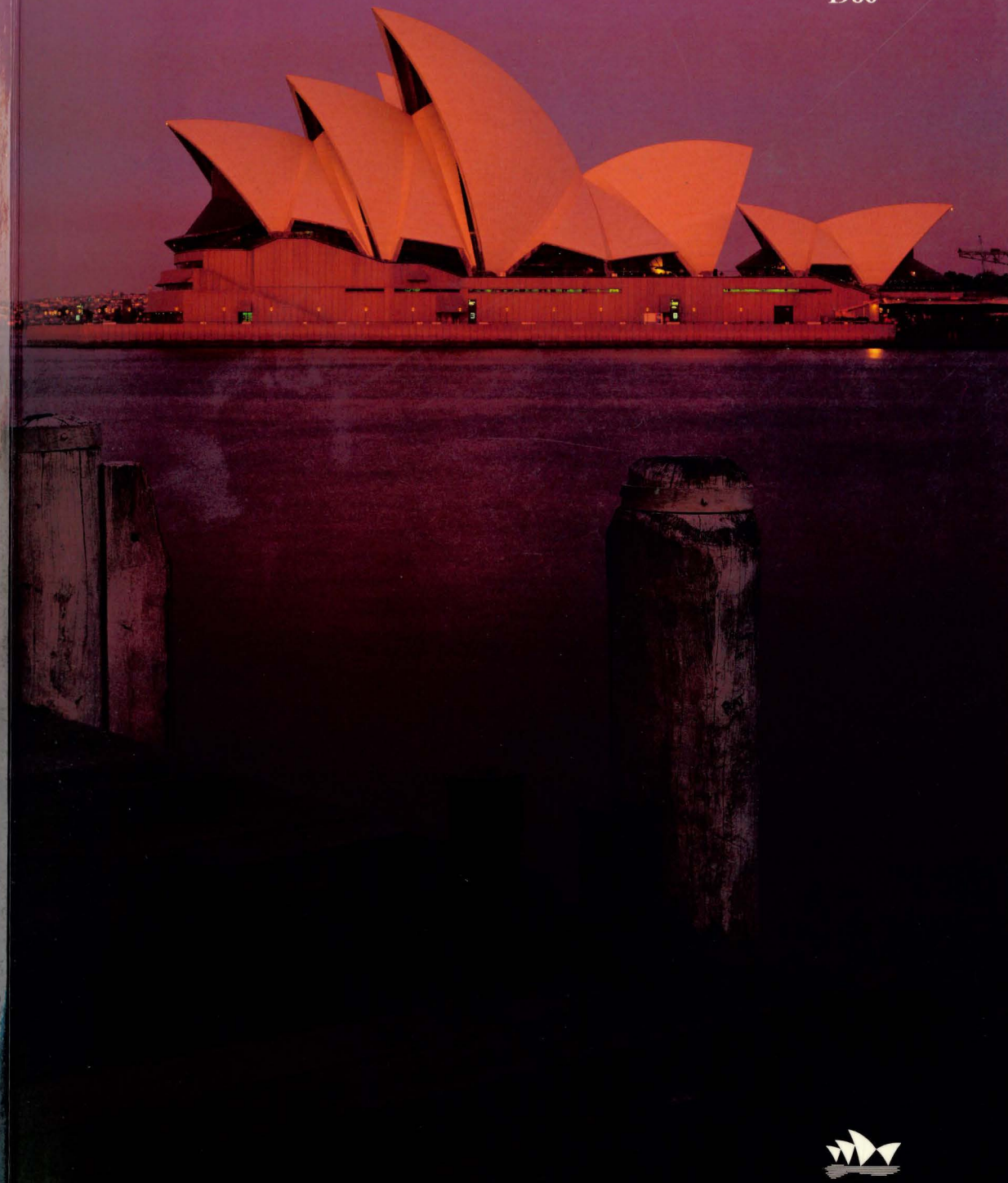


The Sydney
Opera House
Trust

Annual
Report
1986

The Sydney
Opera House
Trust

Annual
Report
1986



To the Honourable Barrie
Unsworth, MP, Premier of
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
Trust for the financial year
ended June 30, 1986.

On behalf of the Sydney
Opera House Trust,

David Block

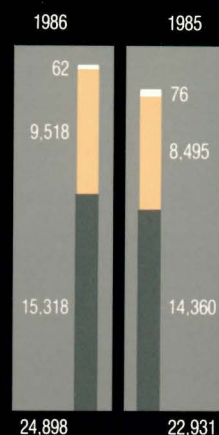
D.G. Block
Chairman

Lloyd Martin

Lloyd Martin
General Manager

September 1986

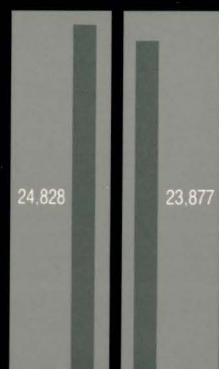
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Financial Summary

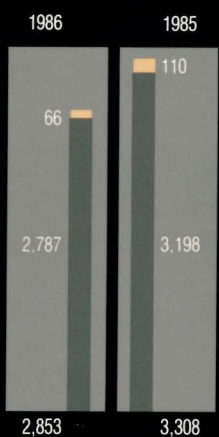
Income
(\$000)

■ Earned Income
■ NSW Government
Subsidy
■ Other Sponsorship



Expenditure
(\$000)

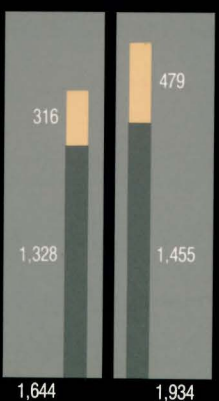
■ Total Expenditure



Statistical Summary

Events

■ Presented inside
the Opera House
■ Presented outside
the Opera House



Attendance
(000)

■ at events inside
the Opera House
■ at events outside
the Opera House



Charter & Objectives

The Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act, 1961-1973. The Sydney Opera House works in association with the office of the Minister for the Arts and the Premier's Department.

The Trust is charged with:

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

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

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

The Sydney Opera House management aims to maintain and promote the uniqueness of the Sydney Opera House as a centre for vibrant performing arts and cultural activities for the broader population of NSW, and visitors from around the world. It also aims to project a strong, consistent image in order to attract the maximum use and enjoyment of its facilities at minimum cost to the State of NSW.

Transforming the Forecourt

When Jørn Utzon submitted the designs for the Sydney Opera House, he envisaged an open plaza leading up to the main flight of steps. It was to provide an unobstructed view of his soaring architectural concept, and give it the space to make an unchallenged impact on the environment of Sydney Harbour.

For the first 12 years of its operation, however, the forecourt was turned into a rambling car park – never open to the public – which was an eyesore in aesthetic terms. And the covered walkway, rudely interrupting the panorama westwards, was a pragmatic response to the complaints of rain-drenched patrons rather than a pleasing addition to the surroundings.

Now the first major steps of a far-reaching transformation have taken place. It is part of the NSW Government's Bicentennial project to revitalise the area around Circular Quay, and it will give the Sydney Opera House an approach worthy of its spectacular architecture.

Parked cars have been banished from the forecourt. A second promenade, containing shops, a cafe and an information centre,

From the sail roof above the Concert Hall, the start of the forecourt transformation can be seen on the right.





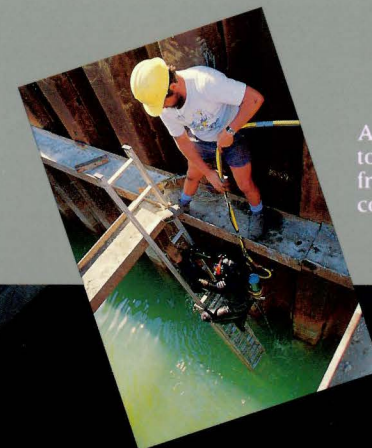
The temporary covered walk, decorated in honour of the International Year of Peace.

is being constructed below the existing level, giving pedestrians all the cover they need from the weather without disturbing the vista from any direction. Granite cobblestones will fan out over the upper level in an unobtrusively decorative way, and the result will be a handsome new perspective on the Sydney Opera House. Meanwhile, the forecourt is not an attractive sight. Nor does it offer easy access to patrons. But each step of this massive project is undertaken in a way that interferes as little as possible with the day-to-day running of the complex.



The job is being done, under the auspices of the Public Works Department, by John Holland Constructions Pty Ltd, working with Ove Arup and Partners, and the architects Andrew Andersons, on behalf of the Government Architect, and Peter Hall. The cost of the

project is around \$24 million at December 1984 prices. It includes the construction of a new sea wall and the two-level structure which will allow pedestrians to approach the building virtually at water level.



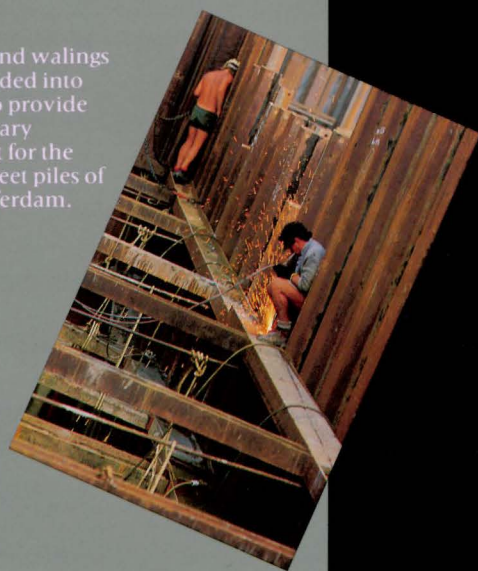
A diver goes down to excavate silt from the cofferdam.

Preparing to remove a section of the original broadwalk.

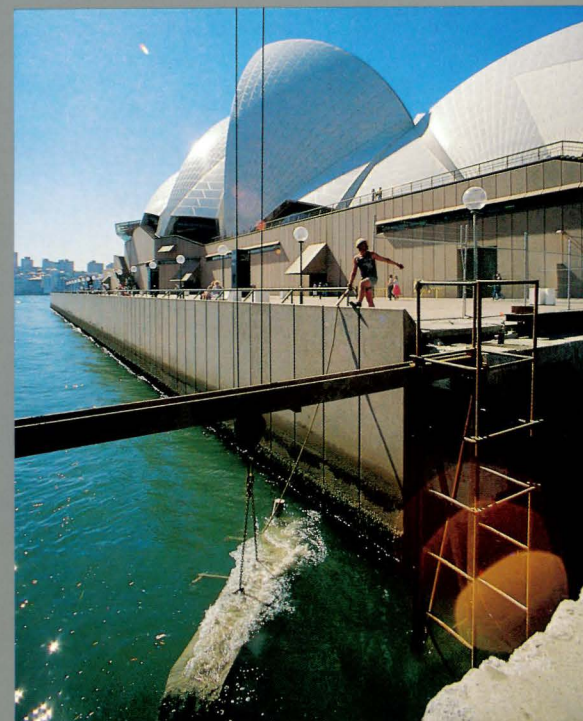
The first step was to build a temporary covered walk, which was decorated in the styles and languages of many peoples, in honour of the International Year of Peace. The major structural starting point was the building of the new sea wall, running from the south-west corner of the Sydney Opera House to the old brick ice cream kiosk that sits on a small rocky outcrop not far from the forecourt entrance. At its deepest point, the wall will be 13 metres high, rising from a base that is four metres wide, narrowing to one metre at water level.

It is being built inside a series of cofferdams, each about 50 metres long and four metres wide. The cofferdams are made of interlocking steel sheet piles, which are driven into rock as a temporary sea wall and a giant mould for the thousands of cubic metres of concrete that go into making the permanent wall.

Struts and walings are welded into place to provide temporary support for the steel sheet piles of the cofferdam.



Water is pumped out of the cofferdam (left), and a section of the broadwalk is taken away.



Before the concrete can go in, the sheet pile cofferdam has to be cleared of silt. In the early stages of this part of the project, up came a suitcase that contained a Colt 45 automatic, a pair of gloves and a pack of cards . . . all now in police custody.

When the excavation is complete, the cofferdam is partly filled with concrete, under water, through a system of pipe work. The concrete is placed by a lineup of bright yellow concrete pumps equipped with booms that reach up high into the sky before coming to rest, like the feelers of a huge stick insect.

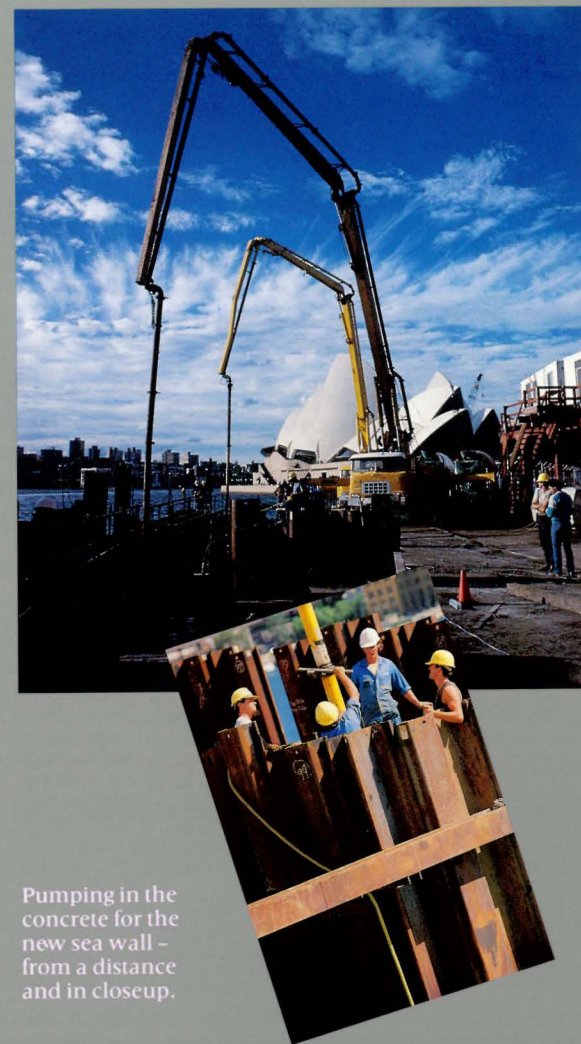
When the cofferdam has been filled to a point about two metres below water level, the operation stops. Then the remaining water is pumped out of the cofferdam and the rest of the wall can be constructed by conventional methods.

When the sea wall is finished, excavations will be carried out behind it for the new lower concourse, which will be constructed on a slab that rests on piles set into the rock below. Escalators will link it with the entrance to the main auditoriums under the concourse, where a row of grave-like diggings has puzzled patrons and passersby for most of the year.

What they were looking at were some of the pre-stressed concrete tie beams which are tied back under the length of the concourse to support that apparently unsupported flight of steps running from ground level up to the Concert Hall and Opera Theatre. Five of these beams had to be cut to make room for the escalators, but that couldn't be done until a T-shaped block of concrete

had been cast, like a wedge, at the foot of the steps to provide an alternative means of stability.

Every aspect of dealing with this unique building needs an individual solution. But this is the cost of having one of the architectural wonders of the modern world.



Pumping in the concrete for the new sea wall - from a distance and in closeup.

An artist's sketch of the finished forecourt, with the lower concourse offering space for an outdoor cafe, as well as a covered area where the Sydney Opera House shop, information centre and guides will be located.

The Sydney Opera House Trust has eight members, appointed by the Governor on the nomination of the Minister. Their four-year terms are timed to start on alternate years, concluding on April 30. The Trustees, if otherwise qualified, are eligible for reappointment.

Members of the Sydney Opera House Trust, as at June 30, were:

David Block, AO (Chairman): Strategic adviser to Coopers & Lybrand; Director, CSR Limited group, and Kalamazoo Holdings Limited group; Fellow of the Senate of the University of Sydney; Chairman, Trinity Properties Limited.

Gregory F. Coote, AM: Managing Director, Roadshow, Coote & Carroll Pty Ltd; Member of the Darling Harbour Authority; Director, 2Day FM Ltd.

Carl Harbaum, MBE: Public Accountant; Chairman, Ethnic Communities' Council of NSW and St Christophorus Homes for the Aged Association; Executive Officer, Arthur Phillip German-Australian Foundation.

Jill L.N. Hickson: Management Consultant and Literary Agent; Member of the Board of Governors, NSW State Conservatorium of Music, and of the Board of the Sydney Symphony Orchestra; Patron of United Music Teachers of NSW, 2MBS-FM Music Foundation, Fellowship of Australian Writers (NSW).

Rosita M. Holenbergh: Senior Lecturer in Education, Macquarie University; Consultant to the Ethnic Affairs Commission of NSW and the Ethnic Communities' Council of NSW.

John F. O'Neill: Secretary, NSW Public Service Professional Officers' Association.

Kim Santow: Solicitor; Trustee, Sydney Grammar School; Director, Amalgamated Holdings Ltd and Greater Union Ltd; Director, Australian Commercial Dispute Centre Ltd; Trustee, Malcolm Sargent Fund for Children with Cancer.

Alec B. Shand, QC: Barrister.

The Trust met 11 times during the year. Attendance figures were Harbaum and Holenbergh, 10; Block and O'Neill, 9; Hickson, Santow and Shand, 7; Coote, 5.

Finance and Administration Committee, 12 meetings: Chairman, David Block (10); Carl Harbaum (10); John O'Neill (9); Kim Santow (7).

Public Affairs, House and Marketing Committee, 11 meetings: Chairperson, Rosita Holenbergh (10); John O'Neill (10); Gregory Coote (8).

Program Committee, 11 meetings: Chairman, Carl Harbaum (9); Rosita Holenbergh (8); Kim Santow (6); Jill Hickson (5); Alec Shand (3). (Jill Hickson chaired the committee until Carl Harbaum took over at the June meeting.)

Business Committee, one meeting: attended by David Block (Chairman), Gregory Coote, Rosita Holenbergh and Alec Shand.

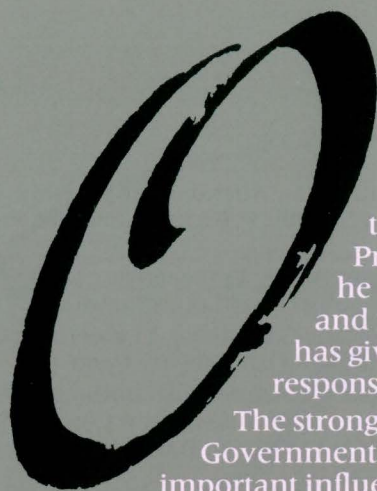
Appeal Fund, one meeting: attended by David Block (Chairman), Rosita Holenbergh, John O'Neill, Kim Santow and Alec Shand.

Library Subcommittee, four meetings: Chairman, R.F. Doust, Ms L. Douglas, Rosita Holenbergh, C.G. Meckiff, Mrs J. Sample, Mrs H.S. Simblist and Z.D. Wolanski.

Education Advisory Subcommittee, five meetings: Chairperson, Rosita Holenbergh, Ms B. Brickhill, Ms E. Butcher, Sister Johanna Conway, Ms R. Danziger, G. Miller, Ms D. Sharpe, R. Smart and I. Vacchini.

Members of the Sydney Opera House Trust, from left to right: Rosita M. Holenbergh, Kim Santow, Gregory F. Coote, David Block (chairman), John F. O'Neill, Jill L.N. Hickson, Carl Harbaum and, separately, Alec B. Shand.





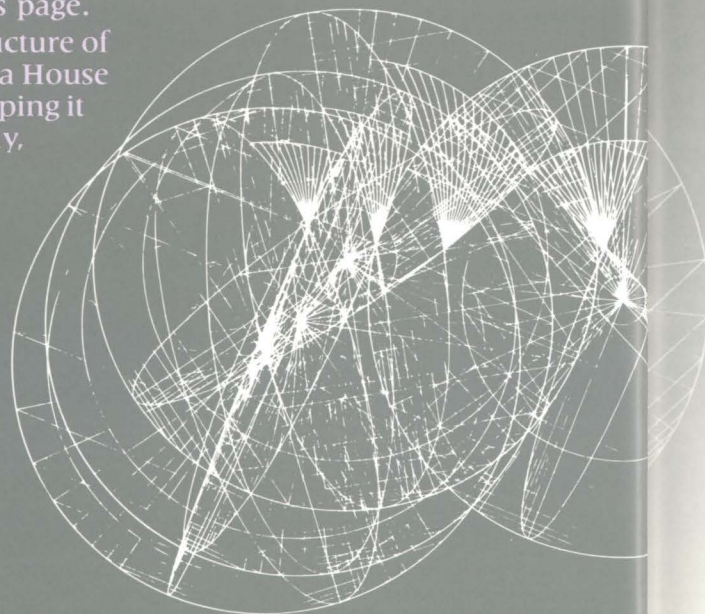
On behalf of the Trust, I would like to thank Neville Wran, the longest-serving Premier of NSW, for the personal interest he has taken in the Sydney Opera House, and for the encouragement and support he has given those of us charged with the responsibility of running this unique building.

The strong impact of his leadership, as head of the Government and Minister for the Arts, has been an important influence on the State's cultural development and will be hard to equal. We wish him well in his retirement, and hope to see him often at the Sydney Opera House. We are delighted to welcome Barrie Unsworth, who has retained the Sydney Opera House within his department, and feel sure we will continue our excellent relationship with the Government.

When this building was formally opened in 1973, one aspect of its design remained incomplete – the forecourt. This year, as one of the State's Bicentennial projects, the forecourt is being transformed from an ugly car park to a sweeping approach that befits the soaring grandeur of the architecture.

Jørn Utzon, whose design has become one of the wonders of the world, has let us know that he is very pleased "that the Government has decided to finish the forecourt as the originally planned open plaza". In a letter dated March 4, 1986, he also expressed his pleasure in the Trust's decision to use his "geometric key" to the shape of the Sydney Opera House sail roof on a commemorative plaque that will be placed in the new forecourt. His geometrical drawing is illustrated on this page.

The amazing structure of the Sydney Opera House is one thing. Keeping it running smoothly, efficiently and usefully is another.



This would not be possible without the commitment of the people who work in the building, night and day, all year round. The Trust wishes to thank all those who have continued to uphold the tradition that the show must go on, industrial interruptions notwithstanding. We also wish to record our appreciation to the hirers, their artists and audiences, the people of New South Wales and the Government of the State. Their support gives a living heart to the Sydney Opera House.

Performing highlights this year have been many and varied. The Trust continued the popular presentation of large orchestras from overseas in the Sydney Opera House Concert Hall by bringing the Berlin Staatskapelle to Sydney in association with the Festival of Perth. Leeuwin Estate, the West Australian winery, and Qantas helped to make that visit possible. Generous sponsorship from CSR Limited has continued to sustain the Bennelong Program as the Trust's major educational activity. The Shell Company of Australia has again contributed to the nation's biggest folkloric festival which bears its name. The Sun and 2CH backed Christmas at the Opera House, a partnership with the Trust that always results in some of the highest attendances of the year. We are indebted to these companies for their support, and look forward to working with the private sector on many exciting projects in the future.

In last year's report, we stressed the urgent need for adequate funds to keep up with capital replacement and repairs as the building ages. The Trust's most diligent efforts to husband resources cannot, alone, provide the necessary funds for this kind of work. We are forced to look to the Government which sets such store by the Sydney Opera House as a symbol for its State, and we are encouraged by the special allocation of \$1.1 million this past year, made through the Premier's Department's capital works program, as part of a three-year plan for the refit of the complex. We trust that this specific line of funding will continue, together with adequate increases in the annual endowment.



David Block



ABOVE: Lloyd Martin
ABOVE RIGHT:
Performers in the
Shell National
Folkloric Festival
dance outdoors
against a backdrop
of the sail roof.
BELOW RIGHT: The
curves and angles
of the sail roof
make an artistic
study from every
angle.

There have been high points in all key areas for the Sydney Opera House this year. Exciting performances have been rewarded by full houses. Earned income rose substantially. The massive reconstruction of the forecourt, a Bicentennial project, is running on schedule.

The year's figures reflect the achievements of management and staff in promoting efficiency, containing costs and making the most of the building's potential as a performing arts centre, conference venue and Australia's foremost tourist attraction. The Trust's earned income went up from \$14,360,000 to \$15,318,000. The New South Wales Government's statutory endowment of \$9,518,000 was an increase of 12 per cent on the previous year. The box office sold 416,217 tickets to the value of \$9,018,917, including 22,086 subscription tickets. This is an increase of 32,789 tickets and \$3,527,351 over last year's totals. Catering revenue increased 5.4 per cent to a record \$7,439,000.

The year was marred, however, by a break in the organisation's good record of industrial peace. Strikes, principally over the cutbacks in parking spaces for staff and hirers, closed the Sydney Opera House on two occasions. Eighteen performances, 17 Eisteddfod sessions and three functions were lost, and the lack of warning meant that many thousands of people had to be turned away as they arrived at the doors.

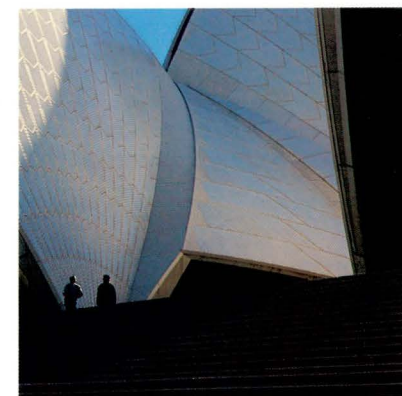
Disruptions to performances affected only a minimal proportion of the year's 2,793 events in the complex. But, coupled with an incident in which an opera simulcast on national TV and radio was blacked out by someone on the premises – again a situation resulting from



protests against car parking changes – they attracted maximum publicity and caused considerable inconvenience, damaging the confidence of our hirers and patrons.

An enormous amount of management time was consumed in dealing with the parking dispute, which was a serious disturbance to normal working schedules. Nevertheless, management moved forward in its program to meet goals set down for the year.

The principal measurement of performance for the Sydney Opera House Trust is contained in our budget, but management has



established many general and specific goals. For example, our accounts, technical management and theatre management branches were asked to complete all settlements with hirers within seven days. This has been achieved through a new method of calculating recoverable charges, using standard salary rates.

Another goal this year was to increase Concert Hall revenue by 10 per cent. We are pleased with the actual increase of 13.8 per cent. We were less successful with the Broadwalk Studio, formerly the Recording Hall, for which revenue was lower than the previous year. We have since developed a new policy for the Broadwalk Studio, outlined later in this report, which we believe will help us increase the revenue significantly. There were performances of outstanding range and quality throughout the Sydney Opera House this year. Large orchestras continued to attract audiences to match. The Trust presented the Berlin Staatskapelle, in association with the Festival of Perth, and the State Symphony Orchestra of the USSR also played here.

Popular productions by the Trust, such as Mostly Mozart and the New Year's Eve Gala, did better than ever. Even the standing room was sold out. The Trust presented its own mini-festival by making it possible for a varied selection of events from the Adelaide Festival to be seen at the Sydney Opera House. They were Gidon Kremer and Friends, the Thalia Theatre Company, the Canadian percussion ensemble Nexus, and the Balinese dance presentation Kecak. The Trust was also delighted to be associated with attractions such as Pinchas Zukerman, the Shell National Folkloric Festival and the Australian Chamber Orchestra subscription series.

The Australian Opera's 1986 winter season was launched by an all-Australian opera, Voss, composed by Richard Meale to a libretto by David Malouf, which was based on the novel by Patrick White. The company also presented its first national opera workshop, in which three short works were given their first performances by artists in the company, and staged a children's opera, The Little Mermaid, written by an Australian composer, Anne Boyd.



ABOVE LEFT: Pinchas Zukerman in performance at the Concert Hall.
BELOW LEFT: The percussion ensemble Nexus, and its remarkable array of instruments.
ABOVE: Sir Robert Helpmann takes to the stage again as the Red King in the ballet Checkmate.

The Australian Ballet's much acclaimed production of La Sylphide in December was followed by an outstandingly successful season between March and May. The Sydney Dance Company attracted many newcomers to its youthful audience through its dance and rock spectacle, Boxes, which was choreographed by Graeme Murphy.

The Australian Broadcasting Corporation presented many first-class artists, including the violinist Nigel Kennedy, the pianist Dang Thai Son, soprano Felicity Lott, and viola player Wolfram Christ. Amongst its varied attractions for the year, Musica Viva had great popular success with Isaac Stern and the Australian Chamber Orchestra, in a concert to raise money for the Ernest Llewellyn Trust Fund, and a wildly enthusiastic audience for the high-decibel electronics of the Philip Glass Ensemble.

In order to keep pace with the wide-ranging demands of our hirers, the Trust is constantly updating the building's facilities. Next January, the Concert Hall will be closed for some weeks to allow scissor lifts to be put into place so that the stage can be extended, when required, over the area usually taken up by the first two rows, as well as other modifications which will increase the ease and efficiency of setting up the stage for a variety of performances.

This kind of work has been made possible by a special allocation of \$1.1 million through the Premier's Department's capital works program, as part of a three-year program for the refit of the Sydney Opera House. We are delighted by this long-term support for what is an essential investment in the life of Australia's best-known building.

We are also very appreciative of the advice given us by two consultants from the Public



TOP: Isaac Stern rehearses with the Australian Chamber Orchestra.
ABOVE: Yevgeni Svetlanov conducts the State Symphony Orchestra of the USSR.
RIGHT: A scene from Voss, showing Geoffrey Chard, who sang the title role, with (clockwise) Gregory Tomlinson, Anne-Maree McDonald, Marilyn Richardson and Heather Begg.

Service Board of NSW. They have helped us with the development of three projects: a stores inventory control system, a data processing strategy, and a booking information system.

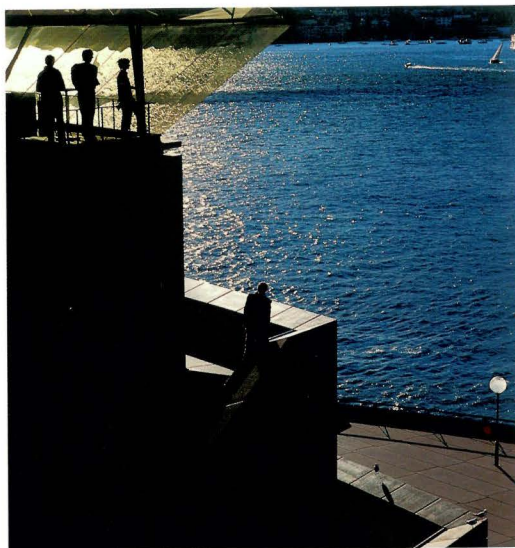
Management is concerned with the development of the arts beyond the boundaries of NSW, and believes strongly in the role it can play as a member of the Confederation of Australian Arts Centres. It took the initiative this year of organising a national industrial relations seminar entitled A Management Perspective. This was held, with assistance from the Australia Council, over two days in May, and attracted 60 representatives in all branches of the arts. They came from many parts of Australia to hear the views of leaders in the field, academics and business practitioners.

In line with its growing entrepreneurial role, the Trust has already begun work on plans for special events in Australia's Bicentennial year, 1988. These include visits from the Chicago Symphony Orchestra and the Vienna Philharmonic with conductors Georg Solti and Lorin Maazel, respectively. James Murdoch has been engaged as a consultant to co-ordinate the development of the Trust's Bicentennial performance projects, in addition to his recent appointment as music consultant to the Trust. Justin Macdonnell has been appointed to obtain sponsors for them from the private sector.

The impressive list of long-serving staff members has inspired the formation of the Stayers' Club for employees of more than 10 years' service. It had its first gathering in August, attracting 106 people. Since then, we have been saddened by the death of the Trust's former theatre manager, Justin Smith, who was staunchly committed to the Sydney Opera House as a foundation member of staff, working here from the year the building opened until last November, when he resigned because of ill health. Marshall Menzies, former box office manager, has been appointed theatre manager.

Senior staff changes this year include the appointment of John Zadaricchio, a senior engineer from the Maritime Services Board, as manager engineering services. He replaces Pat Belcastro, who has become a principal engineer in the Department of Public Works.





Lloyd Ravenscroft, who was catering manager for 11 years, retired on January 31. The Trust expressed its appreciation for his energetic and creative management of this vital aspect of the Sydney Opera House's public facilities. Stephen Boggs is currently acting manager, catering services, pending the arrival of Kristina Vingis, who has been appointed to the position.

Catering continues to be a major source of income for the Sydney Opera House. Despite a drop in the number of functions, following a record increase of 44 per cent on the previous year, the combined catering revenue from functions, the Bennelong Restaurant, and the two cafeteria-style restaurants, the Harbour and the Cafe Mozart, has increased by 5.4 per cent.

The refurbishing of the Reception Hall, which kept it closed for two months, is expected to result in more conferences and seminars being held there. Not only does it look more attractive, but it has improved air conditioning and lighting facilities, as well as an array of sophisticated technical aids. A conference package deal, including lunch and refreshments, is being vigorously marketed.

Senter Management and Catering Services (formerly the Sutcliffe Catering Group) again managed the catering operation at the Sydney Opera House. When its contract came up for renewal in June, however, the Trust pursued its policy of public competition for contractual arrangements by advertising for expressions of interest from other organisations in the field. This was not due to any particular dissatisfaction with the existing arrangement, which is continuing pending a decision on the matter.

Updating of technical equipment moved well ahead during the year. One of the major changes was the rewiring of the microphone distribution system in the Concert Hall to conform with the very high standard required for digital recording techniques. This involved 17 kilometres of high grade microphone cable and two new patch panels, the larger one with 896 patchable microphone circuits. In the Opera Theatre, two winches were installed for hanging battens and sound-absorbing curtains to adjust the acoustics for the spoken word so that musical presentations



TOP LEFT: The view over the Harbour is enjoyed from inside and outside the Sydney Opera House.

CENTRE LEFT: Cleaning the foyer at box office level.

BELOW LEFT: The new retractable seating in the Broadwalk Studio.

ABOVE: Chefs at work in the Bennelong Restaurant kitchen.

with dialogue can be performed there more satisfactorily. Extra lighting positions have been provided from three points in the auditorium to match lighting facilities offered by the Victorian Arts Centre and the Queensland Cultural Centre, enabling companies to reproduce one lighting design in all three venues.

The electrically operated flying system is being made more reliable by new digital transmitters that are smaller, self-contained and require little or no maintenance, since they have a reduced number of moving parts and the magnetic scanning system is not affected by dust. They are also being installed in the Drama Theatre.

Maintenance is becoming more costly and more critical as the building ages, and we are looking into the possibility of a computerised maintenance equipment system to assist the services engineers department in its round-the-clock operation and maintenance of the electrical, air conditioning and plumbing systems, as well as modifications, repairs and refurbishing of the building's interior and exterior.

Additional funds earned by the Trust during the year were channelled immediately into maintenance projects, such as the restoration of brush box timber panelling, damaged by constant exposure to the sun.

The replacement of carpet in the northern foyer of the Concert Hall and public areas in the Drama Theatre, postponed in the last financial year for lack of money, was completed this year. Other projects included the replacement of the silicone rubber glass jointing material of the upper and lower glass cones in the northern foyer of the Opera Theatre, and the installation of U-bolts on the glass glazing bars in the same area as an anchorage for the safety of people carrying out maintenance work.

Substantial electrical savings were made during the year through the introduction of enthalpy control on the air conditioning system, which means that greater use is made of fresh air.



TOP AND RIGHT: Contrasts in the Australian Ballet's repertoire, the contemporary dynamism of Jiri Kylian's *Forgotten Land* and the traditional romance of Bournonville's *La Sylphide*, with Christine Walsh in the title role.
ABOVE: Backstage in the Green Room, Linda Cropper takes a break during the run of *The Madras House*.

Communications at the Sydney Opera House have become more efficient. The telephone system was changed late in June to a new stored program controlled PABX system with an internal queue. There are now separate numbers for administration and box office, enabling callers to dial direct to an extension. The consequent ease and speed of reaching the box office is expected to increase telephone bookings to the mutual advantage of the hirers and the public. The telex system was updated and a facsimile machine was installed to transmit essential information, such as documents, contracts and seating plans.

Multiculturalism has always been an important consideration in the running of the Sydney Opera House. It has been expressed through assistance in staging special events, such as the annual Shell National Folkloric Festival, and in staff programs to promote a better knowledge of English.

This year, an Ethnic Affairs Policy was established to extend that concern through a variety of projects. Aims include better communication with ethnic communities through establishing closer links with their specialist media outlets, by providing a multilingual brochure outlining the services and facilities of the Sydney Opera House, and by making wider use of staff language skills. The language range of tour information brochures is being extended, and specific language tours will be introduced. Dual handset telephones are to be installed at each major public contact point so that staff can call on the Telephone Interpreter Service for assistance. International symbols will, where possible, replace or re-affirm English language signs around the building.

In general terms, the policy will work towards a greater awareness of the variety of ethnic groups within our community and, in turn, hope to attract more people from them to the Sydney Opera House as patrons and hirers. It

should also make the Sydney Opera House a more welcoming place for overseas visitors.

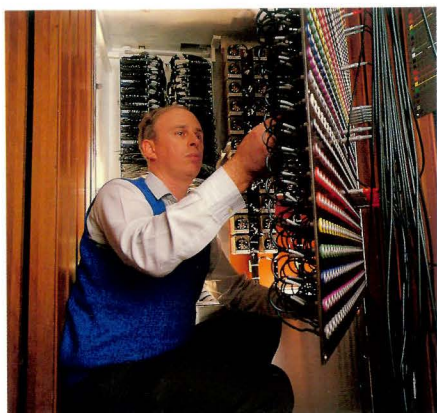
Educational activities at the Sydney Opera House, presented through the Trust's Bennelong Program, have set a standard for other Sydney-based arts organisations. It's been rewarding to see them acknowledge the value of such a venture by appointing education officers to set up their own programs and by stepping up their presence in schools.

At the same time, this has had an effect on Bennelong Program attendances during the first few months of 1986, leading to a review of its approach in its ninth year of operation. We expect developments in 1987 that will build on its unique strengths.

Another factor in the fall in attendances,

after continuing high figures in 1985, was the disruptive influence of industrial action on the Bennelong Program attractions. Seven of them had to be abandoned and two postponed for six months. In most cases, there was no time to warn the school parties, who often have to travel long distances, and advance booking following these incidents has reflected a resultant lack of confidence in those responsible for organising school outings. The Bennelong Program has, however, had some outstanding successes in the year under review. One was the ever popular *Babies*





Proms, for which all performances were booked out. Another was a new project in which more than 100 young people were brought together over six months of weekend and holiday workshops to make their own music theatre work under the guidance of composer Andrew Ford, whose participation was backed by a grant from the Australia Council. Although it was the process rather than the product that was important, Tall Stories attracted capacity audiences at its four public showings in November. Reacting to the demand for masterclasses and workshops, the Bennelong Program has expanded its activities in these areas,



LEFT TOP: The new patch panel, with its maze of wiring, one of the changes made to the Concert Hall to conform with the standard required for digital recording techniques.

LEFT: Ron Harper tunes one of the 34 pianos in the Sydney Opera House.

TOP: Window-cleaning.

ABOVE: Gosia Dobrowolska as Ophelia in the unconventional production of Hamlet.

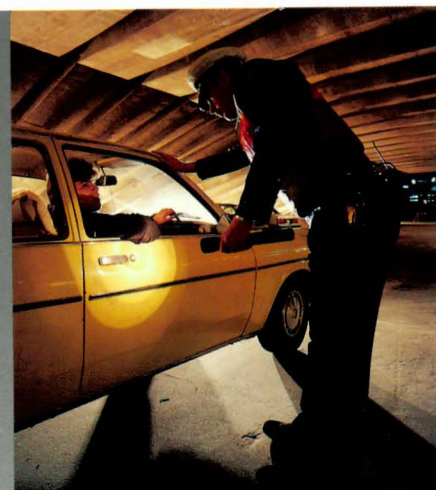
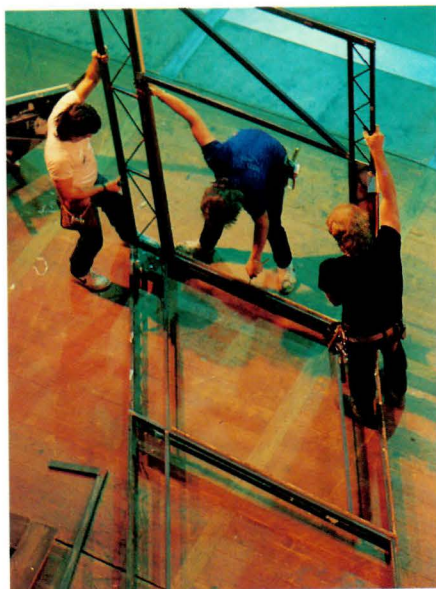
although the majority of its attractions have continued to be short performances designed to give their audiences an introduction to a wide variety of art forms. These include dance, opera, orchestral music, rock, folk, jazz, chamber music and drama.

An exhibition devised by the Bennelong Program proved so successful that the Victorian Arts Centre Museum of the Performing Arts has asked to show it over 10 to 12 weeks in 1987. Theatre Exposed recreated a backstage environment in the Exhibition Hall, and gave its viewers a "hands-on" opportunity to try out behind-the-scenes elements of performance for themselves. As well as casual visitors, 86 school groups went through the exhibition in 13 days, and there were 10 half-day workshops on specific facets of production. During the year, a consultant reported on the possibility of the Sydney Opera House producing an annual festival for children. For a number of reasons – the chief one being that the Trust is not a production house and therefore does not have the appropriate staff – the programming committee agreed that, for the time being, it should concentrate on the Bennelong Program and the presentation of quality entertainment for young people during the school holidays.

Programming highlights, as touched on earlier, included artists and ensembles who were featured at the 1986 Festivals in Adelaide and Perth. The Sydney Opera House presented them in association with the organisers of these two events, and Musica Viva. The Berlin Staatskapelle continued the run of popularity for visiting orchestras. It was conducted by Christian Ehwald and Siegfried Kurz, and the soloist was Peter Rosel.

On a smaller scale, Nexus, the eclectic percussion group from Canada, also attracted an enthusiastic following. Gidon Kremer and Friends, an ensemble built around a man currently being hailed as one of the world's greatest violinists, brought the kind of repertoire they would play in the unique music festival, designed for musicians, in Lockenhaus, Austria.

The Thalia Theatre Company presented a combined season of an adaptation of



TOP AND RIGHT:
Building the set for
a major production.
ABOVE: A
uniformed
attendant looks
after a visitor.

Shakespeare's *Hamlet* and *The Marriage*, by Witold Gombrowicz, in order to focus on parallels between the two. *Kecak*, a dance program from Bali, offered gentle and persuasive entertainment of a very different kind.

The Trust's own special events proved even more popular. The New Year's Eve Gala, conducted by David McBride with guest artists June Bronhill and Robert Gard, sold out – standing room included. Mostly Mozart did the same during its series of concerts by the Elizabethan Sydney Orchestra, conducted by William Reid, and the Australian Chamber Orchestra, directed by Christopher Hogwood. The free lunchtime concerts, presented in association with the Australian Broadcasting Corporation, were also well attended.

Christmas at the Opera House, presented by the Trust with 2CH and The Sun, brought in family groups to enjoy its seasonal entertainment, which includes an 80-voice choir decked around a 12-metre high Christmas tree. Nancye Bridges, who received the Medal of the Order of Australia (OAM) this year, convened her Old Fashioned Show in accustomed style.

Coinciding with the Royal Australian Navy's 75th anniversary, HMS Pinafore was chosen by the Gilbert and Sullivan Society for its annual production staged in association with the Sydney Opera House Trust. The season of five performances in the Broadwalk Studio was sold out before it opened.

Midday Music, originally Music on the Hour, ended its 12-year season in December. It has been replaced by On The Broadwalk, an hour of music which is broadcast direct each Sunday on the FM band by the ABC, which presents the event jointly with the Trust. Performers cover a range of music from folk and jazz to choral and instrumental.

The Shell National Folkloric Festival, now in its 14th year, combines cultural pride, the excitement of traditional dances from all over the world and a growing sense of artistry under the direction of its internationally renowned producer, Guillermo Keys-Arenas.





ABOVE: Laurie Anderson in action at the Concert Hall.

The Trust has continued its program of free outdoor entertainment on Sundays and public holiday Mondays, weather permitting, although it has been slightly curtailed by the reconstruction of the forecourt. Attractions include jazz bands, bush bands, brass bands, folk bands, classical ballet, modern dance, jazz ballet, folk dance, marching girls and puppets.

The Broadwalk Studio has been given a new name – it used to be the Recording Hall – and is about to develop a different character now that it is no longer being used chiefly as a rehearsal room by The Australian Opera. As was noted in last year's report, this flexible and informal performing venue has become popular for a variety of art forms – contemporary music, especially – and the Trust plans to build on this enthusiasm.

This year, new seating was installed: mobile, retractable units designed to accommodate 288 people. When extended in whatever configuration is required, they form a seating area nine metres deep. But when they're not in use, they can be retracted to a depth of only a little over two metres.

The Trust believes that the Broadwalk Studio should be developed as a performing space to host medium or small-scale companies, resident or visiting. It could provide a venue where contemporary work with uncertain public appeal might be staged without an enormous financial investment. With the aim of increasing both its popular and experimental use, the Trust plans to offer technical and promotional assistance, and professional guidance, to hirers who need such help. It may also provide some form of subsidisation to worthy ventures.

Publicity is a major factor in the success that the Trust has had in attracting capacity crowds to some of its presentations. The publicity department's marketing of the Mostly Mozart series on the popularity of the film *Amadeus*, for example, brought in a new audience during the January holiday season.

As well as publicising Trust presentations, the department promotes hirers' activities through individual advice, the publication of a bi-monthly diary and a 12-monthly program guide, and co-ordinating the regular Sydney Morning Herald advertisements



TOP: The Berlin Staatskapelle fills the stage of the Concert Hall.
CENTRE: The cast of the Sondheim musical Company.
ABOVE: A scene from HMS Pinafore.

under the Sydney Opera House banner. In a more general approach, staff members give talks to outside organisations and bulletins of Sydney Opera House events on Channel 10's Good Morning Sydney with Maureen Duval, and 702BL's Weekend with John Hall.

In view of the importance of film, TV and video in communications today, the department is keen to put far more emphasis on communicating through a visual medium, and this year began preparatory work for the production of a 30-minute promotional film, including clips of performances, as its Bicentennial project.

Meanwhile, a seven-minute audiovisual cassette on the Sydney Opera House and its activities, made with the assistance of CSR Limited, has been offered on loan to schools throughout New South Wales. Up to the end of this financial year, 163 requests had been received and cassettes sent to schools as distant as Lord Howe Island, Dubbo, Albury, Orange, Newcastle and Corowa.



Through the more conventional form of print, the Sydney Opera House makes contact with as wide a group of people as possible by sending press releases to the ethnic media. Basic promotional material is being prepared with relevant information in several languages, starting with those most in demand. The publicity department is also producing two new souvenir books, a small picture book and an updated version of the 10th anniversary publication, *More Than Meets The Eye*.



Tourism in Australia is booming, and the Sydney Opera House is sharing both the glory and the financial gain. With a national and international booking service, as well as close links with the industry and government tourist authorities, the Sydney Opera House continues to hold its place as the top tourist attraction in Australia.

The role of the tourism and marketing department is to devise packages that suit the tourist market and, at the same time, sell as many Sydney Opera House services as possible. So successful has it been with the package of a tour, dinner and performance – which sold at capacity during the peak tourist season – that a new package of a show and supper was introduced to cater for the demand. The increase of Sydney Opera House packages on the previous, record year was 76 per cent. They have become such an important feature that the accounts department is planning a computerised system of calculating the cost of their varied components in order to invoice clients more quickly.

At the Third National Tourism Awards, in 1985, a new category for Tourist Shop and Souvenirs was introduced. The NSW award was won by the Sydney Opera House Shop.

Marketing the Sydney Opera House moved into a new phase this year. A marketing plan was devised by management and staff with guidance from a marketing consultant and assistance from two Macquarie University post-graduate students.

The initial aims were to establish a marketing planning process; to give staff a customer's eye view of the venue and show how specific customer groups contribute to the total support and revenue of the complex; and to produce realistic plans for 1986 as a guide for marketing activities to be undertaken that year.



The Real Thing starred John Bell and Jacki Weaver (top left), who are also seen (left) with Harold Hopkins and Lyndel Rowe in a scene from the Tom Stoppard play.

ABOVE: A glimpse of the action in *The Marriage*, with Michael Gow, Robin Ramsay, Gosia Dobrowolska, Philip Quast and Kris McQuade.



Woody Herman in performance with trumpeter Harry "Sweets" Edison and Al Cohn on saxophone.

These were completed by December, and the overall marketing objectives laid down. They were to establish and maintain a consistent overall Sydney Opera House image, increase exposure to the venue, and build venue loyalty. Detailed strategies were set out and the plan adopted by the Trust, which will review it as an ongoing management function. Priority has been given to the appointment of a marketing co-ordinator, and this is expected to take place in the next financial year.

Box office established a separate subscription office in order to handle the Sydney subscriptions of three organisations. It had re-entered the field of subscription management with the Australian Chamber Orchestra's first series. This year, it added the Australian Ballet and Musica Viva to its clients.

An unexpectedly large number of firms expressed an interest in taking on the job of computerising the box office. The expressions of interest have been reviewed and shortlisted. Further progress is now dependent on the formal allocation of the necessary funds by Government.

Computerisation of work processes elsewhere in the Sydney Opera House is moving ahead. A new computerised accounting system is expected to be brought on line in the next financial year, offering information in greater detail and more quickly. This will enable management to pick up trends faster, giving tighter control over expenditure. Processes that take two or three weeks now, with manual reporting, should be completed within a few days. The system was fully developed during the year, and awaits only the completion of discussions between management and staff as to some changes in work duties its use will involve, to be put into operation.

A similar, computerised updating was launched during the year by the theatre manager's department. It began as a review of the booking arrangements designed to rationalise procedures and improve the management information available on venue usage. It culminated in a proposal to develop a new, computerised booking information schedule that would provide a remarkable amount of detail in a compact form.



TOP: Kecak came from Bali to the Sydney Opera House.

ABOVE: The Sydney Symphony Orchestra's chief conductor, Zdenek Macal, in rehearsal with concertmaster Donald Hazelwood.

The booking and management of venues is now only one aspect of the duties undertaken by the theatre manager's department. During the year, responsibility for the tour guides was transferred from the administration branch to this department, which has the largest number of casual staff on its books. In the past year, 250 casual front-of-house staff worked 121,413 hours between them. The number of people taking ordinary guided tours was 217,153; 3,675 took backstage tours.

Parking is a continuing distraction. After the work on the forecourt began, the number of spaces available to staff and hirers for their cars was cut down from a nominal 360 to 181. This has since been increased to 198. Parking permits are allocated by the house services department, which has had to roster extra casual staff to cope with the labour-intensive administration, involving four people in the course of a working week.

Daily tickets are issued on specially printed forms. Short-term parking is organised by the hour. Every request must be authorised and communicated to the uniformed attendants on duty at the gatehouse. Anyone who overstays their allotted time puts the whole system in jeopardy.

Plans to build a public car park nearby were announced during the year by the Government of NSW. As the contract will be offered to a private developer, however, there is no indication what effect it will have on the day-to-day users of the Sydney Opera House. In



Even in winter, the outdoor venues of the Sydney Opera House attract a crowd. On the northern broadwalk, Sunday's free entertainment gets people to their feet (top) and encourages them to eat in the open-air section of the Harbour Restaurant (right).
ABOVE: Painting the steel mullions in the northern foyer of the Opera Theatre.

the meantime, the Park and Ride service from the Domain, generously supported by the Sydney City Council, is all the more valuable.

Safety is a major factor in running the Sydney Opera House. It is the responsibility of the house services department to provide 24-hour security coverage, as well as meeting any emergencies, such as fire or accident. Uniformed attendants saved the life of a child who fell into the harbour at dusk during the year. Alerted by one of the parents, who couldn't speak English, they swam out to the child, applied resuscitation techniques in the water and brought the child back to shore, where an ambulance was waiting. First Aid maintains its service to patrons and staff for 16 hours a day, and answered 5,261 calls for assistance in the past 12 months. These included 107 accidents and 32 transfers by ambulance to hospitals for further medical treatment. During the year there were 19 fire alarms, of which 11 were actual fires. Security and fire personnel are involved in continual emergency training and exercises. The emergency procedures operation was activated 11 times during the year.

Women joined the permanent staff of the Sydney Opera House in greater numbers last year, three of them taking their place in the ranks of the uniformed attendants. The approved staff number, as at June 30, was 308 permanent fulltime staff, in addition to approximately 300 casual employees. The staff branch itself was increased by two, with the appointment of a personnel/training officer and an equal employment opportunity/project officer. As a result, the branch was able to conduct a much needed induction program for new employees. This and other programs can now be held on a regular basis. The branch continued its involvement in work experience programs for secondary school children, and was able to place 47 students in a variety of work categories throughout the organisation. Schools are now booking in 18 months ahead.





Information about the Sydney Opera House was substantially increased this year through the first stage of our oral history project, conducted under the auspices of the Dennis Wolanski Library and Archives of the Performing Arts.

The 20 interviews involved architects, engineers, committee members, site workers and others associated with the Sydney Opera House Trust from the late 1940s to 1973. They included Lionel Todd, David Littlemore, Sir Davis Hughes, Sir Philip Baxter, Sir Charles Moses, Eileen O'Shannessy, Evelyn Klopfer, Bill Churcher, Don Nisbet, Nick Karantzis, Jack Munday, and Max Dupain. We are



TOP LEFT: For the free outdoor entertainment, the stage setting can be a tent.

LEFT: Rock star Iva Davies with dancers Ross Philip, Nina Veretennikova, and, partly obscured, Janet Vernon and Darren Spowart.

ABOVE: The newly refurbished Reception Hall set for a function with a Harbour view.

delighted that Jørn Utzon has accepted an invitation to be interviewed.

The library continued to provide a valuable service to the arts community and the general public through answering 3,530 enquiries during the year. They came from students, universities, television producers, theatre companies, publishers, designers, actors and musicians. Their requests ranged from recordings of accents – Hungarian Jewish, Southern, Cockney – play scripts and opera scores to information about dance therapy courses and the music for Dem Bones.

In order to maintain the resources of the library, the upgrading of reference services, tackling the backlogs in various collection areas and streamlining the organisation of the collection as a whole were recommended as priorities in a strategic management plan submitted to the Trust in December.

The lack of adequate accommodation is a major concern. Temperature and humidity controls are insufficient for certain materials. The proposal to establish a performing arts museum for Sydney may have some bearing on these problems, and on the library's selection policy for museum objects, which are currently passed on to other institutions unless they relate directly to the Sydney Opera House and the performing arts in NSW. The library's collection of 3,000 78rpm recordings was transferred to the National Film and Sound Archive in June.

A consultant was engaged to prepare a preliminary study on computerising the library's operations. A pilot project to examine the feasibility of microfilming the library's large press clippings file was deferred, owing to staffing shortages. In April, the Australia Music Centre transferred its press files on Australian musicians to the Sydney Opera House, a significant acquisition. Gifts received during the year included additional material for the New Theatre and Nimrod collections, a scrapbook of the 1948 Old Vic tour with Laurence Olivier and Vivien Leigh, John Lemmone letters relating to the Melba tour of Australia in 1910, and a volume of Sydney and Melbourne concert programs for the years 1878 to 1880.



TOP: The choir is decked around the giant tree in this traditional tableau from Christmas at the Opera House.

ABOVE: Visitors to the Bennelong Program's exhibition Theatre Exposed had a hands-on opportunity to find out what it's like to work backstage.

RIGHT: A new production of The Magic Flute combined indoor and outdoor environments in one set, and starred Hakan Hagegard in his most famous role of Papageno, seen here (below right) with Peta Blyth as Papagena.

The Sydney Opera House Trust's primary responsibility is the running of the building for its hirers and their patrons. In recent years, however, it has been building up its entrepreneurial role, presenting events on its own initiative and in association with other organisations, chiefly Musica Viva, the Adelaide Festival, the Festival of Perth, and partners in the Confederation of Australian Arts Centres. A statistical chart of events and attendances is included in the financial section of this report. The following list is an indication of the range of works and artists presented during the year.

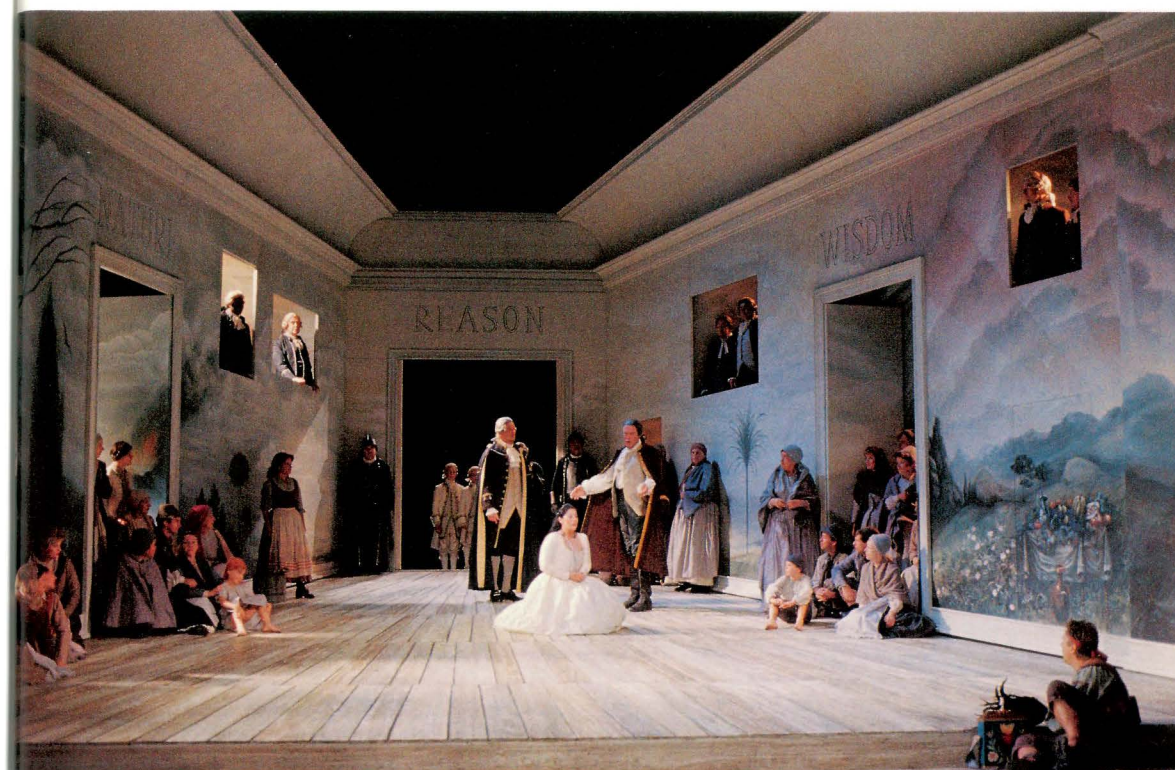
Sydney Opera House Trust
 Berlin Staatskapelle
 Pinchas Zukerman
 Gidon Kremer and Friends
 Nexus
 Mostly Mozart
 Bennelong Program
 New Year's Eve Gala
 Christmas at the Opera House
 Shell National Folkloric Festival
 Old Fashioned Show
 Peter Hurford
 Michael Dudman, artist-in-residence
 Midday Music/On The Broadwalk
 Thalia Theatre Company
 Kecak
 HMS Pinafore
 Sydney Youth Symphony Orchestra

Holiday films
 Exhibitions
 Free outdoor entertainment

Australian Broadcasting Corporation
 Sydney Symphony Orchestra
 I Musici

■ **Conductors**
 Richard Armstrong
 Nicholas Braithwaite
 Brian Buggy
 Stuart Challender
 Antonio de Almeida
 Richard Divall
 Dobbs Franks
 John Hopkins
 Hiroyuki Iwaki
 Okko Kamu
 Zdenek Macal
 Richard Mills
 Peter Seymour
 Patrick Thomas
 Georg Tintner

■ **Artists**
 Robert Allman
 Michael Askill
 Anthony Baldwin
 Stephen Bennett
 Beverley Bergen
 Jorge Bolet
 David Bollard
 Elizabeth Campbell
 Wolfram Christ
 Ulrik Cold
 Dang Thai Son
 Thomas Edmonds
 Lauris Elms
 Gerald English
 Peter Frankl
 Robert Gard
 Rosemary Gunn
 Elizabeth Harwood
 Donald Hazelwood
 Guy Henderson
 Rita Hunter
 Rosamund Illing
 Dylana Jenson
 Nigel Kennedy
 Christa Leahmann
 Julian Lloyd Webber
 Felicity Lott
 Geoffrey Douglas Madge
 John Main
 Daniel Mendelow
 Raymond Myers
 Geoffrey Parsons
 Geoffrey Payne
 John Pringle
 Sharon Raschke



Alberto Remedios
 Marisa Robles
 Donald Shanks
 Robert Silverman
 Geoffrey Tozer
 Janet Webb
 Gillian Weir
 Thomas Zehetmair

The Australian Opera
 I Puritani
 Romeo et Juliette
 Così fan Tutte
 The Mikado
 A Masked Ball
 La Bohème
 Madama Butterfly
 The Little Mermaid
 Il Trovatore
 Don Pasquale
 Katya Kabanova
 Tosca
 Antigone

The Bamboo Flute
 Poe
 Elektra, in concert, a co-presentation with the ABC
 Lucia di Lammermoor
 Falstaff
 Voss
 The Barber of Seville
 Boris Godunov

Musica Viva
 Isaac Stern and the Australian Chamber Orchestra
 Harmonie
 Takacs Quartet
 Pinchas Zukerman
 Melos Quartet
 Tallis Scholars
 Florian Kitt and the ACO
 Music from Lockenhaus
 Gawriloff/Palm/Deinzer/Canino
 Philip Glass Ensemble





Tim Rice talked about his songs, and sang some of them, in a program he presented with Elaine Paige in the Concert Hall.

Musikverein Quartet
Amadeus Quartet, with
Maureen Jones
Australia Ensemble

Sydney Philharmonia Society

The Damnation of Faust,
Berlioz
Carmina Burana
Verdi Requiem
Bach B minor Mass
St Matthew Passion, Bach
Requiem, Andrew Lloyd
Webber

Australian Chamber Orchestra

■ Conductors
Stephen Bishop-Kovacevich
Stuart Challender
Christopher Hogwood
David McBride
Peter Seymour

The Australian Ballet

La Sylphide
Aureole
Don Quixote
Symphony in D
Canzona
Songs of a Wayfarer
Etudes
Les Sylphides
Checkmate
Forgotten Land

Sydney Dance Company

Some Rooms
After Venice
Shimmering
Boxes

Sydney Theatre Company

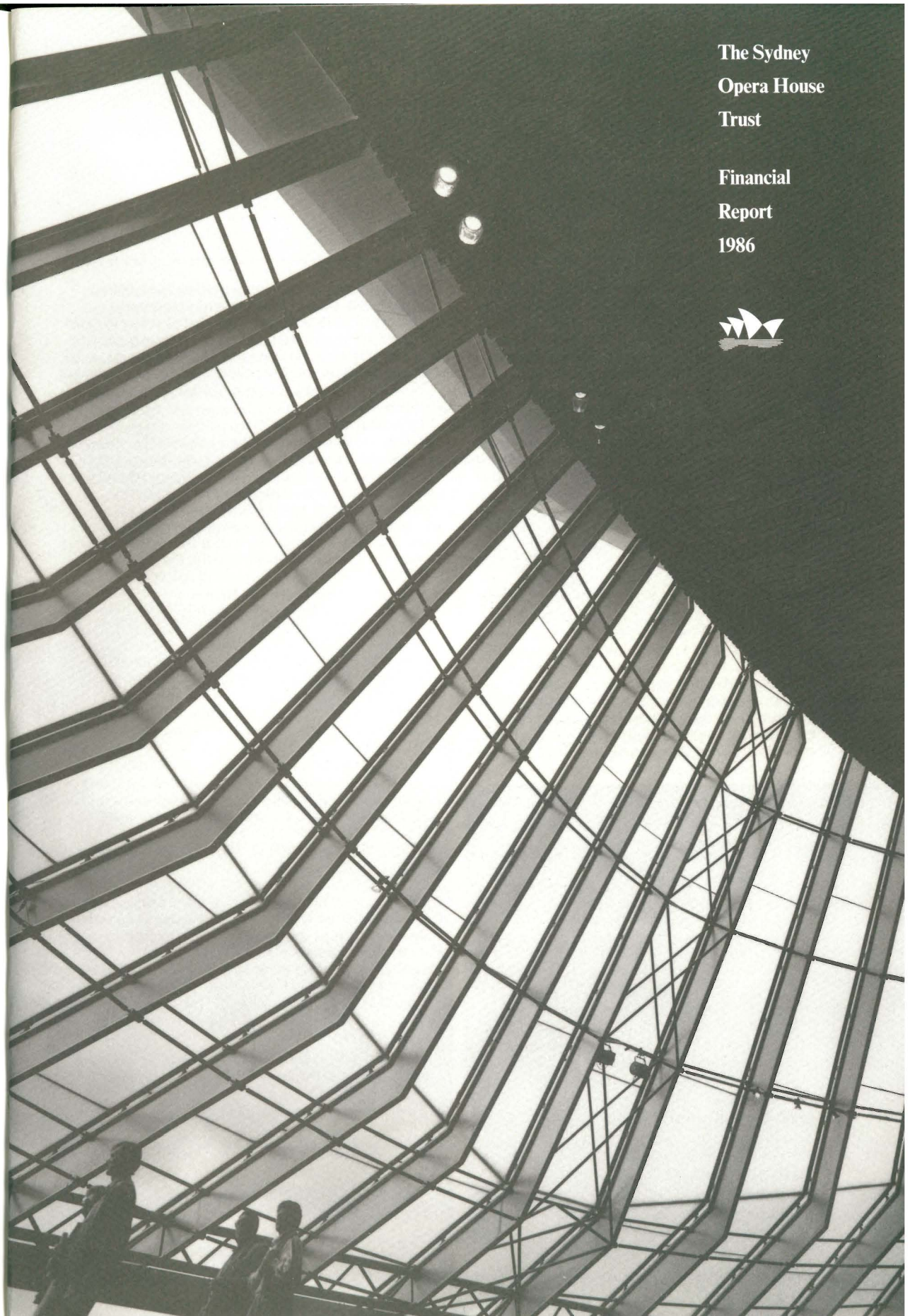
The Doll Trilogy
Too Young For Ghosts
The Real Thing
Company
The Madras House
The Seagull

Special Events

Synergy
International Society for
Contemporary Music
Seymour Group
Flederman
Sydney International Piano
Competition: Recital by
Roger Woodward, finals and
prizewinners' concert
NSW Public Schools Concert
Committee presentations
Woody Herman
Sydney University Musical
Society
Elizabethan Sydney Orchestra
City of Sydney Eisteddfod
Crown Matrimonial
Australian Singing
Competition
Mexican Earthquake Benefit
Concert
NSW Conservatorium
Contemporary Concert
Sarah Grunstein
Night of Dixieland
POSH
Tim Rice, Elaine Paige
Hakan Hagegard
Billy Connolly
Laurie Anderson
Peter, Paul and Mary
Glengarry Glen Ross
State Symphony Orchestra of
the USSR, with conductors
Yevgeni Svetlanov and
Vladimir Verbitsky, soloists
Valery Klimov and Lyubov
Timofeeva
Loudon Wainwright III
Stephen Bishop-Kovacevich
Mary O'Hara

The Sydney
Opera House
Trust

Financial
Report
1986



Financial operations in the year ended June 30, 1986, resulted in a surplus of \$408,000. This is an increase of \$166,000 (68.6%) over the budgeted surplus for the year of \$242,000.

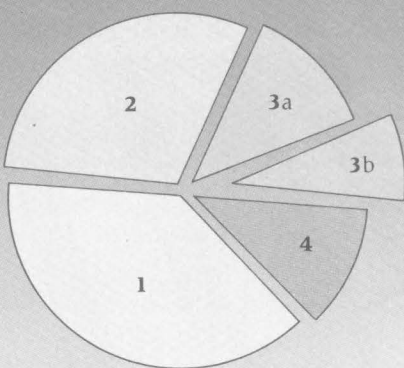
The additional surplus resulted from the increased level of income, which exceeded budget by \$1,021,000 (6.4%). Increased income from trading activities (\$404,000) and interest on investments (\$259,000), which made up a significant portion of the total increase, enabled additional funds to be made available for essential maintenance work and equipment purchases. Consequently expenditure also experienced a significant increase and exceeded budget by \$855,000 (5.5%).

The Statement of Financial Position discloses an accumulated deficiency as at June 30, 1986, of \$446,000. After allowing for the provision for long service leave (\$710,000) and outstanding commitments to be carried forward to the next financial year (\$517,000), the Trust had a net deficiency in funds of \$253,000.

INCOME

(a) Statutory Endowment.

The Statutory Endowment provided by the NSW Government to the Sydney Opera House Trust under the provisions of Section 20 of the Sydney Opera House Trust Act, to assist the Trust in carrying



Income \$000

- 1 Statutory Endowment 9,518
- 2 Catering Revenue 7,439
- 3 Hire of Theatres & Facilities:
- (a) Rentals, Halls etc. 3,129
- (b) Cost Recovered from Hirers 1,991
- 4 Other Revenue 2,821

out its objectives, was increased by \$665,000 to \$9,160,000. During the year supplementary funding of \$358,000 was provided to cover the cost of the 3.8% national wage variation and increased workers' compensation insurance premiums. After allowing for the supplementary funding, the total of \$9,518,000 was an increase of 12.0% over the previous year.

(b) Rentals, Halls, etc.

Rental income increased by \$369,000 (13.4%) over 1985 and exceeded budget by \$180,000 (6.1%). The additional revenue received in 1986 resulted from a combination of increased rental charges, the average increase being 6.3%, plus increased bookings for all of the major auditoriums. The auditoriums in which the major increases occurred were the Concert Hall (\$145,000), Playhouse (\$122,000) and Opera Theatre (\$104,000).

(c) Costs Recovered from Hirers.

This item includes labour, electricity and other costs recovered from hirers. Recoveries increased by \$111,000 (5.9%) to \$1,991,000 as a result of the increased activity at the Sydney Opera House during the year and higher labour charges. The higher labour charges resulted, in the main, from the 3.8% national wage variation awarded during the year. Recoveries exceeded the budget forecast by \$128,000 (6.9%).

(d) Interest on Investments.

Due to a combination of higher interest rates and increased funds being available for investment than originally forecast, interest earnings exceeded budget by \$259,000 (308.3%). Earnings for the year increased by \$63,000 (22.5%) over the previous year.

(e) Catering.

Catering revenue increased by 5.4% during the year whilst expenditure increased by 4.8%. As a result the final surplus available to help meet the Trust's operating expenses rose from \$615,000 to \$686,000, an increase of 11.5%. This result also represented an increase of \$24,000 (3.6%) over budget.

EXPENDITURE

(f) Salaries, Wages and Allowances.

Since July 1, 1984, no additional amounts have

been set aside for long service leave and annual leave, as such expenditures are met as they occur out of the Consolidated Fund. During 1985-86 expenditures of \$115,000 and \$252,000, representing current year costs, were met out of the provisions for long service leave and annual leave. Whilst the provision for annual leave was thus exhausted, the remaining balance in the provision for long service leave will continue to be used to meet current costs until fully utilised.

Expenditure incurred during the year amounted to \$9,907,000, however, after allowing for the appropriations made against the provisions for long service leave and annual leave, this was reduced to \$9,540,000. The net expenditure is an increase of

\$686,000 (7.8%) over 1985 and \$667,000 (7.5%) above budget.

The main factors which caused expenditure to exceed budget were:

- the 3.8% national wage variation awarded during the year;
- the original overtime allocation was determined at the minimum level, based upon known commitments at the time – the allocation was later found to be inadequate and was accordingly increased by \$237,000; and
- increased activity in the venues, with greater demands by hirers.

(g) Payroll Tax and Workers' Compensation Insurance.

The workers' compensation insurance premium increased by \$147,000 (93.7%) over 1985. The premium increase, which was in line with general market trends, combined with additional payroll tax charges associated with the increased salaries, wages and allowances, resulted in expenditure increasing by \$149,000 (21.5%) over 1985 and exceeding budget by \$106,000 (14.4%).

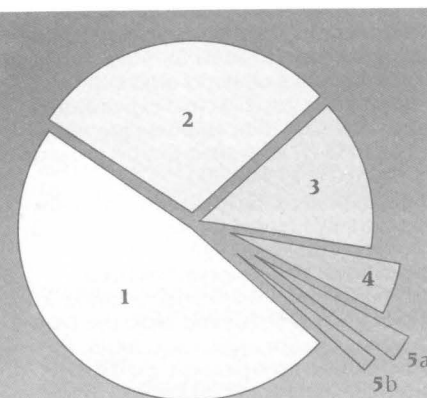
(h) Building – Alterations and Additions.

Due to the age of the building there is, and will continue to be, a sustained need for increased expenditure on maintenance. Further, there is a need to devote substantial sums to the refurbishing and reconditioning of particular areas. In this context, the Premier provided the sum of \$865,000 through the Premier's Department capital works unit for the refurbishing of the Reception Hall.

An amount of \$540,000 was also expended by the Trust on alterations and additions to the building and fixtures. The combined expenditure of \$1,403,000 is an increase of \$533,000 (61.3%) over 1985. Additional funds were made available during the year in the Trust's budget for a number of essential projects. As a result, expenditure exceeded budget by \$189,000 (53.9%).

(i) Electricity.

A reduction in the consumption of electricity was achieved during the year as a result of modifications made to the air conditioning control system. Expenditure fell by \$16,000 (1.6%) compared with 1985 and was below budget by \$133,000 (12.1%).



Expenditure \$000

- 1 Salaries & Other Employee Payments 10,978
- 2 Catering Expenses 6,753
- 3 Other Operating Expenses 3,386
- 4 Repairs & Maintenance 1,210
- 5 Capital Expenditure:
- (a) Alterations & Additions 540
- (b) Plant, Furniture & Equipment 389

(j) Trust Promotions.

In accordance with the charter of the Trust, which covers the promotion of artistic taste and achievement in any branch of the musical, operatic, dramatic, terpsichorean, visual or auditory arts, attractions featuring artists of international repute are presented at the House. In many cases these attractions would not otherwise have been seen in New South Wales. The performances presented during the year resulted in a loss of \$228,000, which exceeded the funds provided for that purpose by \$108,000 (90.0%). The increased deficit resulted, in the main, from losses sustained from the presentation of Adelaide Festival attractions and expenditure associated with the 1988 Bicentenary celebrations.

(k) Park and Ride.

Whilst expenditure on this service rose by \$23,000 (5.0%) this was more than offset by a \$36,000 (9.3%) increase in revenue. As a result, the net expenditure fell by \$13,000 (17.6%) to \$61,000. The stabilisation of charges by the Urban Transit Authority and the generous support extended by the Council of the City of Sydney through the Domain Parking Station have allowed both the prices for the service and the losses sustained by the Trust to be held to a minimum in the current financial year.

ACCUMULATED FUNDS

The deficiency in accumulated funds was reduced from \$854,000 to \$446,000 as a result of the \$408,000 trading surplus that was achieved in the year.

The deficiency arose following the creation of provisions for long service leave and annual leave in 1984 by way of a charge against salary expenses and accumulated funds of \$1,362,000. Since July 1, 1984, no additional amounts have been set aside for long service leave and annual leave, and the provisions have been debited with the current costs for these items. As a result, the provision for annual leave has been exhausted whilst the provision for long service leave had a remaining balance of \$710,000 as at June 30, 1986.

Future appropriations against the provision for long service leave will help reduce the deficiency in accumulated funds.

ADDITIONAL MATTERS

An allocation of \$1.1 million was made in the Premier's Department's capital works program to help meet the cost of the Trust's replacement and refurbishment program. This allocation was amended during the year, to allow for increased costs and the rescheduling of works originally planned for subsequent years. Actual expenditure incurred against this allocation amounted to \$1,357,000. The 1986-87 allocation for this program has been determined at \$1,400,000.

The Premier has approved the inclusion within the Premier's Department's capital works program of a capital item covering major maintenance works and capital purchases. This program has been introduced to enable major maintenance works to be carried out on a regular basis and assist the Trust in meeting the cost of major capital purchases. In the light of this changed arrangement, the Trust removed budgeted expenditure on items of major maintenance and equipment totalling \$1.4 million from the recurrent budget. The 1987 allocation for this program has been determined at \$400,000.

Work commenced during the year on the development of the forecourt area at a current estimated cost of \$28 million. Up until June 30, 1986, the expenditure incurred on this project, which is being managed by the Public Works Department, amounted to \$6.2 million.

	1986	1985	Variation
	\$000	\$000	% (-)
REVENUE			
Statutory Endowment – Sydney Opera House Trust Act, 1961	9,518	8,495	12.0
Activities			
Rentals, Halls, etc.	3,129	2,760	13.4
Costs Recovered from Hirers (note 4)	1,991	1,880	5.9
Booking Fees	477	402	18.7
Guided Tours	442	407	8.6
Miscellaneous (note 5)	118	83	42.2
Concession – The Shop	114	115	(0.9)
Commission – Program Sales	93	63	47.6
Trust Promotions and Exhibitions – Surplus (note 6)		12	
	6,364	5,722	11.2
Surplus on Catering (note 7)	686	615	11.5
	7,050	6,337	11.3
Interest on Investments	343	280	22.5
	16,911	15,112	11.9
EXPENSES			
Salaries, Wages and Allowances (note 8)	9,540	8,854	7.8
Payroll Tax and Workers' Compensation Insurance	843	694	21.5
Superannuation (note 9)	595	551	8.0
	10,978	10,099	8.7
Building – Repairs and Maintenance	1,210	1,219	(0.7)
– Alterations and Additions (note 13)	540	870	(37.9)
Electricity	967	983	(1.6)
Cleaning	716	693	3.3
Other – Administrative Expenses	656	530	23.8
Plant, Furniture and Equipment	389	561	(30.7)
Publicity and Advertising	256	297	(13.8)
General Insurances	234	214	9.4
Trust Promotions and Exhibitions – Deficit (note 6)	228		†
Telephone and Postage	154	142	8.5
Fees for Services Rendered	94	71	32.4
Park and Ride – Net Cost (note 10)	61	74	(17.6)
Audit Fee	15	14	7.1
Trustees Fees	5	5	
	5,525	5,673	(2.6)
	16,503	15,772	4.6
Deduction from Accumulated Deficiency	408		*
Addition to Accumulated Deficiency		(660)	
	16,911	15,112	11.9

* Addition in previous year – not calculable

† Surplus in previous year – not calculable

Sydney Opera House Trust

Financial Position as at June 30, 1986

	1986	1985	Variation
	\$000	\$000	% (-)
ACCUMULATED DEFICIENCY			
Balance July 1, 1985 (note 1 (g))	(854)	(194)	340.2
Deduction for Year	408		†
Addition for Year		(660)	
Deficiency at June 30, 1986	<u>(446)</u>	<u>(854)</u>	(47.8)
Represented by –			
Investments (note 14)	1,519	929	63.5
Debtors (notes 1 (f) & 2)	802	599	33.9
Accrued Income	198	234	(15.4)
Prepayments	10	12	(16.7)
Bank		82	(100.0)
Cash on Hand	6	6	
	<u>2,535</u>	<u>1,862</u>	<u>36.1</u>
Less			
Creditors – Advance Sales, Hirer's Deposits, etc. (notes 1 (f) & 3)	1,062	1,091	(2.7)
Accrued Expenses (note 11)	717	548	30.8
Bank	492		*
Provision for Annual Leave (note 1 (d))		252	(100.0)
Provision for Long Service Leave (note 1 (d))	<u>710</u>	<u>825</u>	<u>(13.9)</u>
	<u>2,981</u>	<u>2,716</u>	<u>9.8</u>
	<u>(446)</u>	<u>(854)</u>	<u>(47.8)</u>

† Addition in previous year – not calculable

* Nil in previous year – not calculable

Sydney Opera House Trust

Changes in Financial Position for the year ended June 30, 1986

	1986	1985
	\$000	\$000
FUNDS WERE OBTAINED FROM		
Statutory Endowment	9,518	8,495
Catering	7,439	7,056
Rentals, Halls, etc.	3,129	2,760
Costs Recovered from Hirers	1,991	1,880
Trust Promotions and Exhibitions	748	926
Booking Fees	477	402
Guided Tours	442	407
Park and Ride Service	424	388
Interest	343	280
Miscellaneous	118	83
Concession – The Shop	114	115
Commission – Program Sales	93	63
Grants for Promotions and Exhibitions	62	76
	<u>24,898</u>	<u>22,931</u>
FUNDS WERE APPLIED TO		
Working Expenses	16,552	15,984
Catering	6,753	6,441
Trust Promotions and Exhibitions –		
General Funds	971	917
Grant Moneys	67	73
Park and Ride Service	485	462
	<u>24,828</u>	<u>23,877</u>
Increase in Monetary Assets	70	
Reduction in Monetary Assets		(946)
	<u>24,898</u>	<u>22,931</u>
RECONCILIATION OF THE CHANGES IN FINANCIAL POSITION STATEMENT WITH THE DEDUCTION FROM THE ACCUMULATED DEFICIENCY		
	1986	1985
	\$000	\$000
Increase in Monetary Assets	70	
Reduction in Monetary Assets		(946)
Represented by –		
Surplus for Year	408	
Deficiency for Year		(660)
Less (Add) Transfers against Provisions:		
Annual Leave	252	(252)
Long Service Leave	115	(34)
	<u>367</u>	<u>(286)</u>
Add Non-Fund Provisions Raised:	41	(946)
Doubtful Debts	29	
	<u>70</u>	<u>(946)</u>

1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

(a) The accompanying financial statements have been prepared in accordance with conventional historical cost principles.

(b) The Treasurer has approved under section 41 B (2) of the Public Finance and Audit Act, 1983, of the financial statements of the Sydney Opera House Trust being prepared on a modified accrual basis. Under this basis income earned but not received and expenses incurred but not paid at June 30, 1986, are included in the Statement of Financial Operations and are shown as "Debtors" and "Creditors" in the Statement of Financial Position. Also assets are recorded as expenditure when purchased and depreciation is not provided for. The Treasurer also approved under section 41 B (3) (a) of the Public Finance and Audit Act, 1983, of the Trust dispensing with the necessity of preparing a balance sheet or statement of balances, subject to the presentation of a Statement of Financial Position.

(c) The current values of the following assets are not reflected in the financial statements:

- land and buildings;
- plant and equipment, fixtures, fittings and furniture.

For insurance purposes buildings, plant, equipment, fixtures, fittings and furniture are insured for \$300 million

(d) Since July 1, 1984, no additional amounts have been set aside for long service and annual leave. The expenditures for 1985/86 have been charged against the provisions and future long service leave expenditures will continue to be met in this way until the provision is exhausted. Funds to meet the payment of these items are provided out of the Statutory Endowment as they occur.

	1986		1985	
	Prov. Annual Leave	Prov. Long Service Leave	Prov. Annual Leave	Prov. Long Service Leave
	\$000	\$000	\$000	\$000
Opening Balance	252	825	503	859
Expenditure	252	115	251	34
Closing Balance	—	710	252	825

The balance in the Provision for Long Service Leave Account represent liabilities for leave accrued to June 30, 1984 and still untaken at June 30, 1986.

(e) Current Australian accounting standards, where applicable, have been adhered to in the preparation of the financial statements.

(f) Accounts owing to the Trust are now included under the separate heading of Debtors. These accounts had previously been offset against accounts owed by the Trust with the net amount included in the Statement of Financial Position under the heading of Creditors — Advance Sales, Hirer's Deposits, etc.

(g) The balance of an advance made by the Treasury for the purchase of computer accounting equipment had been omitted from the 1985 accounts. The June 30, 1985 balances of Accumulated Funds and Creditors — Advance Sales, Hirer's Deposits, etc have been increased by \$56,000 to correct this omission.

2. DEBTORS

An amount of \$29,000 has been set aside to provide for the non-payment of accounts owed to the Trust. During the year an amount of \$4,000 was written off against this provision. The debtors' balances comprise:-

	1986 \$000	1985 \$000
Accounts Owed to the Trust	827	599
Less Provision for Doubtful Debts	25	—
	<u>802</u>	<u>599</u>

3. CREDITORS — ADVANCE SALES, HIRER'S DEPOSITS, etc.

The value of accounts which were owing and payable by the Trust were:-

	1986 \$000	1985 \$000
	<u>1,062</u>	<u>1,091</u>

4. COSTS RECOVERED FROM HIRERS

Recoveries and collections comprise:-

	1986 \$000	1985 \$000
Salaries and Related Costs	1,726	1,641
Miscellaneous	151	130
Electricity	107	101
Publicity and Advertising	7	8
	<u>1,991</u>	<u>1,880</u>

5. MISCELLANEOUS INCOME

This item comprises:-

	1986 \$000	1985 \$000
Grand Piano — reimbursement of purchase price	40	—
Sundries	26	22
Credit Card Commission Recoveries	22	—
Automatic Telling Machine Rental	13	13
Sale of Assets	10	14
Tour Packages	7	26
Royalties — Logo	—	8
	<u>118</u>	<u>83</u>

6. TRUST PROMOTIONS AND EXHIBITIONS

	1986 \$000 \$000		1985 \$000 \$000	
Receipts and Interest		748		926
Grants:				
Shell Company of Australia Ltd	40		40	
CSR Ltd	20		30	
Australia Council	2	62	6	76
		<u>810</u>		<u>1,002</u>
Less Payments		<u>1,038</u>		<u>990</u>
Deficit		<u>(228)</u>		
Surplus				<u>12</u>

7. CATERING ACTIVITIES

	1986 Food \$000 Beverages \$000 Total \$000			1985 Food \$000 Beverages \$000 Total \$000		
Sales	5,015	2,424	7,439	4,714	2,342	7,056
Cost of Sales	1,529	676	2,205	1,415	635	2,050
			<u>5,234</u>			<u>5,006</u>
Catering Expenses			<u>4,548</u>			<u>4,391</u>
Surplus			<u>686</u>			<u>615</u>

8. SALARIES, WAGES AND ALLOWANCES

The total amount of salaries, wages and allowances comprise:-

	1986 \$000	1985 \$000
Permanent Staff — Salaries, Wages and Allowances	5,911	5,427
— Overtime	827	708
— Penalties	769	757
Temporary and Casual Staff — Salaries, Wages and Allowances	2,033	1,962
	<u>9,540</u>	<u>8,854</u>

Overtime and penalties are part of normal operations due to the extended hours that the Sydney Opera House is required to function.

9. SUPERANNUATION

The Trust's liability for deferred employers' superannuation charges on account of employees contributing to the State Superannuation Fund has been met through the payment of instalments to the Treasury. Actual charges are met as they occur by the Treasury out of these instalments. Funds to meet the payment of deferred lump sum superannuation charges for retiring Trust employees who contributed to the Public Authorities Superannuation Fund are provided out of the Consolidated Fund as they occur. No provision has been made for these charges.

10. PARK AND RIDE

	1986 \$000	1985 \$000
Payments	485	462
Less Collections	424	388
Net Cost	<u>61</u>	<u>74</u>

11. ACCRUED EXPENSES AND COMMITMENTS

Accrued expenses as at June 30, 1986, amounted to \$717,000. The Trust had an additional liability as at June 30, 1986, estimated at \$517,000, for commitments that have been entered into but not otherwise accounted for.

12. MATERIAL ASSETS ACQUIRED FREE OF CHARGE OR AT A NOMINAL CHARGE BY THE SYDNEY OPERA HOUSE TRUST

(a) Ownership of the land and building is vested in the Minister for Public Works. The building is on Crown land and, together with plant and equipment, fixtures, fittings and furniture, has an estimated value for insurance purposes of \$300 million. No current valuation exists for the land.

(b) Items donated by governments, companies, other organisations and individuals:-

	1986 \$000
Works of Art – estimated value 30.6.85	658
Library Materials – estimated value 30.6.85	545
South Pacific Instruments – estimated value 30.6.85	150
Grand Piano – at cost, 1983/84	40
	<u>1,393</u>

13. EXPENDITURE INCURRED ON BEHALF OF THE SYDNEY OPERA HOUSE TRUST

Expenditure incurred on capital works projects comprised:-

	1986 \$000	1985 \$000
Premier's Department	1,357	
Public Works Department	295	352
	<u>1,652</u>	<u>352</u>

This expenditure is not reflected in the financial statements.

14. INVESTMENTS

Investments were held in Interest Bearing Deposits on behalf of:-

	1986 Cost (& Market Value) \$000	1985 Cost (& Market Value) \$000
General Funds	1,459	864
Shell National Folkloric Festival	50	50
Bennelong Program	10	15
	<u>1,519</u>	<u>929</u>

15. CONTINGENT LIABILITIES

The Trust is defending a suit claiming \$100,000 damages in connection with a cancelled function. Trustees are of the opinion that no liability will attach to the Trust in respect of this suit and accordingly no provision has been raised in the accounts.

TRUSTEES' STATEMENT**Statement in accordance with Section 41B (1) (f) of the Public Finance and Audit Act, 1983**

Pursuant to Section 41B (1) (f) 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 June 30, 1986, 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 (Statutory Bodies) Regulation, 1985, 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.

David Block

David Block
Chairman

John O'Neill

John O'Neill
Trustee

July 24, 1986

AUDITOR-GENERAL'S CERTIFICATE

The accounts of the Sydney Opera House Trust for the year ended 30 June 1986 have been audited in accordance with Section 34 of the Public Finance and Audit Act 1983.

In my opinion, the accompanying statements of financial position, changes in financial position, and financial operations, read in conjunction with the notes thereto, comply with Section 41B of the Act and exhibit a true and fair view of the financial position at 30 June 1986 and transactions for the year then ended.

K.J. Robson

K.J. Robson, FASA CPA
Auditor-General of New South Wales

SYDNEY,
25 September 1986

Sydney Opera House Trust

Notes and Comments on Changes to the detailed Budget for the year ended June 30, 1986

1. STATUTORY ENDOWMENT

Was increased by \$358,000 to \$9,518,000 to allow for additional funding provided to cover the cost of the 3.8% National Wage Variation, which became payable from November 15, 1985 (\$232,000), plus increased workers' compensation insurance premium charges (\$126,000).

2. INTEREST ON INVESTMENTS

Was increased by \$166,000 to \$250,000 to allow for the additional income which resulted from higher interest rates plus additional funds being available for investment, than originally forecast.

3. SALARIES, WAGES AND ALLOWANCES

Was increased by \$666,000 to \$9,539,000 to allow for the additional expenditure which became payable as a result of:-

- 3.8% National Wage Variation which became payable from November 15, 1985. 232
- the original overtime estimate was determined at the minimum level, based upon known commitments at the time. This estimate was later found to be insufficient and was subsequently increased. 237
- increased activity at the House as a result of heavier than expected demands by hirers and patrons. 197

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4. PAYROLL TAX AND WORKERS' COMPENSATION INSURANCE

Was increased by \$157,000 to \$894,000 to allow for increased workers' compensation insurance premiums (\$113,000) plus additional payroll tax charges associated with the increased salaries budget (\$44,000).

5. BUILDING - REPAIRS AND MAINTENANCE

Was increased by \$247,000 to \$1,444,000.

Increased funds were allocated during the year for essential repairs and maintenance works including:-

- repairs to the brush box panelling and painting of the mullions in the Northern Foyer of the Opera Theatre 160
- lighting and film equipment 45
- additional maintenance contracts 32

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6. BUILDING - ALTERATIONS AND ADDITIONS

Was increased by \$206,000 to \$557,000. Increased funds were allocated during the year for the purchase of stage machinery (\$159,000) and other capital expenditure items.

7. ELECTRICITY

Was reduced by \$150,000 to \$950,000 to allow for reductions in the level of consumption that have been achieved through modifications to the air conditioning control system.

Sydney Opera House Trust

Detailed Budget for the year ended June 30, 1986

	\$000	\$000
REVENUE		
Statutory Endowment - Sydney Opera House Trust Act, 1961 (note 1)		9,160
Activities:-		
Rentals, Halls, etc.	2,949	
Costs Recovered from Hirers	1,863	
Guided Tours	416	
Booking Fees	400	
Miscellaneous	178	
Concession - The Shop	115	
Commission - Program Sales	63	
	5,984	
Surplus on Catering	662	
		6,646
Interest on Investments (note 2)		84
		<u>15,890</u>
EXPENSES		
Salaries, Wages and Allowances (note 3)	8,873	
Payroll Tax and Workers' Compensation Insurance (note 4)	737	
Superannuation	599	
		10,209
Building - Repairs and Maintenance (note 5)	1,197	
- Alterations and Additions (note 6)	351	
	1,548	
Electricity (note 7)	1,100	
Cleaning	740	
Other - Administrative Expenses	620	
Plant, Furniture and Equipment	440	
Publicity and Advertising	282	
General Insurances	245	
Telephone and Postage	152	
Trust Promotions and Exhibitions	120	
Park and Ride Service - net cost	90	
Fees for Services Rendered	82	
Audit Fee	14	
Trustee Fees	6	
		5,439
		15,648
Deduction from Accumulated Deficiency		242
		<u>15,890</u>

Sydney Opera House Trust

Outline Budget for the year ending June 30, 1987

	1987 Estimate \$000	Estimate \$000	1986 Actual \$000
Statutory Endowment	10,000	9,160	9,518
Revenue from Operating Activities	7,616	6,730	7,393
	17,616	15,890	16,911
Less: Recurrent Services			
Salaries and Other Employee Payments	12,020	10,209	10,978
Other Operating Expenses	3,843	3,451	3,386
Repairs and Maintenance	1,286	1,197	1,210
Capital Expenditure	691	791	979
	17,840	15,648	16,503
Deduction from Accumulated Deficiency		242	408
Addition to Accumulated Deficiency	224		

Sydney Opera House

List of Donors 1985/1986

Australia Council	Gilmour, Miss L	NSW Department of Education
Australian Broadcasting Corporation	Grainger Museum	Nisbet, Mr D
Barnes, Mrs A	Griffin, Commissioner	Northside Theatre Co
Bartlett, Mr C	Hixson, Tim	Power, Mr L
Bourke, Miss D	Hughes, Sir Davis	Rockdale Public Library
Brown, Mr D	Icely, Miss H	Rudas, Mrs A
Butlin, Miss J	International Theatre Institute	Rups, Mrs F
Canberra Philharmonic Society	Jacoby, Mrs E	Shaw, Miss G
Charlton, Ms A	Joel, Sir Asher	Smith, Mr K
Clarke, Mr F	Lee, Mrs R	Tesha Pty Ltd
Delmer, Miss M	Lemberg, Mr M	Thew, Mr R
Dempster, Mrs E	Lucas, Mr H	University of Queensland
Elmaloglou, Mr G	McIlwraith, Mr D	Vincent, Mr M
Fergus, Mrs A	Marsden, Mrs A	Wade, Mr G
Fisher, Hon Justice W.K.	Martin, Mr L	Wagner, Mrs E
Forsyth, Mrs D	Mitchell, Dr A	Wane, Miss M
Frant, Mrs S	Morrison, Mrs B	Williams, Mr & Mrs A
	National Library of Australia	Wright, J

Comments on Events and Attendances Statistics for 1985/86:

See charts overleaf.

There was a decline in the number of events and attendances during the year ended June 30, 1986. Indoor events declined by 411, attendances by 127,000. Outdoor events declined by 44, attendances by 163,000.

Outdoor events were seriously affected by the work on the redevelopment of the forecourt. This prevented the holding of National Days, which regularly attract 20,000 to 30,000 people, and many other activities usually staged on the forecourt. The principal reduction indoors occurred in the

Exhibition Hall which had a reduction of 78 events and 88,592 attendances. It should be noted that one exhibition in the previous year drew attendances of more than 80,000.

Concert Hall attendances were lower by 56,000. The main reason was the reduction in the number of schools concerts from 58 to 36; attendances for these concerts fell from almost 129,000 to 66,000. Attendances increased in the Opera Theatre and the Drama Theatre by almost 25,000, and in the Playhouse by 15,000.

Events and Attendances 1985/86 including Trust

	Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer		Drama Theatre		
		Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce	%
1.1	OPERA (subscription)	4	7961	100%			129	178009	88%					
1.2	(subs. matinees)	1	1989	100%			23	30186	84%					
1.3	(non-subs.)	1	1067	40%			8	11483	91%					
1.4	(non-sub. matinees)	2	1585	29%			9	11085	79%					
1.5	(youth subs.)													
1.6	(previews & invited aud.)						12	9851	N/A					
2.1	BALLET/DANCE (subscription)						69	92773	91%					
2.2	(subs. matinees)						12	16650	94%					
2.3	(non-subs.)						20	22851	76%		32	15286	87%	
2.4	(non-subs. matinees)	12	26739	84%			5	6127	82%					
2.5	(previews & invited aud.)						7	6225	N/A					
2.6	(school matinees)													
3.1	DRAMA/SPEECH (subscription)										172	81767	87%	
3.2	(subs. matinees)										51	21685	79%	
3.3	(non-subs.)										46	22609	89%	
3.4	(non-subs. matinees)										13	5914	83%	
3.5	(school matinees)										6	2493	77%	
3.6	(previews & invited aud.)										19	8883	N/A	
4.1	ORCHESTRAL CONCERTS (subscription)	46	96128	78%										
4.2	(subs. matinees)	5	8515	63%										
4.3	(non-sub.)	15	32737	86%	1	250								
4.4	(youth subs.)	11	18820	64%										
4.5	(matinees)	1	807	30%										
5.1	SCHOOLS CONCERTS	36	65961	79%										
6.1	CHAMBER ORCHESTRAL (subscription)	6	11051	70%										
6.2	(non-subscription)	9	19714	83%										
7.1	CHAMBER MUSIC (subscription)	9	16554	69%										
7.2	(non-subscription)	2	3620	67%	3	1588								
7.3	(youth subs.)													
8.1	RECITALS (subscription)	6	6043	37%										
8.2	(non-subs.)	17	15153	55%	11	4300	3	2867	61%		1	600		
9.1	CHORAL	2	3558	70%										
10.1	CHORAL ORCHESTRAL (subscription)	9	16053	70%										
10.2	(non-subs.)	8	13348	77%										
11.1	LIGHT CONCERTS/JAZZ/VARIETY (evenings)	35	67202	83%	1	300	1	604	38%			1	415	87%
11.2	(matinees)	15	21831	63%			1	592	38%					
11.3	(private audience)	2	995	N/A										
12.1	FILMS (evenings)													
12.2	(matinees)													
12.3	(children's matinees)													
12.4	(school matinees)													
12.5	(private screenings)													
13.1	ONE MAN/ONE WOMAN SHOWS (evening)													
13.2	(matinees)													
13.3	(schools)													
14.1	MARIONETTES (evening)													
14.2	(matinees)													
15.1	MIDDAY MUSIC/ON THE BROADWALK													
16.1	POETRY READINGS													
17.1	EXHIBITIONS													
18.1	CONFERENCE/CONVENTIONS	5	6250	N/A	1	196								
19.1	SEMINARS									1	50	2	948	N/A
20.1	LECTURES/DEMONSTRATIONS	6	6094	38%	76	17712	5	4588	93%	21	2598	11	4076	78%
21.1	MEETINGS	3	2725	N/A	14	2878				19	950	3	812	N/A
22.1	DEBATES													
23.1	RECEPTIONS				172	36023				179	15322	8	683	N/A
24.1	RECORDING SESSIONS	2	—	N/A										
25.1	SPEECH DAYS	10	14550	N/A										
26.1	FASHION PARADES				1	56								
27.1	TV SHOWS													
28.1	AUDITIONS						1	—	N/A					
29.1	TV/COMMERCIALS/FILMING (days)				1	—	1	—	N/A	1	—			
30.1	AUCTIONS													
31.1	RECORDED MUSIC													
32.1	COMPETITIONS/CONTESTS	26	15292	22%			1	650	80%					
33.1	BALLS				7	2059								
	SUNDAY ENTERTAINMENT													
	OUTDOOR ENTERTAINMENT													
	SUB-TOTAL	306	502342	68%	288	65362	307	394541	87%	222	19520	364	165571	86%
	REHEARSALS	470			23		624			—		552		
	TOTAL	776	502342		311	65362	931	394541		222	19520	916	165571	
	PERCENTAGE OF CAPACITY		68%		NOT APPLIC.		87%			NOT APPLIC.		86%		

Playhouse			Exhibit. Hall		Reception Hall			Broadwalk Studio			RhsL Room	Totals			Outdoor Activities
Perfs.	AttDce	%	Events	AttDce	Events	AttDce	%	Events	AttDce	%		% of Capacity	Perfs.	AttDce	
												88%	133	185970	
												85%	24	32175	
								6	1429	89%		83%	15	13979	
								7	1410	88%		67%	18	14080	
												N/A	12	9851	
												91%	69	92773	
												94%	12	16650	
								6	791	46%		79%	58	38928	
								1	37	13%		84%	18	32903	1/200
												N/A	7	6225	
												87%	172	81767	
												79%	51	21685	
108	29699	69%						20	2733	47%		74%	174	55041	
54	11709	54%						3	530	61%		62%	70	18153	
												77%	6	2493	
3	1040	N/A										N/A	22	9923	
												78%	46	96128	
												63%	5	8515	
												86%	16	32987	
												64%	11	18820	
												30%	1	807	
												79%	36	65961	
												70%	6	11051	
								1	68	24%		82%	10	19782	
												69%	9	16554	
								10	1668	58%		64%	15	6876	
												37%	6	6043	
					5	336	27%	29	4215	52%		54%	65	26871	
					1	175	70%					70%	4	4333	
												70%	9	16053	
												77%	8	13348	
								7	1429	77%		82%	45	69950	
					1	62	25%	3	704	81%		62%	20	23189	
												N/A	2	995	
224	19878	22%										22%	224	19878	
243	18617	19%						4	539	47%		20%	247	19156	
54	1389	6%										6%	54	1389	
												N/A	4	1476	
4	1476	N/A										92%	15	5510	
15	5510	92%										78%	5	1554	
5	1554	78%													
								61	7817	44%		44%	61	7817	
			17	29543	1	200	N/A					N/A	18	29743	2/100
1	150	N/A	2	1007	11	2150	N/A	2	1105	N/A		N/A	22	10858	
2	360	N/A			7	1048	N/A					N/A	12	2406	
1	68	17%			32	2969	51%	60	11696	72%	11/230	60%	223	50031	
3	276	N/A			25	1598	N/A					N/A	67	9239	5/1700
1	52	N/A	7	1120	92	6575	N/A	3	167	N/A		N/A	462	59942	
								46	—	N/A		N/A	48	—	
												N/A	10	14550	
												N/A	1	56	
								1	—	N/A		N/A	1	—	
								3	—	N/A		N/A	4	—	
												N/A	3	—	8/—
41	3147	19%			41	1296	13%	15	869	19%		21%	124	21254	
												N/A	7	2059	
															46/293000
															4/21000
759	94925	31%	26	31670	216	16409	25%	288	37207	55%	11/230	67%	2787	1327777	66/316000
184			3		5			362					2223		
943	94925		29	31670	221	16409		650	37207		11/230		5010	1327777	66/316000
31%			NOT APPLIC.		25%			55%			NOT APPLIC.	67%			

Trust Events and Attendances 1985/86

Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer		Drama Theatre		
	Perfs.	Attde	%	Perfs.	Attde	Perfs.	Attde	%	Perfs.	Attde	Perfs.	Attde	%
ARTS ACCESS													
ARTS INSIGHT													
AUSTRALIAN CHAMBER ORCHESTRA	8	14831	72%										
BENNELONG CLUB — Ball				1	520								
BENNELONG CLUB — Open Day											1	80	N/A
BENNELONG CLUB — Viennese Evening													
BENNELONG PROGRAM	6	6094	38%	27	3945	3	3958	98%	19	2550	7	2354	64%
BERLIN STAATSKAPELLE	2	4478	83%										
CHRISTMAS AT THE OPERA HOUSE	12	22382	91%										
CHRISTMAS AT THE OPERA HOUSE — Dress Reh.	1	500	N/A										
CONFERENCES				2	196								
ELIZABETHAN SYDNEY ORCH./HURFORD	1	1013	48%										
EXHIBITIONS:-													
Canadian Prints (Interaction)													
North Coast Prints (USA)													
Sydney Harbour Photographic Project													
Theatre Exposed													
FILMING/PHOTOGRAPHIC SESSIONS				1	—								
FILM SCREENINGS													
FILM SCREENINGS (Children's)													
PHILIP GLASS	1	2078	78%										
GOVERNMENT TRAINING													
HMS PINAFORE													
INDUCTION-COURSE (Menzies)													
INDUSTRIAL RELATIONS SEMINAR													
KECAK						1	1214	77%					
GIDON KREMER	2	4161	80%										
LECTURES													
LIVE THEATRE COUNCIL				1	40								
MEETINGS													
MIDDAY MUSIC/ON THE BROADWALK													
MOSTLY MOZART:-													
Concerts	3	8132	99%										
Lunchtime Recitals				1	200								
Seminar													
NEXUS													
NEW YEAR'S EVE GALA CONCERT	1	2696	99%										
OLD FASHIONED SHOW	1	1216	45%										
ORGAN RECITALS:-													
Dusk	2	266	19%										
General	1	730	34%										
Lunchtime	4	1805	58%										
Sunday Afternoon	2	517	37%										
OUTDOOR ENTERTAINMENT													
PIANO RECITALS													
RECEPTIONS				50	8133				43	3452			
RECITALS	1	2583	96%	7	2538								
RECORDING SESSIONS													
SHELL NATIONAL FOLKLORIC — Auditions													
SHELL NATIONAL FOLKLORIC — Dress Reh.	1	495	N/A										
SHELL NATIONAL FOLKLORIC — Performances	3	6482	88%										
STAFF CONCERT													
SUNDAY ENTERTAINMENT													
SYDNEY OPERA HOUSE REVUE - Market Day													
SYDNEY OPERA HOUSE REVUE - Performances											1	415	87%
SYDNEY YOUTH ORCHESTRA	1	807	30%										
THALIA THEATRE COMPANY													
VOLLEYBALL													
		</											

[illegible]

The number of tickets for sale in each venue varies according to the seating requirements of the hirer.

Management of the Sydney Opera House as at June 30, 1986

General Manager
Lloyd Martin

Deputy General Manager
Wayne Maddern

Assistant General Manager
Ian Stephens

Manager Engineering Services
John Zadaricchio from 1 July 1986

Publicity Manager
David P Brown

Financial Controller
Brian Springall

Services Engineer
Serge Ivanoff

Theatre Manager
Marshall Menzies

Administrative Officer
John Beazley

House Services Manager
Don Conyngham

Technical Manager
Keith Yates

Acting Catering Manager
Stephen Boggs

Librarian
Paul Bentley

Acting Box Office Manager
Keith Dobinson

Programming Manager
Barry Benson

Staff/Industrial Officer
Chris Rigden

Internal Auditor
Warren Hall

Staff of the Sydney Opera House as at June 30, 1986

STAFF LEVELS
1986 1985

ADMINISTRATION

10 10

Carolyn Abraham - Secretary to General Manager
Chris Boyd - Minutes Secretary
Debra Coutts - Typist
Pat Delforce - Word Processor Operator
Ann Graham - Typist, Bennelong Program
Glenn Hodges - Assistant Administrative Officer
Norma King - Secretary to Deputy General Manager & Assistant General Manager
Ian McIntosh - Assistant Service Officer
Julie O'Neill - Word Processor Operator
Jim Ross - Driver/Assistant

PURCHASING

1 2

Michelle Matthews - Clerical Assistant

RECORDS

2 2

Brenda Dwyer - Officer in charge, Records
Margaret Wade - Clerical Assistant

RECEPTION

2 1

Shelley Gray - Typist
Rochelle Peek - Clerical Assistant

STORES

2

Brian Gartrell - Stores Assistant
John Perry - Stores Assistant

SWITCHBOARD

1 2

Peggy Seymour - Switchboard Supervisor

STAFF BRANCH

9 7

Rosanna Da Ros - Timekeeper
John Hunt - EEO/Project Officer
Friedl Lang - Typist
Stewart McNeill - Personnel/Training Officer
Richard Orton - Timekeeper
Neil Smith - Assistant Staff Officer
Mark Wills - Clerk, General Staffing Matters
Melanie Wilson - Staff Clerk
Gary Wright - Supervisory Timekeeper

ACCOUNTS

8 11

Terry Hardy - Settlements Clerk
Neville Harris - Assistant Accountant
Helen Hayes - Machine Operator
Anthony Kimber - Promotions Clerk
Michael Smith - Officer in charge, Salaries
Beverley Sundin - Payments Clerk
John Tindall - Tours Packages Clerk
Jeff Wade - Accountant

CASHIERS - BOX OFFICE

7 6

Trevor Braybrook - Clerk
Marie Brazher - Clerk
Cliff Clark - Clerk
Rosamund Cox - Clerk
Paul Myers - Treasury Supervisor
James Quiring - Clerk
Daniel Vucetich - Clerk

STAFF LEVELS
1986 1985

INTERNAL AUDIT

2 2

Keith Eldridge - Internal Audit Clerk
Katherine Kristiansen - Internal Audit Clerk

THEATRE MANAGEMENT

9 8

Janice Beky - Clerical Assistant
Sandra Bortolin - Stenographer
Evy Claessen - Assistant Theatre Manager
Paul Creevey - Deputy Theatre Manager
Walter Cummins - Assistant Theatre Manager
David Hensler - Assistant Theatre Manager
Fred King - Roving Commissionaire
Karen Phillips - Programming Assistant
Ann Wilkins - Assistant Theatre Manager

CATERING

1 2

Judith Tallon - Theatre Management Assistant

BOX OFFICE

11 6

Geoff Cichero - Senior Office Assistant
Colin Doyle - Box Office Assistant
Gregory Franklin - Box Office Assistant
Michael Meredith - Box Office Assistant
Peter Nelson - Box Office Assistant
Terry Orton - Box Office Assistant
Bill Pepper - Box Office Assistant
Nick Prendergast - Assistant Box Office Manager
Andrew Rison - Box Office Assistant
Teena Sharp - Typist
Ian Wright - Senior Box Office Assistant

PUBLICITY

8 7

Deborah Cartwright - Assistant Publicity Manager (Advertising)
George Daniel - Clerk
Jacqueline Eckhold - Typist
Marietta Hargreaves - Clerical Assistant
Ava Hubble - Deputy Publicity Manager
Alan Hughes - Assistant Publicity Manager (Publications)
Don McMurdo - Photographic Operator
Kerry Stark - Stenographer

LIBRARY

3 3

Ralph Bott - Library Technician
Evelyn Klopfer - Clerical Assistant
Warner Whiteford - Clerical Assistant

GUIDES

2 1

Beverley Doylend-Ward - Senior Guide
Jeffrey Vandeleur - Guide

SERVICES ENGINEERS

33 33

George Benyovics - Artisan, Ancillary Services
Scott Bourne - Apprentice Painter
James Brown - General Assistant
Peter Burnicle - Electrical Fitter/Leading Hand
Balbino Dela Rea - General Assistant
Warren Elder - Artisan, Ancillary Services
Peter Fathers - Painter
Allen Flaherty - Electrical Fitter/Mechanic

STAFF LEVELS
1986 1985

Don Fraser – Building Foreman
Russell Halley – General Assistant
Paul Hendriks – Mechanical Fitter
Ken Hilder – Carpenter
Liza Iverson – Apprentice Mechanical Fitter
Cliff Keith – Painter
Peter Knight – Technical Draftsman
Eric McWilliams – Assistant Services Engineer
Tony Manglis – General Assistant
Jason Marshall – Apprentice Carpenter
Phillip Mowle – Mechanical Fitter/Leading Hand
Paul Murphy – Apprentice Plumber
Ilija Petricevic – Carpenter
Alan Price – Maintenance Technician (Refrigeration Services)
Slavko Rajic – Carpenter
Brian Sandercock – Maintenance Program Co-ordinator
Mark Selmon – Electrical Fitter/Mechanic
Gregory Sherrin – Apprentice Electrical Fitter/Mechanic
Craig Sims – General Assistant
Bob Smith – Assistant Maintenance Supervisor
Roy Smith – Maintenance Supervisor
Richard Vallack – Mechanical Fitter
David Williams – Carpenter/Locksmith
Chris Young – Electrical Fitter/Mechanic
Steve Zamagias – General Assistant

Services Engineers – Shift Personnel 32 32
Dennis Ball – Mechanical Fitter
Ken Benjamin – Electrical Fitter/Mechanic
Dennis Blackburn – Controls Technician
John Browne – Plant Controller
Remy Cajes – Electrical Fitter/Mechanic
Ron Cannataci – Controls Technician
Ross Carter – Electrical Fitter/Mechanic
Bill Churcher – General Assistant
Ernie Clements – Electrical Fitter/Mechanic
Kevin Coulter – Plant Controller
Danny Dane – Controls Technician
Warwick Fitzgerald – Plant Controller
Andrew Georgopoulos – General Assistant
Bruce Gilmore – Plant Controller
John Grgurica – General Assistant
Lee Harrison – Electrical Fitter/Mechanic
Michael Kenny – Electrical Fitter/Mechanic
Jim Kiss – Mechanical Fitter
Ray Latimer – Electrical Fitter/Mechanic
Bill Lloyd – Shift Superintendent
Malcolm McCallum – Plant Controller
Bob McKeever – Shift Superintendent
Eteban Ovelar – General Assistant
Mato Pavin – General Assistant
Steve Pavin – General Assistant
Iain Rahilly – Shift Superintendent
Ken Raschke – Shift Superintendent
Miche Rinos – General Assistant
Mark Small – Electrical Fitter/Mechanic

Les Sykes – Controls Technician
Michael Willis – Mechanical Fitter
John Wood – General Assistant

TECHNICAL MANAGEMENT 5 7
Sue Barling – Costing/Rostering Clerk
Gai Bates – Typist
Ken McSwain – Stage Manager
Don Nisbet – Deputy Technical Manager
David Palmer – Stage Manager

Lighting 21 16
Mike Berridge – Supervisory Technician
Reg Binstead – Senior Projectionist
John Champion – Deputy Lighting Master
Anthony Coulson – Lighting Operator
Phil Derepas – Electrical Fitter/Mechanic
Phillip Dunesky – Senior Operator (lighting)
Allan Howard – Control Desk Operator
Andrew Hudson – Control Desk Operator
Mike Jefferys – Lighting Master
Greg Landeman – Control Desk Operator
John Lewis – Control Desk Operator
Peter Lockwood – Lighting Operator
Jerry Luke – Control Desk Operator
Peter Marshall – Senior Operator (lighting)
Kate O'Neill – Lighting Operator
Alynn Pratt – Lighting Operator
David Storie – Lighting Operator
Dagfinn Stratveit – Supervisory Technician
Gregory Taylor – Senior Operator (lighting)
Stuart Udy – Lighting Operator
Ted Woreta – Electrical Fitter/Mechanic

Stage Machinery 12 13
Ken Beshaw – Stage Machinery Technician (Electrical)
Alan Game – Stage Machinery Technician (Electrical)
Rod Hudson – General Assistant
Stuart Innes – Stage Machinery Technician (Mechanical)
Adam Ivsic – Supervisory Technical (Electrical)
Ken Mather – Stage Machinery Technician (Mechanical)
Alois Naehrer – Stage Machinery Technician (Mechanical)
Boris Orlovic – General Assistant
Karel Otypka – Supervisory Technician (Mechanical)
Manfred Raddatz – Stage Machinery Technician (Electrical)
Charlie Regetas – Supervisory Technician (Electrical)
John Turner – Stage Machinery Technician (Electrical)

Sound 6 7
Alan Ball – Control Desk Operator, Grade III
Bruce Cook – Control Desk Operator, Grade II
Gavin Critchley – Control Desk Operator, Grade III
David Gibson – Control Desk Operator, Grade I

STAFF LEVELS
1986 1985

Linda Kish – Control Desk Operator, Grade III
Lana Lazareff – Control Desk Operator, Grade III

Electronics 7 7
Jim Burke – Electronics Technician, Grade III
Brian Gruit – Electronics Technician, Grade I
George Kwok – Electronics Technician, Grade II
Ron Nelson – Electronics Technician, Grade III
John Northeast – Installation Supervisor
Jon Pinkerton – Electronics Technician, Grade III
Grahame Wilson – Electronics Supervisor

Stage Services 22 24
Nicholas Angelicas – General Assistant/Stage Hand
Malcolm Baldock – General Assistant/Stage Hand
Ken Bartlett – Assistant Supervisor/Senior Machinery Desk Operator
John Boros – Supervisory General Assistant
Tony Cirillo – General Assistant/Stage Hand
Adam Crome – General Assistant/Stage Hand
Kim Davis – General Assistant/Stage Hand
Ken Fisher – Supervisory General Assistant
Bernard Fitzgerald – Control Desk Operator (Machinery)
Guilio Grazioli – General Assistant/Stage Hand
Sue Hart – General Assistant/Stage Hand
Richard Hoysted – General Assistant/Stage Hand
Nick Karantzis – Deputy Stage Master
Sam Ladikos – General Assistant
Frank Millane – Stage Master
Chris Millar – General Assistant/Stage Hand
Peter Perdikouris – Leading Hand General Assistant
Gary Rappel – Assistant Supervisor/Senior Machinery Desk Operator
Sam Safadi – Leading Hand General Assistant
Fred Santos – General Assistant
John Taprell – General Assistant/Stage Hand
Peter Tregillgas – Control Desk Operator (Machinery)

HOUSE SERVICES 2 3
Julie Grice – House Services Assistant
Jack O'Hara – Chief Security Officer

Senior Firemen 11 12
Brian Hissey
Phil Lovett
Derek Poole
Peter Tucker

Fire Prevention Officers
Chris Blume
Bernie Davis
Bill Davis
Bob Donald
Bob Geddes
Bill Robinson
Peter Stott

Senior Uniformed Attendants 38 39
Terry Antram
Al Laasberg

STAFF LEVELS
1986 1985

Gordon Reading
Rick Zaric

Uniformed Attendants
Kerry Baxter
Andrew Bodnar
Bob Braithwaite
Alan Brann
Bill Briscoe
Shane Bryant
Ross Campbell
Bobby Chandra
Trevor Cook
Stephen Dally
Alan Dayment
Drew Drysdale
Alan Gurnett
Darlene Hansell
Pat Herbert
Graham Hill
John Humer
Joe Keep
Clifford Loydall
Ron McLean
Kevin Martin
Horst Merk
Kerry Merrick
Alan Moore
John Moran
Lynda Moschioni
Karl Nightingale
Arthur Samuel
Brian Simpson
Barry Thompson
Dennis Waters
Derek Whittle
John Wilkinson
Lyle Wilson

Stage Door Seniors 3 3
Don Johnston
Andy Lucca
Ron Tod

First Aid 2 2
Olga Andrich – Registered General Nurse
Jenny Heighway – Senior Registered Nurse

Total (including Management) 288 286

Consultants retained on annual basis
Beatrice Brickhill, Bennelong Program
Diana Sharpe, Director, Bennelong Program
Kathy Hobbins, Conference & convention marketing
Marilyn Zweck, Tourism/Marketing

STAFF LEVELS
1986 1985



Sydney Opera House Trust
 Sydney Opera House
 Bennelong Point
 Sydney, NSW 2000
 Postal address:
 Sydney Opera House
 GPO Box 4274
 Sydney, NSW 2001
 Telephone:
 Box Office (02) 20525
 General Information (02) 250 7111
 Telex: SOHT AA25525
 Telegraph & Cable: SYDOPHOUSE
 Fax: 271107

Access

The Sydney Opera House is open daily except for Christmas Day and Good Friday. It is within easy reach of public transport – ferry, train or bus. People coming to the Sydney Opera House by car in the evening from Monday to Saturday, or on Saturday afternoon, can park in the Domain Parking Station and take a special bus which runs on a circuit to the Sydney Opera House and back, a service assisted by the Sydney City Council and known as the Park and Ride.

Disabled Patrons

Special services are provided for disabled patrons, including lifts and parking on site when possible. For information about these, phone (02) 250 7214, between 9.30 am and 4 pm on weekdays.

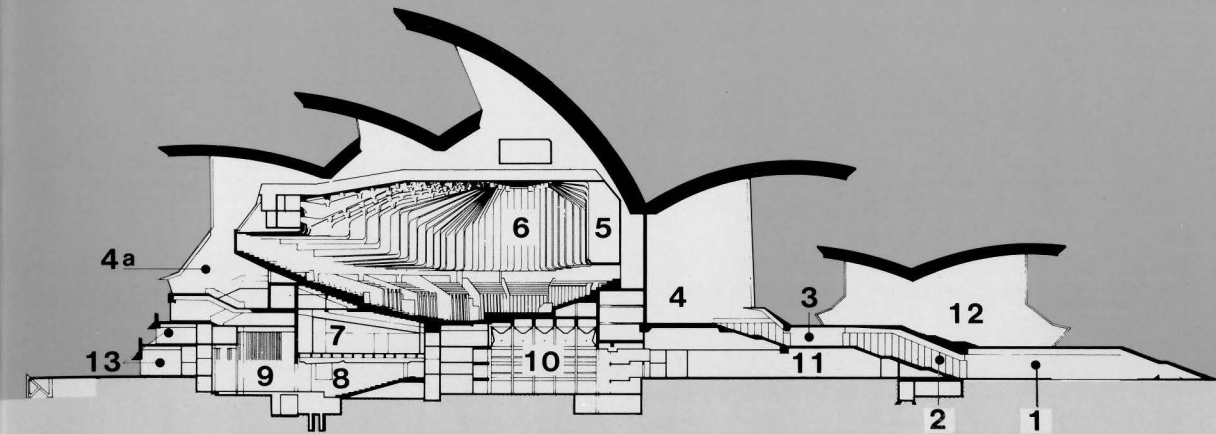
Guided Tours

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers. The first begins at 9 am, the last at 4 pm, and they take about one hour. Backstage tours are conducted only on Sundays. Bookings can be made for private tours and for parties of 20 or more by phoning (02) 250 7250, or writing to the Chief Guide.

Diary

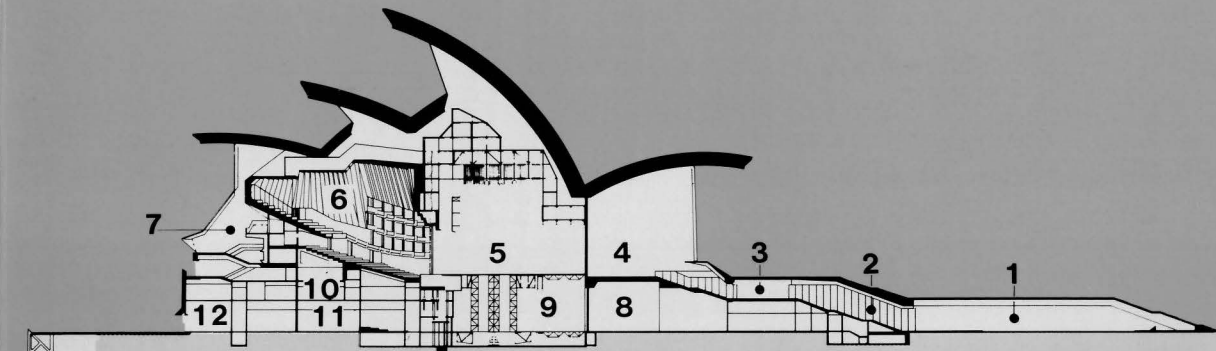
If you wish to receive a free bi-monthly diary of Sydney Opera House events, please send your name and address, printed, to the above address, with the envelope marked Diary.

Concert Hall Axial Section



- | | | |
|-----------------------|--------------------|----------------------------|
| 1. Car Concourse | 4a. Northern Foyer | 9. Drama Theatre Stage |
| 2. Staircase to Foyer | Concert Hall | 10. Broadwalk Studio |
| 3. Box Office Foyer | 5. Organ Loft | 11. Playhouse/Library |
| 4. Southern Foyer | 6. Concert Hall | Exhibition Hall Foyer |
| Concert Hall | 7. Rehearsal Room | 12. Bennelong Restaurant |
| | 8. Drama Theatre | 13. Administrative Offices |

Opera Theatre Axial Section



- | | | |
|---------------------------------|---------------------------------|--------------------------|
| 1. Car Concourse | 5. Opera Theatre Stage | 9. Below Stage Machinery |
| 2. Staircase to Foyer | 6. Opera Theatre | 10. Dressing Rooms |
| 3. Box Office Foyer | 7. Northern Foyer Opera Theatre | 11. Rehearsal Room |
| 4. Southern Foyer Opera Theatre | 8. Scenery Dock | 12. Harbour Restaurant. |

Designed and produced by
 Ross Barr and Associates

Photography by
 Urs Buhlman,
 Don McMurdo,
 Lorrie Graham,
 Gordon Clarke,
 William Yang

Written and edited by
 Jill Sykes

Coordinated by the Publicity
 Department, Sydney Opera
 House, with special assistance
 from Susan Hor

Phototypesetting by
 InterType

Printed by R T Kelly

Published by the Sydney
 Opera House Trust