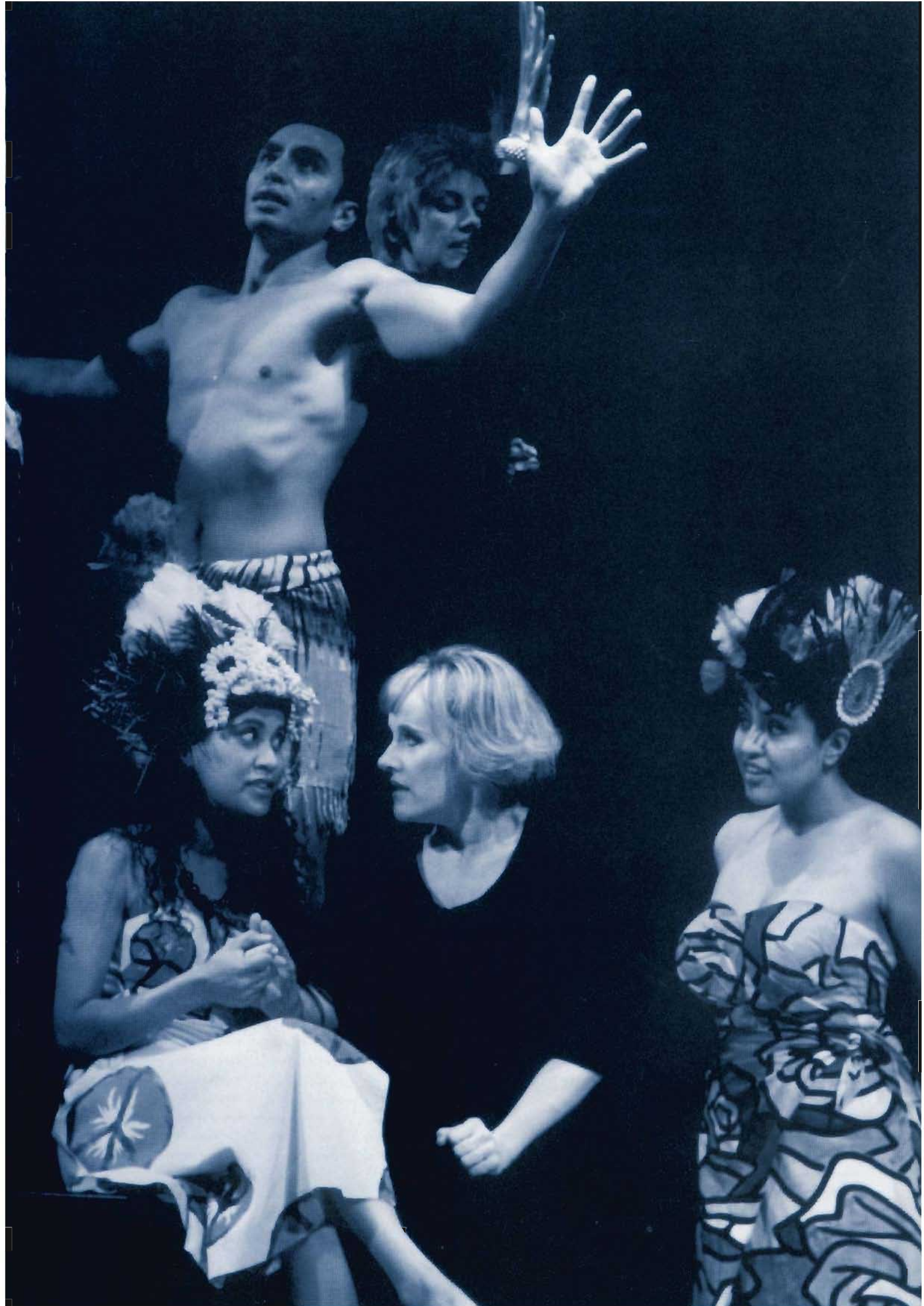
Eva Byron *Bookings administrator*
Anne Davey *Client service executive*
Paul Haseler *Client service executive*
Sue Schlechtriem *Booking schedule assistant*

TOTAL

INCLUDING MANAGEMENT 205 228 258 279



Composer Philip Glass (left).
A scene from *Heretic* (right) with
Elizabeth Alexander as Margaret
Mead, centre front, flanked by Tanya
Byrne, left, and Marie-Louise
Jolicœur with Peter Sa'ena-Brown
and Beth Daly standing behind.



**SYDNEY
OPERA HOUSE
TRUST**
CASUAL,
SEASONAL AND
CONTRACT STAFF
AS AT
30 JUNE 1996

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. In acknowledgment of the important role they play in the smooth operation of activities in and around the building, we are noting the names of those who worked here over the past year. Some may have been on duty for only a few hours, others may be regularly employed.

Katherine Albury
Annette Alderson
Allison Allan
Lisa Allison
Mary Amade
Paul Andersen
Catherine Anderson
Karina Andjelic
Olga Andrich
Donna Anthes
Karen Antram
David Apelbaum
Valentino Arico
Anthony Arnold
William Bader
John Bassett
Sophie Bastas
Susan Baylis
Marlene Baynash
Jonathan Benjamin
Christine Bennett
Michael Bentley
Brendan Berecny
Shelley Bezuidenhout
Adrian Bingham
Leonie Bishop
Alan Blackman
Wendy Blackwood
Andrew Bliss
Chris Blume
Kristina Blundell

Jodie Boehme
Kevin Boojharut
Ivan Boros
Bruce Bowman
Margaret Bowman
Helen Bradley
Julia Bride
Valerie Brook
Anne Bruce
Alina Brymore
Dianna Buchanan
Kate Buchanan
Colin Budd
Jill Bull
Don Bullard
Wilhelmine Burggraaf
Shayne Burrell
Shirley Burton
Stephanie Cahalan
Luke Callaghan
John Calvi
Scott Cameron
Carissa Campbell
Mary Cannataci
Christopher Canute
Corrado Carbe
Lynette Carey
Jennifer Carmody
Alexander Caroty
Gavin Carragher
Gloria Carson
Valarie Carter
Cherene Casirader
Kerri Cavanagh
Shirley Charles
Ingrid Cheng
Victoria Christian
Neil Christopher
Evaientje Claessen
Michael Clapham
David Claringbold
Justin Clark
Hugh Coffey
Gerard Collins
David Connor
Darryl Cooper
Patricia Copeland
Sonja Corona

Nick Costa
Annette Cowell
Elizabeth Croaker
Ferdinand Cruz
Andrea Cunningham
Hazel Dalton
Tom Dalton
Steven Daly
Isabel D'Avila
Shawn Darling
Andrew Davidson
Brett Davidson
Ben Davies
Kate Davies
Aron Davis
Heather Davis
Timothy Dayman
Antony Deary
Joan Debnam
Christopher Delaney
Vicky Delatovic
Jessica Demeny
Julia De Meyrick
Bill Dania
Myra da Vries
Julie Dimond
Kerry Doherty
Sarah Duan
Katherine Downs
Andy Duval
Martin Dzubiel
Eloise Easton
Sylvia Edgar
Amir Elabassy
Susan Elderfield
Jo Elliott
John Ellis
Wayne Erright
Carl Erle
Peter Everett
Brian Fardon
Margaret Fasullo
Franck Faugeroux
Tom Fielding
Susan Foot
Wendy Foot
Melissa Forbes
Eileen Foster

Heather Fraser
Phillip Friend
Serafina Frolo
Lara Frolochenko
Rhonda Furner
Judith Gaat
Ronald Gaist
Francois Galleyrand
Michela Gannon
Rachel Gaudry
Emma Gilchrist
Luke Gilmour
Ivan Glinovic
Alexandra Giorgi
Matthew Glasgow
Lisa Goodger
Jennifer Gordon
John Graham
Penida Graham
Gloria Grant
Paul Greenhalgh
Julia Greenham
Camilla Gregg
Rachel Gregg
Tim Greig
Lana Habe
Joanna Hall
Elizabeth Hamilton
Denise Hanninen
Blake Hansen
Sheridan Hardman
Marietta Hargreaves
Linda Harle
Barbara Harmer
Philippa Harpur
Scott Hart
Ellen Harvison
John Hayman
Karina Hearn
Jennifer Highway
Howard Henler
Cathrynne Henshall
Stephen Herbst
Joan Herlinger
Leone Herring
Catriona Herriott
Ian Hewitt
Kerrie Higgins

Susan Hjalmsf	Mark MacGillivray	David Parsons	Nigel Stanier
Mark Hjelmsf	Elizabeth Mack	Ian Paterson	Glenda Steel
Sherri Hilario	Alasdair Mackellar	Gavin Pawsey	Gwen Steele
Lynn Hoban	Colleen MacMurray	Frederick Pearson	Sonja Stockralter
Trevor Hodges	Anne Malr	Liz Peddle	Linda Sterjovski
Jeremy Hogan	Maldon Mallory	Catherine Pegum	Lindy Stevens
Graeme Hooson	John Manson	Leonie Penhall	Ricky Subritzky
Christopher Hoy	Elizabeth Marnie	Leonie Pelling	Bradley Sutton
Kym Hudson	Anne Marsh	Roisin Pengally	Belinda Suttlor
Alexis Hughes	Sean Marshall	Joy Pereira	Joseph Taffa
Duncan Hume	Sylvia Martin	Sean Peter	Colin Telfer
Debra Hunter	Sharon Matthews	William Pidgeon	James Ternen
Wendy Hunter	Louise May	Margaret Piech	Paul Terrell
Beatrix Illies	Michelle McAleer	Marc Pilay	Angela Thompson
Nicole Ingram	Margaret McCall	Judith Potts	Duncan Thompson
Gavin Imhof	Jinny McCallister	Toni Powell	Graham Thompson
Juilanne Jones	Brian McCarty	J K Power	Lianne Thompson
Michael Johannes	Peter McDonald	James Prior	Craig Thurmer
Jane Johnson	Justine McGill	Virginia Purcell	Alan Thorpe
Arnold Johnston	Pam McGowan	Kate Ranson	Paul Tilley
Paul Jordan	Wendy McIntosh	Joan Rawlings	Janet Timberg
Justin Joyce	Patrick McIntyre	Lee Redfern	Timothy Toohey
Martin Kennedy	Kate McKay	Bannon Rees	Josephine Townsend
Wendy Kappe	Wendy McLeod	John Reil	Judith Trainer
Jane Kattenhorn	Penelope McNulty	Bridget Reilly	James Treble
Warren Kennedy	Corrina McPhee	Mark Reisman	Chris Trenton
Sonja Kennedy-Fuller	Kenneth McSwain	Patricia Restuccia	Valerie Tring
Brian Kerr	Anna Menzies	Gary Rév	Donna Trucillo
Catherine Kevin	Catherine Middleton	Ole Ribers	John Tse
Julle King	Klm Miles	Jack Richardson	Gillian Tucker
Karen King	James Millard	Anne Ridgway	James Tucker
Nigel King	Kay Millican	Damian Robinson	Danielle Turbit
Robbie Klaesi	Rodney Millington	Geoffrey Rowe	David Turnbull
Stephen Klinder	Danielle Mills	Elizabeth Rummery	Deborah Turner
David Kocass	Paul Miakin	Marie Rushton	Margaret Turner
Paul Kohn	Inara Molnari	Adrienne Rutherford	Jann Tuxford
Zoran Kovlich	Lindsay Monteath	Peter Rudge	Simon Tye
Veronika Kristensen	Angela Morosin	Derek Rye	Susan Tyrer
Peter Kryzman	Amanda Morphett	Richard Salvatico	Caroline Vldgen
Nina Lami	Iain Morrison	Jan Sayer	Bernadette Vincent
Margaret Landon-Jones	Ian Moxon	Bob Scott	Marion Walker
James Landrigan	Craig Murphy	Thomas Scott	Deirdree Wallace
Friedel Lang	Mark Newell	Matthew Sealley	Frank Ward
Robyn Lang	Toni Naylor	Karen Searle	Gregory Webb
Yvonne Lang	Kennex Ng	Sandra Seymour	Jillian Webster
Anthony Langshaw	Jean Nicholas	Stephen Sharp	Anne West
Vanessa Lansdown	Linda Nicholls-Gidley	Natelle Shea	Guy White
Sirl Lass	Amanda Nicholson	Tony Shelley	Mary Whitehouse
Brad Latta	Leanne Nicholson	Oonagh Sherrard	Warren Whitwell
John Lavery	Lois Norman	Vivien Showyin	Barbara Williams
Anthony Lawrence	Karen Norris	Severin Sieben	Neville Williams
William Lawrence	Peter North	Helena Sindelar	Harry Wilson
Christopher Leahy	Ngairé O'Leary	Matthew Skidmore	Melissa Wilson
Kit Lee	Richard Oldfield	John Skouras	Robert Wilson
Michael Linney	Martel Ollerenshaw	Paul Slogeris	David Winch
Peter Lipman	Igor O'Neill	Ursula Slane	Derek Wood
Edward Lloyd	Richard O'Neill	Adam Smith	Wayne Wood
Frances Love	Judith O'Shea	Orn Smith	Nerida Woods
Jarry Luke	Mardi Osborn	Derek Smythe	Sharon Worrad
Hendrawan Lukito	Luciano Padina	Jennifer Smythe	Gavin Wright
Daniel Luxton	Afroditi Palavidis	Janet Sorby	Tony Yang
Gary Lynch	Konnelth Palmer	Jonathan Speer	Collin Young
Rebecca Lyons	Vicki Parish	Catherine Squelch	Megan Young

TOTAL 427

CONSULTANTS AS AT 30 JUNE 1996

In accordance with the NSW Government guidelines, projects for which consultants earned more than \$30,000 in the year under review are listed individually. Those that involved payments under \$30,000 are included in the total figure.

The Sydney Opera House Trust was also responsible for paying Public Works, as project manager, \$11.181 million for the management and execution of the upgrade program.

The following list notes the major projects undertaken by consultants during the 12 months ending 30 June 1996, as well as a summary of the work and payments involved. The total cost of consultants for the year was \$432,255.

Consultants

Cullen Egan and Dell, *for additional competency skills*, \$45,360.

Facilities Management, *for asset revaluation*, \$52,125.

Sinclair Knight Merz, *for investigation into the failure of a hood unit and recommendations for remedial action*, \$36,596.

Willis Coroon, *for a risk/disaster recovery plan*, \$33,650.

An additional 30 consultants were paid a total of \$264,524.

VOLUNTEERS AS AT 30 JUNE 1996

A team of volunteers contributes to the maintenance and development of services in the Dennis Wolanski Library of the Performing Arts. During the year under review, the volunteers were:

Mary Baxter	Gavin Fordyce	Isobel Phillips
Phyllis Bellamy	Betty Gibson	Chris Pip
Judy Berger	Eric Gibson	Sam Puterman
Shelley Bezuidenhout	Margaret Gomme	Nancy Richards
Heather Cameron	Lyle Harris	Helen Rosenblitt
Florence Cato	Jemima Jaimeson	Aileen Rowe
Howbery Cato (died 1995)	Ruth Jessep	Anna Schroeder
Dorothy Chandler	Jane Johnson	Merricke Shanahan
Joyce Chapman	Peggy Kauffmann	Marjorie Sneddon
Janet Clayton	Eileen Killian	Angela Thompson
Joan Clout	Hilda Lowenstein	Lorna Thompson
Gweneth Cohen	Rae McAlpine	Nancy Tuck
Sylvia Edgar	Marie Manstoff	Melanie Wheatley
	Susan Morris	Thelma Wilson
	Brian Osborne	Christine Yates



Memix in Baseball.

TARGETS 1995/96

ACHIEVEMENTS

Implementation of a market research program regarding customer expectations.

Market research project started, to be completed in new financial year.

Finalisation of a new public address system and sound console to address Concert Hall amplification problems.

Public address system in use and contract let for new sound console.

Begin implementation of Government policy to provide a 300-seat performance space.

Planning of new Broadwalk Studio almost complete.

Commence work on a new performer's assembly room for the Concert Hall and establish a home for the Sydney Symphony Orchestra.

Plans finalised for performers' assembly area and SSO increasing use of House facilities.

Higher productivity through more effective and efficient use of resources resulting from enterprise agreements.

Enterprise agreement, due to come into effect from 1 November, still in negotiation at 30 June 1996.

Improved organisation focus and resourcing of core business through a revised management structure and refocusing of human resources activities.

Because new management structure not approved until March 1996 and recruitment still taking place, human resources plan on hold until new financial year.

Improvement in staff morale, as measured by surveys, through addressing issues identified.

Action plan formulated from discussions between staff and management.

SUMMARY OF KEY MANAGEMENT TARGETS FOR THE YEAR ENDING 30 JUNE 1997

The Sydney Opera House Trust's strategic goals are outlined at the start of the report. They involve long term strategies to raise the profile of the organisation's activities and boost its revenue, prepared on the basis that there will be no major reversals in economic circumstances and no major changes in the cost or range of Government charges that apply to the operation of the building.

Targets and priorities for the immediate future include the following:

- Ninety percent utilisation of all venues.
- Rentals income in excess of \$4 million.
- Fifteen percent increase in audience development attendances.
- Guided tours sales of 350,000 and revenue of \$2.5 million.
- Catering revenue of \$1.3 million and the establishment of key performance indicators for catering service quality.
- Retail, merchandising and licensing revenue exceeding \$1 million.
- Introduce revised programming criteria and standards to ensure that the Sydney Opera House Trust presents programs

of the highest quality through a targeted artistic strategy.

- Review hiring policies and practices to ensure that the Sydney Opera House is accessible to a wide cross section of the community, and further develop a base of market data that provides a profile of actual and potential customers and their expectations.
- Gain ISO 9000 certification for building maintenance and establish a meaningful set of performance indicators for the maintenance and standards of each venue.
- Develop and implement a strategy consistent with stakeholder requirements to maximise the Trust contribution to the Olympic Games and the cultural festivals leading up to it.
- Implement activity based costing to enhance the effective management of resources.
- Finalise management restructure and implement job restructuring and reclassification throughout the workforce to better align organisational structure and resources with strategic objectives.



SYDNEY
OPERA HOUSE
TRUST
FINANCIAL
REPORT
1996



**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 1996, 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 (General) Regulation, 1995, 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
Chair

DIANE GRADY
Trustee

SYDNEY
3 October 1996



INDEPENDENT AUDIT REPORT

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 1996. The preparation and presentation of the financial statements consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto and the information contained therein, is the responsibility of the Members of the Sydney Opera House Trust. My responsibility is to express an opinion on these statements 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.

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 statements are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, 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 statements are presented fairly in accordance with the requirements of the Public Finance and Audit Act 1983, Accounting Standards and other mandatory professional reporting requirements (Urgent Issues Group Consensus Views) 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 statements of the Sydney Opera House Trust comply with section 41B of the Act and present fairly in accordance with applicable Accounting Standards the financial position of the Sydney Opera House Trust as at 30 June 1996 and the results of its operations and its cash flows for the year then ended.

Inherent Uncertainty Regarding Superannuation

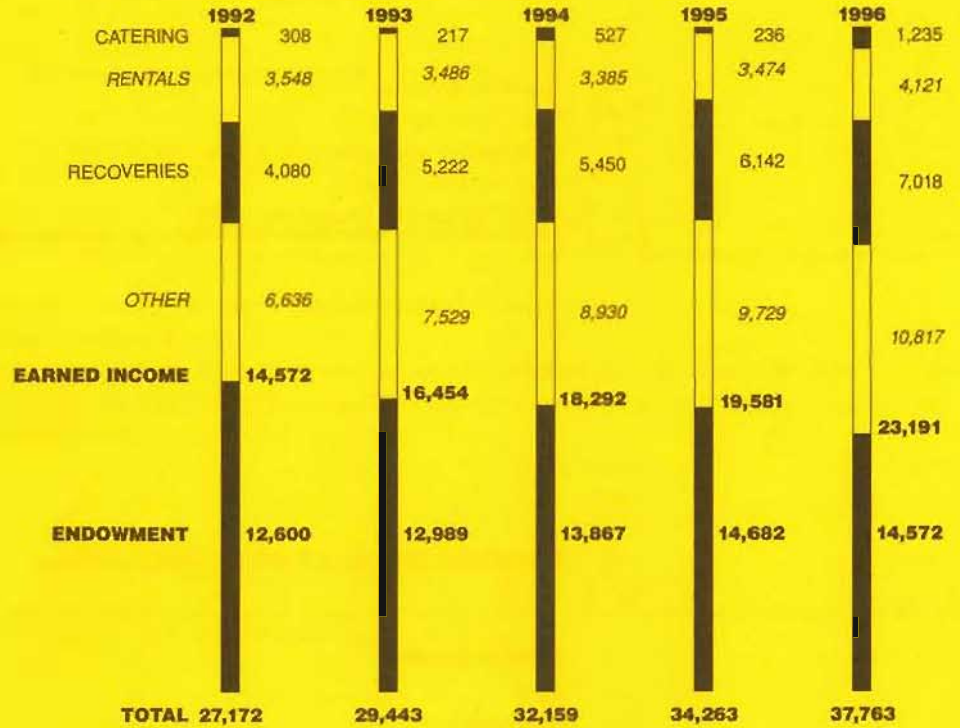
Without qualification to the opinion expressed above, attention is drawn to the following matter. As indicated in Note 1.3.2 to the financial statements, it is disclosed that uncertainty currently exists concerning certain taxation allocations that may impact virtually all of the individual employer reserve balances of the State Authorities Superannuation Board - Pooled Fund. Until resolution of this uncertainty, the quantum of the financial effect on the individual employer reserves is unclear. The same situation existed at 30 June 1995.

P.J. BOULOUS, ACA, PRINCIPAL AUDITOR
(duly authorised by the Auditor General of New South Wales under section 45F(1A) of the Act)
Box 12 GPO, SYDNEY, NSW 2001
15 October 1996

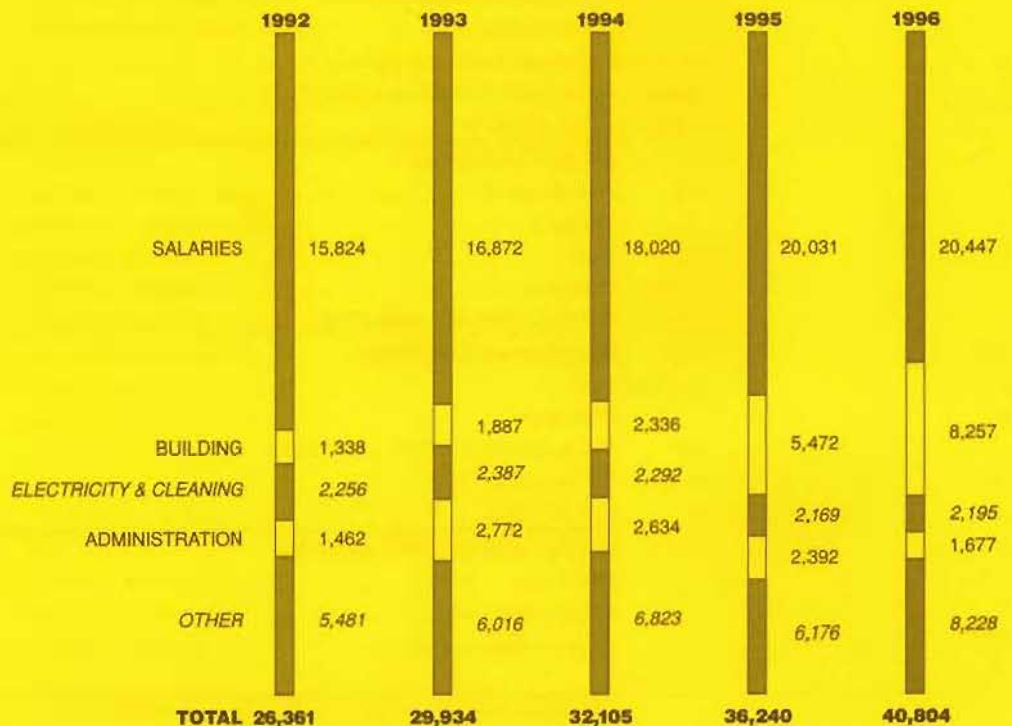
REVENUE AND EXPENDITURE COMPARISONS FOR FIVE YEARS EXCLUDING ABNORMALS, DEPRECIATION AND GOVERNMENT CAPITAL GRANTS

In these graphs, catering income has been included as a net figure for 1992-1995 to match the new contract arrangements for 1996 (see note 7). Catering expenditure has been omitted for the same reason.

REVENUE \$000



EXPENDITURE \$000



**STATEMENT OF INCOME AND EXPENDITURE
FOR THE YEAR ENDED 30 JUNE 1996**

	NOTE	1995/96 \$000	1994/95 \$000
Operating income	3	55,033	53,145
Operating surplus	3	1,922	2,323
Accumulated funds at beginning of the financial year	27	177,593	175,270
ACCUMULATED FUNDS AT CLOSE OF THE FINANCIAL YEAR	27	179,515	177,593

BALANCE SHEET AS AT 30 JUNE 1996

	NOTE	1995/96 \$000	1994/95 \$000
Current Assets			
Cash	17	57	145
Receivables	18	1,207	1,414
Investments	19	6,113	8,686
Inventories	20	362	331
TOTAL CURRENT ASSETS		7,739	10,576
Non-Current Assets			
Receivables	18	4,785	2,156
Land, building, improvements	21	502,000	193,489
Plant and equipment	21	47,164	49,823
Collections-library and works of art	21	2,615	2,571
TOTAL NON-CURRENT ASSETS		556,564	248,039
TOTAL ASSETS		564,303	258,615
Current Liabilities			
Bank overdraft	17	1,046	552
Creditors	22	3,660	7,657
Loan	23	58	111
Provisions	24	864	957
TOTAL CURRENT LIABILITIES		5,628	9,277
Non-Current Liabilities			
Loan	23	...	58
Provisions	24	1,711	1,850
TOTAL NON-CURRENT LIABILITIES		1,711	1,908
TOTAL LIABILITIES		7,339	11,185
NET ASSETS		556,964	247,430
Capital and retained earnings			
Trust funds	25	100	99
Accumulated funds	27	179,515	177,593
Asset revaluation reserve	28	377,349	69,738
		556,964	247,430

The accompanying notes form part of these statements.

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 1996

	1995/96	1994/95
	\$000	\$000
	Inflows (Outflows)	Inflows (Outflows)
Cash flows from operating activities		
Payments to suppliers and employees	(54,284)	(45,309)
Receipts from operations	23,100	21,056
Interest received	435	512
Interest paid	(5)	(13)
Net cash used in operating activities	(30,754)	(23,754)
Cash flows from investing activities		
Payments for purchase of plant, equipment and works of art	(3,586)	(2,902)
Proceeds from sale of plant and equipment	79	981
Net cash used in investing activities	(3,507)	(1,921)
Cash flows from Government grants	31,106	31,435
Net increase (decrease) in cash held	(3,155)	5,760
Cash at beginning of year	8,279	2,519
Cash at end of year	5,124	8,279

Note to the Statement of Cash Flows
Reconciliation of cash.

For the purpose of the statement of cash flows, cash comprises cash on hand and in banks and short term investments. Cash at 30 June as shown in the statement of cash flows is reconciled to the related items in the balance sheet.

	1995/96	1994/95
	\$000	\$000
Cash	(989)	(407)
Short term investments	6,113	8,686
	5,124	8,279

**RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES
TO OPERATING RESULT**

	1995/96	1994/95
	\$000	\$000
Operating surplus	1,922	2,323
Depreciation	5,705	812
Provision – leave	(232)	(22)
Provision – doubtful debts	7	78
Increase in creditors	...	4,158
Decrease in creditors	(4,156)	...
Increase in receivables	(2,429)	...
Decrease in receivables	...	535
Government grant	(31,106)	(31,435)
Reduction in inventories	...	229
Increase in inventories	(8)	...
Net loss on sale of plant	8	82
Increase in trust funds	1	2
Loan repayment	(111)	(106)
Appeal Fund transferred	...	288
IMG transferred	...	(6)
Assets recognised	(355)	(692)
NET CASH USED IN OPERATING ACTIVITIES	(30,754)	(23,754)

The accompanying notes form part of these statements.

**NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS
FOR YEAR ENDED 30 JUNE 1996**

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 HISTORICAL COST

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

1.1.2 BASIS OF ACCOUNTING

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

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

Unless otherwise specified the accounting policies are consistent with those of the previous year. Figures shown in the financial statements have been rounded to the nearest \$1,000.

1.2 Doubtful Debts

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

1.3 Employee Entitlements

The balance of these provisions at 30 June 1996, is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 ANNUAL, SICK AND LONG SERVICE LEAVE

Full provision has been made for the Trust's employees in respect of annual leave and long service leave in terms of Australian Accounting Standard AAS30. Provision is also made for employees of the catering company, employed at 26 September 1994 in terms of the catering contract, for sick and long service leave.

1.3.2 SUPERANNUATION PREPAYMENT

Prepaid superannuation contributions are recognised in the balance sheet as required by Treasury policy. The funding position at 30 June 1996 in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Fund (SSF) and the State Authorities Non-Contributory Superannuation Scheme (SANCSS) is as follows:

Fund	Estimated Reserve Account Funds		Estimated Gross Liability		Prepaid Superannuation	
	1995/96 \$000	1994/95 \$000	1995/96 \$000	1994/95 \$000	1995/96 \$000	1994/95 \$000
SASS	1,668	1,411	1,322	1,099	346	312
SSF	20,966	18,214	17,447	17,245	3,519	969
SANCSS	1,243	1,093	883	848	360	245
	23,877	20,718	19,652	19,192	4,225	1,526

The 1996 actuarial assessment is based on the full requirements of AAS25 – Financial Reporting by Superannuation Plans. The key assumptions adopted by the actuaries were:

	1995/96 %	1996/97 %	thereafter p.a %
Rate of investment return (after tax and investment-related expenses)	9.0	9.0	8.0
Rate of general salary increase (including re-classifications*)	5.0	3.0	6.0
Rate of increase in CPI (Sydney, all groups)	3.5	4.0	4.5

* but excluding increases due to increments and promotions, which are incorporated in the salary scale assumptions.

Arising from the Triennial Actuarial Review as at 30 June 1994 of the State Authorities Superannuation Board – Pooled Fund, it has been identified that uncertainty exists in respect of virtually all of the individual

employer reserve balances within the Pooled Fund. Until resolution of this uncertainty, which relates to taxation allocations at the employer level, the quantum of the financial effect on individual employer reserves is unclear. This uncertainty has not arisen from inaccuracies in the maintenance of the accounting records of the Trust.

1.4 Valuation of assets

1.4.1 INVENTORIES

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

1.4.2 INVESTMENTS

Investments, comprising term deposits with the NSW Treasury Corporation are shown at cost value which is also deemed to be market value.

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

The Sydney Opera House building and forecourt were revalued in 1995/96 as required by Treasury instructions and the revised value brought to account in the asset revaluation reserve as required by Australian Accounting Standard AAS10 – Accounting for Revaluation of Non-Current Assets. The revaluation was carried out by the Valuer-General of New South Wales and the revalued amount advised in a letter dated 6 September 1996.

Library collection is shown at historical cost whilst works of art were valued by a fine art valuer and an in-House expert as at 30 June 1993, and are shown in the balance sheet at market value.

Land was revalued in 1994/95 by the Valuer-General of NSW, whilst most classes of non-current physical assets were also revalued in 1994/95 by external expert consultants.

1.5 Insurance

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

Property and consequential loss

Workers' compensation

Public liability

Motor vehicles

Travel, voluntary workers, fidelity and other identified risks.

The Trust is a self insurer under a managed fund 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 during their expected useful life.

Depreciation rates are shown hereunder:

Category of Asset	Rate of Depreciation %
Computer hardware	33.3
Plant and equipment	10
Office machines	20
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20
Tools and test equipment	20
Safety equipment	33.3
Computer software	20
Grand Organ	1

As it is not envisaged that the Trust's collections of works of art and a significant proportion of its library materials collection will be subject to a progressive loss of value, depreciation has not been charged on the collections.

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

1.7 Capital donation and Government grants applied to capital expenditures

To comply with Treasury instructions, capital donations and government grants applied to capital expenditures are included as income in the statement of income and expenditure.

2. SYDNEY OPERA HOUSE APPEAL FUND

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund are incorporated into the Trust's financial statements. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts.

3. OPERATING SURPLUS

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

	NOTE	1995/96 \$000	1994/95 \$000
INCOME			
State Govt grants			
– statutory endowment	4	9,087	9,352
– maintenance endowment	4	5,485	5,330
– upgrade program	4, 14	11,181	12,450
– TheatreWorks	4	...	310
– assembly area	4	115	...
– total asset management	4	5,974	3,030
Catering	7	1,235	3,328
Rentals – theatres, halls etc.	5	4,121	3,474
Costs recovered from hirers	6	7,018	6,142
Trust presentations	10	3,616	2,407
Bennelong Program	11	238	254
Guided tours		2,390	2,423
Booking fees		1,219	1,097
Merchandising and licensing	26	1,136	1,062
Rental of shops		498	431
Interest		435	512
Miscellaneous income	8	551	1,099
In-kind benefits	12	211	150
Program sales commission		218	143
Publicity income		302	151
Donations		3	...
		55,033	53,145
EXPENDITURE			
Salaries and related expenses	9	20,447	20,031
Catering	7	...	3,092
Trust presentations	10	3,496	2,091
Bennelong Program	11	254	224
Electricity		1,416	1,410
Depreciation	21	5,705	812
Administrative expenses		1,677	2,392
Repairs and maintenance		8,257	5,472
Cleaning		779	759
Publicity and advertising		1,027	677
Minor stores		1,274	1,184
Merchandising and licensing	26	637	600
Telephone and postage		325	294
General insurance		387	389
Fees for services rendered		793	612
Audit fee	13	28	27
Doubtful debts	18	7	78
Upgrade program	4, 14	9,656	10,535
		56,165	50,679
Surplus (deficiency) before abnormal items		(1,132)	2,466
Abnormal items	15	3,054	(143)
OPERATING SURPLUS		1,922	2,323

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	1995/96	1994/95
	\$000	\$000
Statutory endowment	9,087	9,352
Maintenance endowment	5,485	5,330
Upgrade program grant	11,181	12,450
TheatreWorks grant	...	310
Total asset management grant	5,974	3,030
Assembly area grant	115	...
	31,842	30,472

The 1995/96 upgrade program amount comprises the 1995/96 Government grant of \$10,285,000 and a portion of the 1994/95 grant treated as income in advance in the sum of \$896,000.

The assembly area grant of \$115,000 represents the amount actually spent on the project. The actual 1995/96 Government grant was \$275,000 supplemented by 1994/95 income in advance of \$67,000. Consequently a sum of \$227,000 has been treated as income in advance in the 1995/96 accounts.

The upgrade program grant of \$11,181,000 was applied to:

	1995/96	1994/95
	\$000	\$000
Recurrent expenditures	9,656	10,535
Capital expenditures	1,525	1,915
	11,181	12,450

5. RENTALS

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

The sources of income were:

	1995/96	1994/95
	\$000	\$000
Opera Theatre	1,684	1,540
Concert Hall	1,513	1,040
Drama Theatre	522	467
Playhouse	183	193
Other	219	234
	4,121	3,474

6. COSTS RECOVERED FROM HIRERS

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

Recoveries comprise:

	1995/96	1994/95
	\$000	\$000
Salaries and related costs	5,314	4,875
General recoveries	1,563	1,139
Electricity	141	128
	7,018	6,142

7. CATERING

A new contract covering catering operations at the Sydney Opera House came into effect on 26 September 1994. The new contract provided for a percentage of turnover to be paid to the Trust in lieu of the previous management fee arrangement. Results, excluding the Green Room operations were as follows:

	1995/96	1994/95
	\$000	\$000
Income	1,235	3,328
Expenses	...	3,092
SURPLUS	1,235	236

The 1994/95 result reflected costs of closing down the previous catering contract. The 1995/96 cost of the Green Room was \$56,396, being the amount paid to the catering contractor for operating the Green Room, and is included under administrative expenses. The 1994/95 net cost was \$56,499 with expenses included under administrative expenses and, income (which is not applicable for 1995/96) being included under miscellaneous income.

8. MISCELLANEOUS INCOME

This item comprises:

	1995/96	1994/95
	\$000	\$000
Sponsorship expenses recouped	281	299
Ticket printing	101	112
Green Room sales	...	320
Other	169	368
	551	1,099

9. SALARIES AND RELATED EXPENSES

This item comprises:

	1995/96	1994/95
	\$000	\$000
Salaries, wages and allowances	15,303	14,903
Penalty rates	812	885
Overtime	1,275	1,205
Meal money	81	78
	17,471	17,071
Workers' compensation insurance	488	533
Payroll tax	1,082	1,053
Employer superannuation contribution	1,300	1,211
Parking reimbursement	31	33
Redundancy payment	75	130
	20,447	20,031

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program were:

	1995/96	1994/95
	\$000	\$000
Proceeds from ticket sales, sponsorship, grants, interest and other income	3,616	2,407
Operating and administrative costs	3,496	2,091
SURPLUS	120	316

11. BENNELONG PROGRAM

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

Financial operations were:

	1995/96	1994/95
	\$000	\$000
Income	238	254
Expenditure	254	224
SURPLUS (DEFICIENCY)	(16)	30

12. IN-KIND BENEFITS

Sponsorships in the form of goods and services were received for the following purposes:

	1995/96	1994/95
	\$000	\$000
Trust presentations	17	25
Other purposes	211	150
	228	175

The sum of \$17,000 has been included in Trust presentation income and expenditure figures whilst the amount of \$211,000 has been expensed under appropriate expenditure classifications. Cash sponsorship amounts received in 1995/96 were allocated directly to the Trust presentations nominated.

13. AUDIT FEE

The fee payable to the Auditor-General's office was \$28,500.

The Auditor-General received no other benefit.

14. UPGRADE PROGRAM EXPENDITURE

The State Government has indicated its support for an upgrade program involving an outlay of \$114 million over a period of 10 years. The expenditure for 1995/96 was \$11,181,000 of which \$1,525,000 was expended on purchase of assets.

15. ABNORMAL ITEMS

This item comprises:

	1995/96	1994/95
	\$000	\$000
Prepaid superannuation (see notes 1.3.2 and 18)	2,699	(835)
Glass and tiles stocks (at replacement cost)	355	644
Asset management software (at cost)	...	48
	3,054	(143)

The value of tiles stocks has been reassessed in the light of a new stocktake and as required by Treasury instructions, was brought to account through the Statement of Income and Expenditure.

16. TRUSTEES' REMUNERATION

Trustees' remuneration per annum is based on the following rates:

	1/7/95- 7/9/95	8/9/95- 30/6/96
Chairman	\$2,315	\$2,465
Trustees	\$1,390	\$1,460

17. CASH AND BANK OVERDRAFT

This item comprises:

	1995/96	1994/95
	\$000	\$000
Cash on hand	21	16
Joint venture cash	23	97
Appeal Fund cash	13	32
	57	145
Bank overdraft (Sydney Opera House management account)	1,046	552

The Trust's policy is to maximise interest income through the use of un-presented cheques. Whilst the Sydney Opera House management account shows an overdrawn balance of \$1,046,000 the actual bank balance was \$343,000 in funds.

18. RECEIVABLES

This item comprises:

	1995/96	1994/95
	\$000	\$000
Catering contractor	630	700
Trade debtors, less provision for doubtful debts	508	655
Accrued income	356	408
Prepayments	140	130
Advances to hirers	...	35
Joint venture	3	2
Other debtors	130	114
Prepaid superannuation	4,225	1,526
	5,992	3,570

The sum of \$630,000 represents the balance receivable upon transfer of catering equipment to the catering contractor as provided for in the catering contract and is receivable over the next 9 years at the rate of \$70,000 per annum.

Receivables are classified in the balance sheet as:

	1995/96	1994/95
	\$000	\$000
Current assets	1,207	1,414
Non-current assets	4,785	2,156

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

	1995/96	1994/95
	\$000	\$000
Balance 1 July	40	42
Provision for year	7	78
	47	120
Debts written off	...	80
Debts recovered written back	6	...
Balance 30 June	53	40

19. INVESTMENTS

This item comprises short term interest bearing deposits with NSW Treasury Corporation:

	1995/96	1994/95
	\$000	\$000
Sydney Opera House Trust	5,743	8,329
Foster Bequest	100	99
Appeal Fund	270	258
	6,113	8,686

20. INVENTORIES

Inventories held at 30 June 1995 and 1996 were:

	1995/96	1994/95
	\$000	\$000
Main store stock	282	256
Main hall tour wallets	10	12
Joint venture	70	63
	362	331

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

	1995/96	1994/95
	\$000	\$000
Land – valuation	50,000	50,000
Sydney Opera House building – revaluation	420,300	103,000
Building improvements – cost	...	5,889
	420,300	108,889
Forecourt improvements – revaluation	31,700	34,600
Total – land, building and improvements	502,000	193,489
Computer hardware – cost and valuation	2,499	1,750
Less depreciation	580	...
	1,919	1,750
Computer software – cost	702	507
Less depreciation	265	147
	437	360
Motor vehicles – cost	161	188
Less depreciation	75	63
	86	125
Office machines – cost and valuation	102	93
Less depreciation	19	...
	83	93
Fixed plant – cost and valuation	18,649	18,543
Less depreciation	1,882	19
	16,767	18,524
Photographic equipment – cost and valuation	322	322
Less depreciation	106	...
	216	322
Communications equipment – cost and valuation	547	320
Less depreciation	101	...
	446	320
Theatrical items – cost and valuation	28,793	27,356
Less depreciation	2,821	...
	25,972	27,356
Tools and equipment – cost and valuation	324	324
Less depreciation	65	...
	259	324
Safety equipment – cost and valuation	5	5
Less depreciation	2	...
	3	5
Capital stocks – cost and valuation	976	644
Total – plant and equipment	47,164	49,823
Library collections – cost	1,496	1,452
Works of art – cost and valuation	1,119	1,119
Total – collections – library & works of art	2,615	2,571
	551,779	245,883

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

22. CREDITORS

This item comprises:	1995/96	1994/95
	\$000	\$000
Advance ticket sales	1,128	1,305
Hirers' deposits	123	188
Accrued expenses	1,120	4,214
Trade creditors	488	294
Payroll deductions	165	527
Income in advance	302	1,065
Sundry creditors	306	21
Appeal Fund creditors	4	9
Joint venture	24	34
	3,660	7,657

23. LOAN

In August 1993 the Trust was provided with a loan of \$320,000 by the NSW Treasury Corporation for the acquisition of computer facilities. The loan is repayable over three years and attracts interest at the rate of 5.31% p.a. Loan principal repayments totalling \$109,398 were made during 1995/96 and at 30 June 1996, a total of \$57,974 remains repayable. Loan interest brought to account in 1995/96 was \$5,288 (\$10,987 in 1994/95).

24. PROVISIONS

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

	1995/96	1994/95
	\$000	\$000
Annual leave –		
Trust employees	666	746
Long service leave –		
Trust employees	1,844	1,957
Long service leave –		
employees of contract caterer	32	36
Sick leave –		
employees of contract caterer	33	68
	2,575	2,807

Classified in the balance sheet as:

	\$000	\$000
Current liabilities	864	957
Non-current liabilities	1,711	1,850

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 method is used because the difference arising from using the nominal method compared to the present value would not result in a material difference in the financial statements.

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

Payroll tax payable on employee entitlements has been estimated and the liability recognised. Workers' compensation has not been recognised as this expense is based on actual premiums paid, determined from past claims history, and not as a general percentage raised on salaries and wages. Sick leave accrued by employees of the Trust is all non-vesting, and as the total amount of sick leave taken in any year has been less than the annual entitlement, no past service liability for sick leave has been recognised.

The leave provisions in respect of the contract caterer's employees reflects the contractual arrangements relating to the caterer's employees employed at the time of the change in the catering contract.

25. 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.

26. MERCHANDISING AND LICENSING

26.1 Interest in Joint Venture

The Trust holds a 50% interest in a joint venture with International Management Group of America Pty Ltd in the operation of a souvenir merchandise shop located in the box office foyer.

The Trust's share of the operating profits in 1995/96 was \$390,000 (\$364,000 in 1994/95). At 30 June 1996 the Trust's equity in the joint venture was:

	1995/96	1994/95
	\$000	\$000
Furniture fittings and equipment (less depreciation)	28	37
Inventory	70	63
Receivables	3	2
Cash	23	97
	124	199
Less creditors	24	34
	100	165

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

26.2 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 1995/96 was \$109,490 (\$98,000 in 1994/95).

27. ACCUMULATED FUNDS

	1995/96	1994/95
	NOTE	
	\$000	\$000
Balance 1 July	177,593	175,270
Operating surplus	3 1,922	2,323
	<u>179,515</u>	<u>177,593</u>

28. ASSET REVALUATION RESERVE

The Sydney Opera House building and forecourt were revalued in 1995/96 in accordance with Treasury policy and Statement of Accounting Practice SAP1 – Current Cost Accounting. The revaluation increment of \$307,611,000 was calculated as follows:-

	\$000
Sydney Opera House building forecourt and improvements – valuation 30 June 1996	452,000
Less Sydney Opera House building, forecourt and improvements – cost at 30 June 1996	144,389
Revaluation increment	307,611
Asset revaluation reserve – 1 July 1995	69,738
Balance 30 June 1996	<u>377,349</u>

29. SYDNEY OPERA HOUSE APPEAL FUND

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

	1995/96	1994/95
	\$000	\$000
Income	45	44
Expenditure	46	50
(Deficiency)	<u>(1)</u>	<u>(6)</u>

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

	1995/96	1994/95
	\$000	\$000
Cash	13	32
Investments	270	259
	<u>283</u>	<u>291</u>
Less creditors	3	9
Accumulated funds	<u>280</u>	<u>282</u>

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

30. COMMITMENTS FOR GOODS AND SERVICES

	1995/96	1994/95
	\$000	\$000
Goods and services contracted for at 30 June and not otherwise accounted for in the balance sheet are estimated. Payable not later than one year	<u>797</u>	<u>1,650</u>

31. OUTSTANDING CAPITAL COMMITMENTS

	1995/96	1994/95
	\$000	\$000
Capital expenditure contracted for at 30 June and not otherwise accounted for in the balance sheet is estimated. Payable not later than one year	<u>447</u>	<u>41</u>

32. CONTINGENT LIABILITIES

The Trust is not aware of the existence of any contingent liabilities.

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

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

34. PAYMENTS TO CONSULTANTS

In the year ending 30 June 1996, consultants were paid a total of \$432,255 (1994/95 – \$1,305,410). In addition, Public Works received \$11,181,000 (1994/95 – \$12,450,000) for the management and execution of the upgrade program.

END OF AUDITED
FINANCIAL STATEMENTS

First Detailed Budget

For the year ended 30 June 1996

INCOME	\$000
Rentals & recoveries	9,589
Trust presentations	3,010
Guided tours	2,774
Booking fees	1,050
Catering income	1,050
Merchandising and licensing	1,040
Interest	310
Rental of shops	572
Bennelong Program	268
Miscellaneous	869
Endowment and capital grants	32,069
Total	52,601

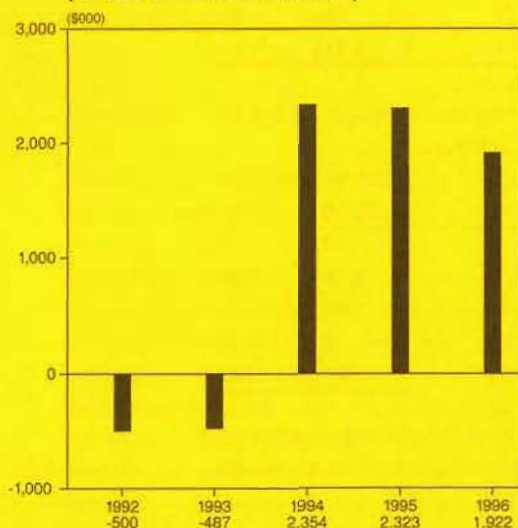
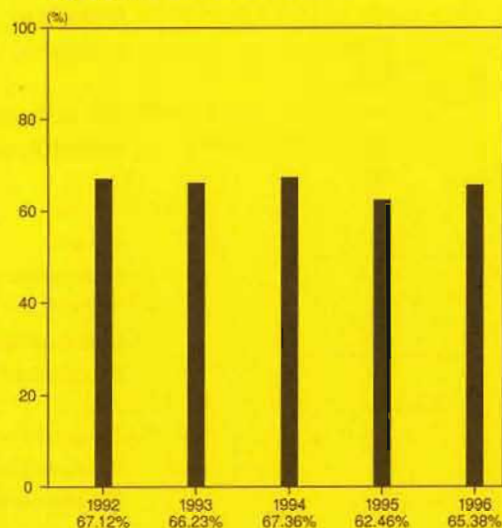
EXPENDITURE	\$000
Salaries and related expenses	20,942
Repairs and maintenance	9,180
Trust presentations	2,771
Administrative expenses	1,574
Minor stores	1,411
Electricity	1,400
Fees for services rendered	1,137
Depreciation	1,064
Publicity and advertising	880
Cleaning	784
Licensing and merchandising	610
Bennelong Program	367
Miscellaneous	862
Upgrade program	11,181
	54,163
Deficiency	1,562

Outline Budget

For the year ending 30 June 1997

REVENUE	\$000	\$000
Government grants		
- Endowment	8,922	
- Maintenance endowment	5,666	
- Total asset management	6,209	
- Upgrade program	11,836	
- Capital grants	3,409	36,042
Revenue from operations		23,738
		59,780

EXPENDITURE	\$000
Salaries and related expenditure	21,414
Operating expenditure	16,560
Capital grants and upgrade program	21,454
	59,428
Surplus	352

FIVE YEAR COMPARISONS**SURPLUS/DEFICIENCY
(INCLUDING ABNORMALS)****EARNED INCOME
TO TOTAL EXPENDITURE %**

Appendix 1

RESEARCH AND DEVELOPMENT

A customer satisfaction index study was completed during the year at a cost of \$12,500.

An employee satisfaction survey was carried out, costing \$10,000.

A market research project was undertaken, for which results will not be available in this financial year; \$80,000 was allocated to the project in the year under review.

Application of these three projects is discussed in the appropriate sections within the body of the report.

Appendix 2

INTERNAL AUDIT AND CONTROL

The Trust acknowledges that it is responsible for the overall internal control framework but recognises that no cost effective internal control system will preclude all errors and irregularities. The system adopted by the Trust is designed to provide reasonable assurance that assets are safeguarded, proper accounting records are maintained and financial information is reliable.

The Trust has an internal audit function which focuses on financial and operating controls, and efficiency throughout the organisation. The internal audit manager reports directly to the general manager and to the Trustees' audit committee.

Appendix 3

RISK MANAGEMENT

The Sydney Opera House has a documented risk management policy which has been signed by the general manager and which relates to all the Trust's risks. Identified risks include public risk, fire, financial, security, natural disaster, property, occupational health and safety, environmental and risk to information technology.

Responsibility for risk management has been devolved to managers, and forms part of their duties and accountabilities. Managers have been given training in this area and a risk management manual has been issued. Managers are required to identify risk management strategies in their business plans, which are linked to the annual Trust budget cycle should funding implications arise.

Disaster recovery plans for "mission-critical" computer systems have been completed, and training in various occupational health and safety issues has taken place in the past 12 months, including training in evacuation procedures.

Appendix 4

INSURANCE

Adequate insurance is held by the Sydney Opera House Trust for property and motor vehicles, public liability, workers' compensation, travel, voluntary workers, fidelity and other identified risks. The Trust is a member of the NSW Treasury Managed Fund and a self insurer under a managed fund scheme administered by GIO Australia Ltd.

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

	1995/96	1994/95	1993/94	1992/93	1991/92
Motor vehicle	\$2,955	\$3,085	\$3,245	\$3,800	\$1,158
Property	\$298,000	\$298,000	\$206,122	\$206,122	\$173,600
Public liability	\$84,960	\$84,960	\$56,640	\$56,640	\$70,800
Workers' comp.	\$527,831	\$534,965	\$258,732	\$205,712	\$207,715
Misc	\$2,150	\$2,150	\$2,150	\$2,150	\$2,150
Total cost	\$915,896	\$923,160	\$526,889	\$474,424	\$455,423
Total employees	632	629	582	636	673
Cost per employee	\$1,449	\$1,468	\$905	\$746	\$677

As measured by the GIO, the Trust's performance deteriorated in the area of workers' compensation claims this year, partly due to the flow-on from longterm claims. Statistics from the past five years are set out below.

	1995/96	1994/95	1993/94	1992/93	1991/92
No. of claims for workers' comp.	71	63	56	45	36
Claim payments (\$000)	83	47	73	100	37

Appendix 5

INVESTMENT PERFORMANCE MEASURE

During the financial year ended 30 June 1996, all Sydney Opera House Trust investments were held with the New South Wales Treasury Corporation, the benchmark organisation for investment performance.

Appendix 6

CONTRACTING AND MARKET TESTING POLICY

A second stage of the process for in-house maintenance was undertaken. It deals with the identification of work packages for testing.

Appendix 7

OVERSEAS TRAVEL

September 26-October 13 1995: Paul Haseler, client service executive, travelled to the USA for the Event Management System (EMS) Users Group annual meeting in St Louis. He also visited the BC Convention Center in Vancouver, Canada, to observe its use of EMS.

November 13-20 1995: Paul Bentley, librarian, visited Japan to install and open the Sydney Opera House travelling exhibition at the Amagasaki Cultural Center.

November 16-20 1995: Lloyd Martin, general manager, travelled to San Diego, USA, for the annual conference of the US Performing Arts Centers Consortium, whose agenda is similar to that of the Confederation of Australasian Performing Arts Presenters, of which he is chairman.

May 5-7 1996: Kristina Vingis, manager of venues and client services, attended the Venue Managers Association Conference in Wellington, New Zealand.

Appendix 8

PUBLICATIONS

A free guide to the building for people with disabilities was produced in the year under review. The free bi-monthly diary and an annual diary of House events continue to be published. The 1996 Sydney Opera House Trust Annual Report was written, edited and designed by a consultant and the Trust's corporate designers, coordinated by the head of public affairs. A 20 percent reduction in the print run, scaled down to 2,000, resulted in an equivalent rise in the average unit cost to \$21.

Appendix 9

RECYCLING

Since 1990, the Trust has had a recycling program. Clean paper waste, glass and aluminium containers are collected with the assistance of contract cleaners. A cardboard compactor operates in the central passageway. Scrap copper, steel and oil are recycled through the appropriate agencies, as recommended by the Environment Protection Authority.

Appendix 10

EQUAL EMPLOYMENT OPPORTUNITY

The accompanying charts set out the Trust's statistics between 1994 and 1996 in relation to the employment of women, Aboriginal people, people with a disability, people from racial, ethnic or ethno-religious minority groups, and people with a non-English speaking background.

The Sydney Opera House Trust has its own ethnic policy and subscribes to the NSW Charter of Principles for a Culturally Diverse Society.

Results of the year's EEO activities appear earlier in this report. Objectives for the 1997 year include a review of policies and practices to ensure equity and improved access to the site for people with disabilities.

EQUAL EMPLOYMENT OPPORTUNITY STATISTICS

Permanent Staff

Representation and Recruitment of Aboriginal Employees and People with a Disability 1994 – 1996

	TOTAL	ABORIGINAL	1995/6			1994/5		
			PWD*	TOTAL	ABORIGINAL	PWD*	TOTAL	ABORIGINAL
Total employees	205	0	15	229	0	12		
		0.0%	7.3%		0.0%	5.2%		
Recruited in year	6	0	0	12	0	1		
		0.0%	0.0%		0.0%	8.3%		

*People with a Disability

Representation of Women and Employees from a Non-English Speaking Background within levels 1994 – 1996

BASE SALARY	TOTAL	WOMEN	REMG#	TOTAL	WOMEN	NESB#
<\$21,354	0	0	0	0	0	0
		0.0%	0.0%		0.0%	0.0%
\$21,354-\$28,048	113	14	21	125	18	23
		12.4%	18.6%		14.4%	18.4%
\$28,049-\$31,354	25	7	6	31	10	7
		28%	24%		32.2%	22.6%
\$31,355-\$39,679	45	10	11	48	14	9
		22.2%	24.4%		29.2%	18.7%
\$39,680-\$51,311	17	6	4	20	10	3
		35.5%	23.5%		50%	15%
\$51,312-\$64,139	2	1	1	2	1	1
		50%	50%		50%	50%
>\$64,139	3	0	0	3	0	0
		0.0%	0.0%		0.0%	0.0%
Totals	205	38	43	229	53	43
		18.5%	21.0%		23.1%	18.8%

#People from Racial, Ethnic, Ethno-Religious Minority Groups #Non-English Speaking Background

Seasonal/Casual Staff

Representation and Recruitment of Aboriginal Employees and People with a Disability 1994 – 1996

	TOTAL	ABORIGINAL	1995/6			1994/5		
			PWD*	TOTAL	ABORIGINAL	PWD*	TOTAL	ABORIGINAL
Total employees	427	1	15	404	1	3		
		0.2%	3.5%		0.2%	0.7%		
Recruited in year	150	0	3	90	0	0		
		0.0%	2.0%		0.0%	0.0%		

*People with a Disability

Representation of Women and Employees from a Non-English Speaking Background within levels 1994 – 1996

BASE SALARY	TOTAL	WOMEN	REMG#	TOTAL	WOMEN	NESB#
<\$21,354	0	0	0	0	0	0
		0.0%	0.0%		0.0%	0.0%
\$21,354-\$28,048	386	203	50	375	211	46
		52.6%	12.9%		56.5%	12.3%
\$28,049-\$31,354	20	10	5	18	6	6
		50%	25%		33.3%	33.3%
\$31,355-\$39,679	17	13	1	11	9	0
		76.4%	5.9%		81.8%	0.0%
\$39,680-\$51,311	4	3	2	0	0	0
		75%	50%		0.0%	0.0%
\$51,312-\$64,139	0	0	0	0	0	0
		0.0%	0.0%		0.0%	0.0%
\$>64,139	0	0	0	0	0	0
		0.0%	0.0%		0.0%	0.0%
Totals	427	229	58	404	226	52
		53.6%	13.6%		55.9%	12.9%

#People from Racial, Ethnic, Ethno-Religious Minority Groups #Non-English Speaking Background

Appendix 11
FREEDOM OF INFORMATION

One application was received under the Freedom of Information Act during the year under review. The application related to the management restructure and progress with a major computer project. The application was granted in part as some documents were exempt under clauses 6, 7 and 9, schedule 1, of the Act.

Appendix 12
CONSUMER RESPONSE

The Sydney Opera House Trust takes a record of all complaints and compliments, responding by letter and taking action over complaints where it is in its power to do so. In the year under review, the system was computerised for greater efficiency and accountability.

Over the past 12 months, 192 complaints and 88 letters of thanks and congratulations were received. In addition, 480 appreciative comments about the Sydney Opera House and its library were recorded in the Dennis Wolanski Library of the Performing Arts visitors book.

Many of the complaints cluster around a single incident. For example, 16 patrons found a concert performance of Porgy and Bess inaudible, 13 were severely inconvenienced when a "full" sign was not displayed at the entrance to the Sydney Opera House Car Park by its operators, Enacon, and seven complained about catering and seating for the New Year's Eve Gala "banquet".

There may be contrasting responses to the same issue. Praise for the food in the new Bennelong was initially countered by complaints about the style of menu, small portions and large cost. (More substantial pre-theatre and supper dishes have since been added to the menu.) Some patrons write to praise Sydney Opera House assistance for the disabled; others take the opposite point of view, including one, an overseas visitor, who declared that Australians must put their disabled on a rock in the river since they made no allowances for them.

The Sydney Opera House Trust's strategies to minimise reasons for complaint include staff training and sensitivity to such issues as disabilities. As well as the guide for people with disabilities which was produced this year, improved signage to disabled facilities has been undertaken and other projects to assist their access are being addressed.

Results of a customer satisfaction index study are given in the general manager's review at the start of this report. Meetings are held with major hirers at top management level to discuss any problems they have if these can't be solved by the client service executive allotted them under the Trust's customer service system. The Trust's commitment to customer service is set out in its guarantee of service, for which the highest standards were established and remain unchanged.

Appendix 13
SENIOR EXECUTIVE SERVICE

At the end of the year under review, there were four senior executive service positions at the Sydney Opera House. Only one of these positions was filled; it was not held by a woman.

Appendix 14
SOCIAL PROGRAM

The overall activities of the Trust have been determined a social program, formerly known as a community service obligation. Hence this annual report acts also as a review of the Trust's social program.

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NORTHERN BROADWALK

WESTERN BROADWALK

LOWER CONCOURSE

FORECOURT

Concert Hall

Harbour Restaurant

Opera Theatre

Drama Theatre

Library

Playhouse

Exhibition Hall

Bennelong Restaurant

BOX OFFICE FOYER

CONCOURSE

To Botanic Gardens and Man o' War Steps

Shops

Espresso Bar

Toilets

Guided Tours

Concourse Restaurant

Car Park

Telephones

To Macquarie St and Circular Quay

CONCOURSE
 Buses and Taxis
 Aboriginal Artists' Gallery
 Stage Door
 Telephones
 Access to Box Office Foyer

BOX OFFICE FOYER
 Box Office
 Concert Hall
 Opera Theatre
 Reception Hall
 Information Desk
 Cafe Mozart
 Sydney Opera House Foyer Shop
 Toilets
 Coat Check
 Access to Bennelong Restaurant

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OPERA HOUSE
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