

The Sydney
Opera House
Trust

Annual
Report
1985





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To the Honourable Neville Wran,
QC, MP, Premier of New South
Wales and Minister for the Arts -

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, 1985.
For and on behalf of the Sydney
Opera House Trust.

D. G. Block

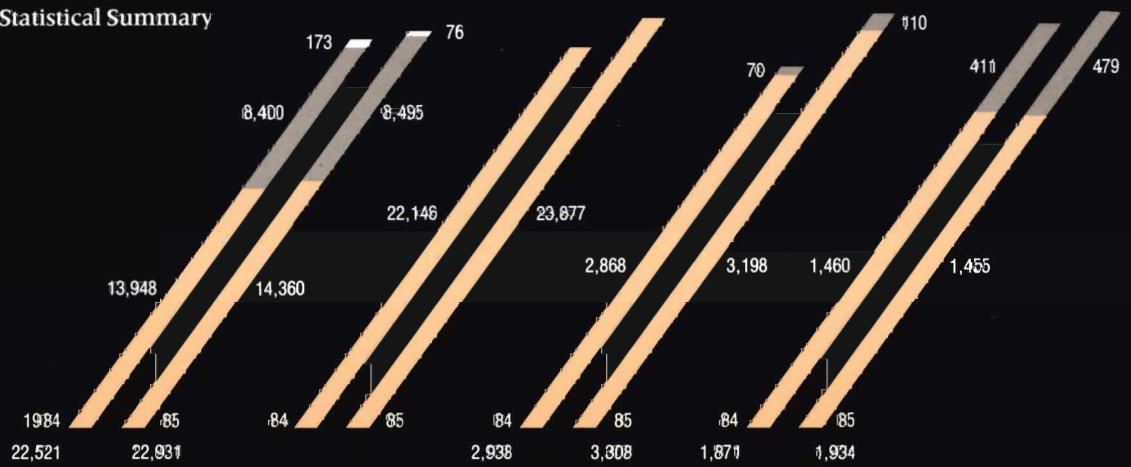
D. G. Block
Chairman

Lloyd Martin

Lloyd Martin
General Manager



Financial and Statistical Summary



Income (\$000)
 ■ Earned Income
 ■ NSW Government Subsidy
 ■ Other Sponsorship

Expenditure (\$000)
 ■ NSW Government Subsidy
 ■ Other Sponsorship

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

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. As with other State cultural organisations, the Sydney Opera House works in association with the office of the Minister for the Arts, the Premier, the Hon. Neville Wran, QC.

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.

From points all around Sydney's hilly foreshore, you can see its sails glinting in the sun. It has become a symbol of the nation, the first worldwide indication that Australia is more than sun, surf, sand and vast expanses of untamed land. The Sydney Opera House is not only an outstanding piece of architectural sculpture. It is a catalyst for the development of the arts, and their appreciation, on this isolated continent.



People flock to the performances of music, dance and theatre within its curving walls. They crowd into its sunny foyers for informal arts events and functions. They stroll around its aptly named broadwalk to see the free outdoor activities that the Sydney Opera House Trust presents every Sunday, and take part in the community celebrations that temporarily transform the forecourt. Or they simply wander about, enjoying the international atmosphere of languages and styles of dress from all over the world, the glorious view of the harbour and the excitement of the building itself.

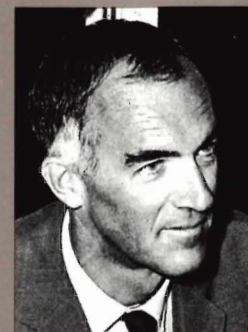
The Sydney Opera House acts as a magnet. The sheer force of its presence draws you to it. When you get there, you find it has a personality that is worth getting to know, one that retains its magic over years of close acquaintance. There is no other place in the world quite like it.

The power and extent of its impact could hardly have been envisaged when the idea of an opera theatre for Sydney was put forward in the 1940s. It began as the dream of Eugene Goossens, the first chief conductor of the Sydney Symphony Orchestra and director of the New South Wales State Conservatorium of Music. After years of promoting his concept at every opportunity, Goossens won over the NSW Premier of the time, Joe Cahill. In 1955, Bennelong Point was chosen as the site.

Sir Eugene Goossens

Joe Cahill

The Northern Foyer of the Concert Hall is a popular venue for functions.



Jørn Utzon

Two years later, the Danish architect Jørn Utzon won the international competition set up by the NSW Government to find a design for its opera house. His sketches of sail-like structures flew in the face of convention and proved to be extremely difficult to construct. Years of painstaking calculations at the drawing board were followed by political controversy and the painful resignation of Utzon in 1966. He returned to Denmark and has never seen the completed building. In May, 1985, Utzon was awarded one of Australia's highest honours, becoming an honorary Companion in the Order of Australia.

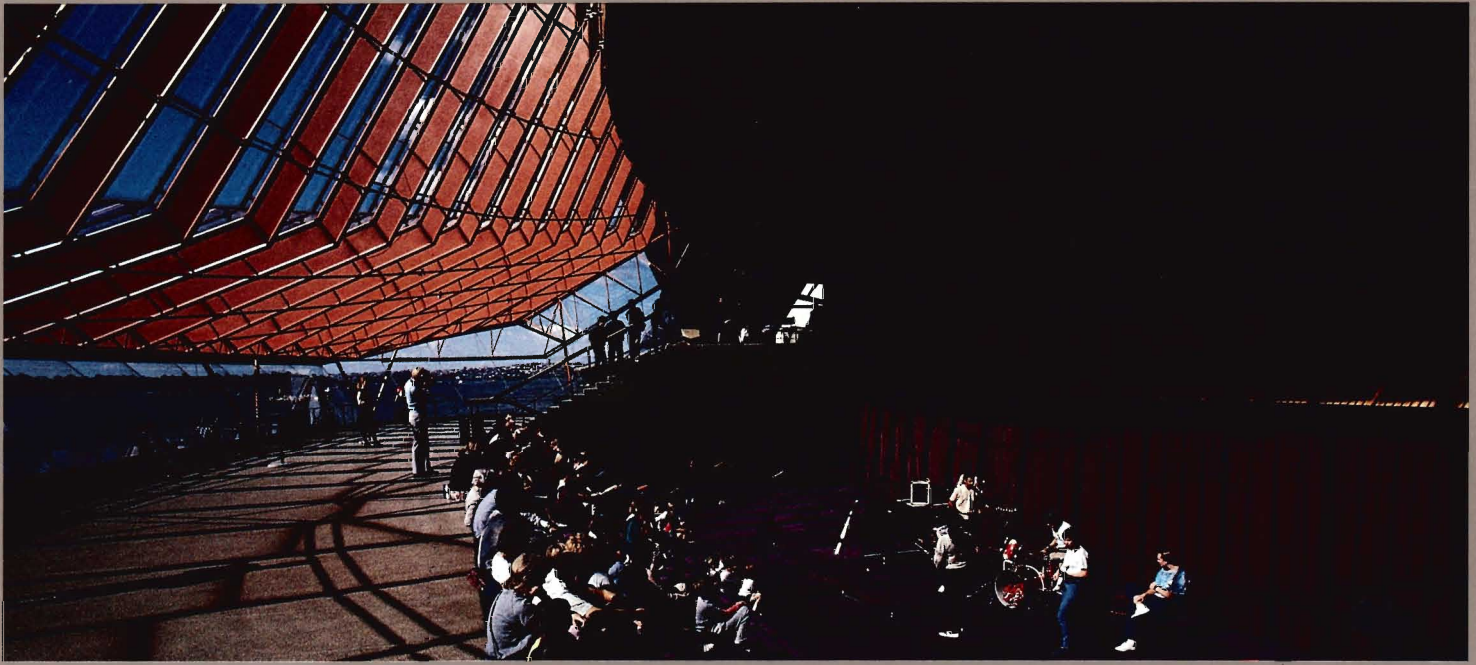
Changes were made to plans for the interior of the complex after Utzon's departure. The large, multi-purpose theatre became a concert hall. The art form of opera, for which the building had been intended, was relegated to the smaller theatre. Nearly two decades later, some audiences and entrepreneurs would prefer that that decision had not been made. On October 20, 1973, the Sydney Opera House was officially opened by Queen Elizabeth II. It was the beginning of an era in which the arts were to flourish in Australia. The new venue stimulated audiences, performers and other creative artists in Sydney, and their enthusiasm spread across the country.

It's difficult now to imagine Australia without the Sydney Opera House. Other State capitals have built their own arts complexes, and an entrepreneurial network has grown up between them, enabling audiences around the nation to enjoy major arts events.

The Sydney Opera House is administered for the NSW Government by a board of Trustees. Its management works to a statement of purpose, which declares: "For the benefit of the people of New South Wales, Australia and the world: to maintain and promote the uniqueness of the Sydney Opera House, to maximise within it the presentation of high quality, high appeal performing arts and other activities, at minimum cost to the State." There is public access to the Sydney Opera House 363 days a year – every day except Christmas Day and Good Friday.

Most visitors to the building walk beside the water from Circular Quay, or over the green slopes of the Royal Botanic Gardens, which adjoin it. Patrons who drive to evening performances usually choose to leave their cars at the Domain Parking Station and take advantage of the Park and Ride service run with the help of the Sydney City Council, bus route number 999 direct to the Sydney Opera House.

You don't realise until you get to the steps of the building how enormous it is. Yet it is not a daunting place. The scale of the building outside is brought down to size once you begin to explore all the nooks and crannies – and it has as many of those as a hillside threaded with caves. You can find quiet corners to stop for a drink or have a bite to eat. You can wander around by yourself or take a tour led by one of the organisations's fleet of guides.



Uniformed staff are all around to assist the public, especially at performance times. Yet they are only a small part of the large and varied workforce needed to keep this complex running smoothly. Behind the box office counter and beyond public view, for instance, there are more than twice as many people taking phone bookings and dealing with the complicated business of selling tickets for five unrelated venues, according to the configurations and price variations required by dozens of different hirers.

Those venues require a whole team of theatre managers to make sure that every event which takes place in them runs smoothly. Backstage, there are technicians preparing and then operating the mechanical backup essential to every performance, whether it is an opera, a rock concert or a movie. And, out of sight but always on call, there are the security people and nursing sisters responsible for the safety and health of everyone on the premises.

Another step removed from the action, but just as much involved in it, are the publicity people. They may be working on a marketing strategy with one of the hirers, preparing a talk or a script for a TV appearance, or briefing one of the scores of television, radio and print media people, from all parts of the world, who are assisted every year to prepare features on the Sydney Opera House and the performing arts in Australia.

One of their sources of information is the Dennis Wolanski Library, tucked away beside the Exhibition Hall. Members of the public may bring their questions about the arts to the library staff who have assembled an amazing collection of books, periodicals, press cuttings, programs and archival material.

Down in the bowels of the building – or up on the tip of the sails if the need arises – is the small army of technical experts required to keep the place operating. It's a bit like painting the Harbour Bridge: a never-ending job. It involves plumbers, carpenters, electricians, mechanical and electrical fitters, painters, mechanics and a host of other skilled tradesmen. The needs of the building are like those of a small town in microcosm.

And running it all, you'll find the top management. They are the ones with those enviable views over the Harbour...when they've got time to look.

Jazz in the
Bennelong Program,
Concert Hall
Northern Foyer.

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): Executive Director, Lloyds International Limited Group; Director, CSR Limited Group; Fellow of the Senate of the University of Sydney.

Gregory F. Coote, AM: Managing Director, Roadshow, Coote & Carroll Pty. Ltd; Board member of the Darling Harbour Authority, Channel 10 and 2Day FM Ltd.

Carl Harbaum, MBE: Public Accountant; Chairman, Ethnic Communities' Council of NSW; Chairman, 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; Patron of United Music Teachers of NSW, 2MBS-FM Music Foundation, Friends of the Sydney International Piano Competition, Fellowship of Australian Writers (NSW); Member of the Art Gallery of NSW Foundation.

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; Part-time Commissioner, Legal Services' Commission of NSW.

Kim Santow: Solicitor; Trustee, Sydney Grammar School; Director, Greater Union Organisation Pty Ltd; Trustee, Malcolm Sargent Fund for Children with Cancer.

Alec B. Shand, QC: Barrister.

On April 30, 1985, Mr Justice Fisher's term as a Trustee expired. Jill Hickson was appointed to replace him and attended her first Trust meeting on June 27. David Block, Gregory Coote, and Carl Harbaum were re-appointed for four-year terms.

The Trust met 11 times during the year. Attendance figures were Block and Harbaum, 10; Holenbergh, O'Neill and Santow, 9; Coote and Fisher, 8; Shand, 6; Hickson, 1.

Finance & Administration Committee: 12 meetings; Chairman, David Block (11); Carl Harbaum (11); John O'Neill (9); Kim Santow (10); and until April 30, Justice Fisher (8).

Public Relations and Amenities Committee: 10 meetings; Chairperson, Rosita Holenbergh (8); Gregory Coote (5); John O'Neill (5).

Program Committee: 11 meetings; Carl Harbaum (9); Rosita Holenbergh (9); Alec Shand (5); and, as chairman until April 30, Justice Fisher (7). Jill Hickson appointed chairperson from June 27.

Business Committee: Two meetings; all members of the Trust, then available.

Appeal Fund: One meeting; all members of the Trust, then available.

Library Sub-Committee: Two meetings; Chairman, R.F. Doust, Dr D.L. Crossley, Rosita Holenbergh, C.G. Meckiff, Mrs J. Sample, Mrs H.S. Simblist, Z.D. Wolanski.



Kim Santow

Gregory F. Coote, AM

John F. O'Neill

Carl Harbaum, MBE

Rosita M. Holenbergh

David Block, AO
Chairman

Jill L.N. Hickson

Absent: Alec B. Shand



David Block, AO

On behalf of the Trust, I would like to sincerely thank all who work at the Sydney Opera House. Their commitment is enormously important, and without it, we could not achieve so much. We also wish to record our appreciation to the hirers, their artists and audiences, the people of New South Wales, the Premier and the Government of the State. Their continuing support is essential to the future of the Sydney Opera House.

The year has been one of significant change and growth. Work is under way on the forecourt, which will be reconstructed as one of the Premier's Bicentennial projects. The changes will alter the approach to the Sydney Opera House, making it a more attractive and welcoming experience for patrons and visitors.

We hope that their expectations will continue to be fulfilled as they step inside the building. After 12 years of operation, with some sections of the structure in place for two decades, the ageing process is beginning to show. Repairs and replacements are constantly needed in both public areas and behind the scenes.

We are working under severe restrictions on Government expenditure, and the Trust has for some time been given inadequate funds. The Trust will continue to achieve more efficient management of resources, but essential capital replacement cannot be postponed much longer. It is critical for the Trust to continue to work with Government to obtain adequate funds to do the job properly.

There have been many performing highlights at the Sydney Opera House this year. Probably the most exciting for us was the visit of the London Philharmonic Orchestra, which was jointly presented by the Trust with Musica Viva. The Australian Opera presented Joan Sutherland and Marilyn Horne in concert with Richard Bonyngue conducting the Elizabethan Sydney Orchestra. The Australian Broadcasting Corporation brought out the Minnesota Orchestra and its music director, Neville Marriner.

The Sydney Dance Company premiered a new full-length work by Graeme Murphy, *After Venice*, which went on to an enthusiastic reception in New York. The Sydney Theatre Company celebrated the 30th anniversary of Ray



Lawler's milestone in Australian theatre, *Summer of the Seventeenth Doll*, by presenting it with its two companion plays as *The Doll Trilogy*. The Australian Ballet gave the first performance of its dance version of C.J. Dennis's *Sentimental Bloke*.

Generous sponsorship from CSR Limited has sustained the Bennelong Program in its eighth year as a Trust attraction. The Shell Company of Australia has continued to contribute to the mid-year folkloric festival which bears its name, and is the biggest in Australia. Leeuwin Estate, the West Australian winery, and Qantas helped make the LPO's visit possible. We are indebted to these companies for their support and hope that in future, in association with the private sector, we will bring to fruition many exciting projects that are now being planned.

This year we have taken a fresh approach to the presentation of the annual report, both in content and design. We wanted to put greater emphasis on the unique character of the Sydney Opera House, and to focus more clearly on the breadth of activities in and around it. Part of this approach has been the inclusion of "A Profile of the Sydney Opera House," written by a Sydney journalist, Jill Sykes, who has reported on literally thousands of events here since the complex opened. We hope you enjoy and share her personal view of the building. We are delighted to welcome Jill Hickson to the Trust and thank the retiring member, Justice Fisher, for his contribution to the Trust over the past eight years. I am honoured to continue to serve as chairman of the Trust for the next four years, and congratulate my colleagues Gregory Coote and Carl Harbaum on their re-appointments.

This has been the first year of our new management structure, which was created to match the changing demands of the arts community as we move into the 21st century. It has been an important year for the future of the Sydney Opera House. It has also been a rewarding period in terms of public support for the varied activities taking place in and around the building.



Lloyd Martin

This is reflected in the year's figures. Attendances rose with the number of events, which totalled 3,308. Box office sold 383,428 tickets to the value of \$5,491,566. This was an increase of 16,928 and \$519,432 from last year. Catering revenue increased 6.7% to a record \$7,056,000. The Trust's earned income rose from \$13,948,000 to \$14,360,000.

Although the New South Wales Government's statutory endowment for the Sydney Opera House was a reduction of \$30,000 on the previous financial year, the Trust was able to call on last year's cash surplus of \$1,178,000. This was added to the Government's reduced endowment of \$8,370,000 to make a financial base of \$9,548,000. This was increased during the year by supplementary Government funds of \$125,000 to cover the national wage variation and the purchase of computerised accounting equipment. It is impossible, however, to cut back on some aspects of the Trust's responsibilities. Foremost amongst these is the capital expenditure and maintenance program, which is becoming more critical as the building ages.

Physical changes are also being made to cater for different demands on the building's resources. For instance the Recording Hall, originally intended for

rehearsals and recording sessions, has become popular as a performing venue. With the Australian Opera moving to its own rehearsal space during the year, this hall is more often available. Heavier use than expected, with sets being moved around and so on, has meant that considerable work is needed to restore and strengthen it for its new role. Different styles of flexible, raked seating are being tested for the comfort of patrons. For its part in this transitional time, the Trust has recognised that particular areas of expertise needed to be developed. An important facet of the new management structure outlined in the previous annual report, was the additional position of manager, engineering services, which was set at the level of assistant general manager and deputy general manager, with all three executives directly responsible to the general manager.

One of the organisational initiatives of the past year has been the introduction of a management by objectives approach. In September, senior management and branch managers took part in a one-day seminar at the University of Sydney. This led to the setting of corporate goals, from which branch managers analysed their respective responsibilities in order to set priorities and





determine objectives for their departments. Subsequently, senior executives attended several management workshops convened by the Trust under the guidance of a professional consultant.

The result has been a clarification of direction, with special emphasis on more efficient management and better communication between departments.

The Trust has continued to build up its entrepreneurial activities. While its primary responsibility continues to be the running of the building for its hirers and their patrons, the Trust and its management are keen to give performing heart to its administrative duties. One of the ways devised to do this has been the new artist-in-residence plan, which was launched by organist Michael Dudman on June 5. He was engaged to give 15 recitals, some of them free, on the grand organ at varying times of day over 10 weeks. His residency will be followed by artists in a variety of disciplines.

On a larger scale, the Trust combined with Musica Viva and the Festival of Perth to present violinist Igor Oistrakh and the London Philharmonic Orchestra in the Concert Hall.

While the performance of the LPO under the direction of Klaus Tennstedt was hailed as a milestone on the



Far Left: Sound recording in the Recording Hall control room.

Left: Christine Walsh and David Ashmole in Webern Opus 5.

Above: Stage manager's desk, Concert Hall.

Right: Cleaning stage lights in the Opera Theatre.

Sydney music scene, its companion concert illustrated the risks involved in acting as entrepreneur so far from the centres of international concert activity. Originally, Yevgeny Svetlanov had been coming to Australia as the LPO's alternate conductor. When illness forced him to cancel, he was replaced by Avi Ostrowsky, who took over the program which featured Oistrakh as soloist. Then Oistrakh became indisposed and withdrew from his concert commitment, appearing only in his recital. About 15 per cent of the tickets had to be refunded from what would have been the highest amount ever taken for an orchestral concert at the Sydney Opera House, around \$85,000.

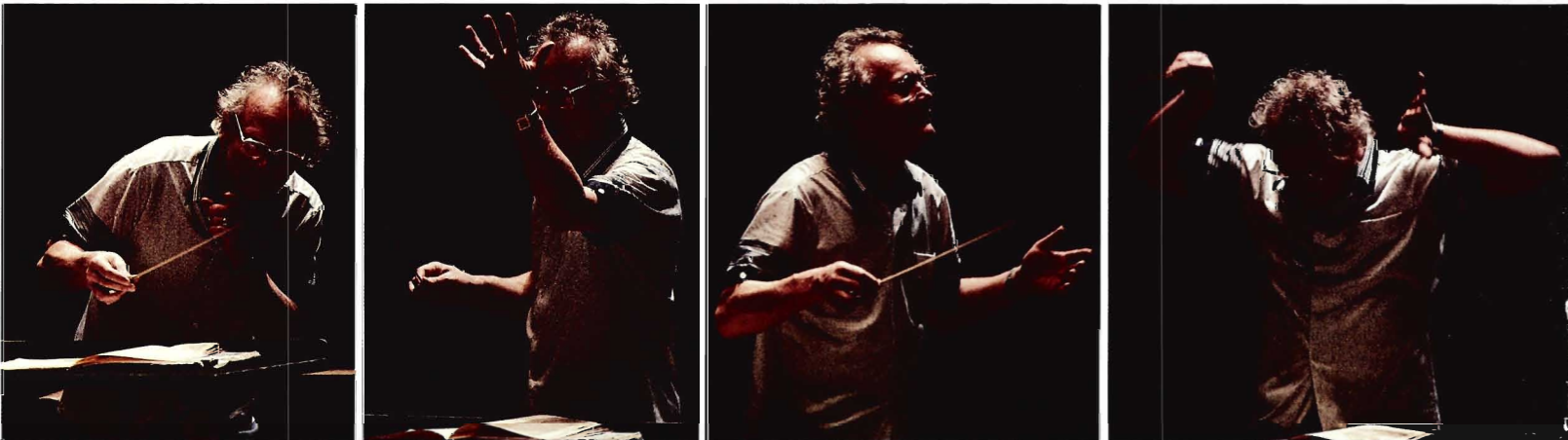
Illness also caused Yehudi Menuhin to withdraw from a chamber music series presented by the Trust in association with Musica Viva, but the same entrepreneurial partnership came up with a winner in the young Yugoslav pianist Ivo Pogorelich, who lived up to his reputation for arousing a passionate cross-section of opinions about his highly individual musical interpretations of the classics.

The first major season by Aboriginal artists at the Sydney Opera House, Music and Dance of the First Australians, was presented by the Trust in December,

with financial backing from the Sydney City Council. A mixed traditional and contemporary program, it included Tiwi dancers, performers from Arnhemland, the Warumpi Band of rock musicians from Alice Springs, members of Sydney's Aboriginal Islander Dance Theatre and Adelaide's Centre for Aboriginal Studies in Music.

The Trust's other entrepreneurial ventures during the year included co-presentation of the Mo Awards for the best of Australia's variety artists, the 13th Shell National Folkloric Festival and the first subscription series for the Australian Chamber Orchestra, which proved enormously popular.

Plans to re-design the forecourt of the Sydney Opera House are significant. They should transform the unattractive approach, and provide additional outdoor performing spaces on granite paving. But the change will create great difficulties for management. Although there has never been a car park there for patrons, it has been used by performers and workers who will now be subject to restrictions. Fewer than half the present number of cars will be able to park on site, and the best and fairest use of the available space will require a tremendous amount of organisation on a daily basis.





The covered walkway to be constructed just above water level from Circular Quay will be welcomed by patrons, and the opportunity to move some of the Sydney Opera House activities down to the lower concourse will ease building congestion and provide better service to visitors. They will find information, guides, the souvenir shop and a coffee shop grouped conveniently in an attractive arcade.

Tourism and the Sydney Opera House have become synonymous. This unique building is not only Sydney's biggest attraction, but Australia's. In recognition of its contribution to Australian tourism, the Sydney Opera House won the inaugural National Tourism Award for 1984 in the category of entertainment. More than two million people visit the Sydney Opera House each year, and a large percentage come from overseas. Around 200,000 of them take advantage of the guided tours of the building, as well as going to performances.

Sydney Opera House staff are literally in the frontline of Australian tourism. In all areas that come into contact with the public, from the security gatehouse to the box office, from ushers to bar attendants, staff are made aware that the impression they make is likely to symbolise Australia to many overseas visitors. Special

Left: Klaus Tennstedt in rehearsal with the London Philharmonic Orchestra.

Above: Box Office.

Right: Maintaining the inner workings of the Opera House.

Below Right: Russian violinist Igor Oistrakh in recital.



attention is given to this public relations aspect of their work in staff training sessions.

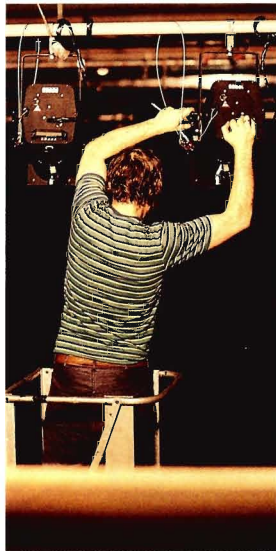
Growth in the international tourist market is reflected in this year's Sydney Opera House package tour figures, reported by Marilyn Zweck who acts as consultant to the Trust's tourism marketing department. Amongst the 22,350 package tours sold this year, there was a 60 per cent increase from Japan, and a 15 per cent increase from America. The biggest seller was, as usual, the package which includes a guided tour of the complex, pre-theatre dinner in the Bennelong Restaurant and a ticket to one of the current productions which determines the price range between \$36.50 and \$69.00. The number of New Zealanders buying this package decreased this year, and a survey showed that New Zealand visitors at the Sydney Opera House were usually making a return visit, so they no longer wanted that first-time program of activities. A new promotion was devised to allow them to book tickets in New Zealand at box office prices, and this was combined with a complimentary box of chocolates and glass of champagne during the interval of the performance.

Food and drink remain big income earners at the Sydney Opera House, under the management of the Sutcliffe Catering Group. The number of functions held within the complex increased by 44 per cent on the previous year, a demand that has led to the redesigning of the Reception Hall facilities to accommodate guests and staff more comfortably. The alterations will be carried out during the next financial year. Meanwhile, the Sydney Opera House continues to be the venue for functions as large as the cocktail party in May for 2,500 people, which took four days to prepare and required mobile cool rooms to be parked in the building's central passageway because there was not enough space in the kitchens to store so much extra food.

The Bennelong Restaurant had some catching up to do when it reopened in July after extensive alterations, but the changes have markedly improved its appearance, efficiency and comfort. The cafeteria style Harbourside Restaurant is the next catering area to be reviewed and updated. Backstage, the Green Room Committee has worked hard to improve the catering facilities for staff and hirers.

Maintenance planning, comprehensive management reports, equipment history, technical data analysis summaries and maintenance costing are becoming a significant proportion of the services engineers department. Yet, after 12 years, the installation of equipment is still its biggest task because so many changes are being made in the complex to adapt to the changing needs of the arts world.

The alterations to public areas, for which it is responsible, are more than matched by the activities behind the scenes. For example, the replacement of nickel-resistant cast iron seawater pumps, used in the air conditioning system, was completed this year. The new marine bronze pumps should be far more durable. While remedial work continues on the spalling of the concrete support structure under the broadwalk, an investigation was begun this year to find a cheaper, easier and more lasting way of reducing the seawater corrosion of the steel reinforcement, which causes it. Under the supervision of the Public Works Department, Almolite is developing a shell tile climber to provide the means to inspect the tiles and keep a close watch on the ageing of their bonding. The ageing process is also causing more frequent water leaks in the glass wall nosing, and this is being progressively re-joined. Two projects planned for completion this year were postponed for lack of money. One was the repainting of the glass wall mullions and the resurfacing of the brush





Far Left: Setting spotlights for a performance.

Left: Window cleaning.

Top: ABC guest artist Elisabeth Soderstrom.

Above: Tour guide explaining architectural detail.

Right: Refurbishing the Bennelong Restaurant.

box timber panelling in the Opera Theatre's northern foyer, where sunlight has damaged the timber surface. The other was the replacement of worn carpet in the Concert Hall and Drama Theatre foyers.

Telephones at the Sydney Opera House are about to be updated. A survey done by the Public Works Department communications group during the year has resulted in a decision to install a stored program controlled PABX system with an internal queue. In the process, the Sydney Opera House will get new and separate telephone numbers for its box office and administration, which should greatly increase the efficiency of staff and convenience of patrons. This change has been substantially brought about by the dissatisfaction of clients and staff with the existing telephone system.

Technical advances continue to be made in response to the needs of hirers. In January, two winches were installed in the crown of the Concert Hall ceiling for the Australia Opera's production of Norma. In April, an American-style lighting grid was suspended on six points from the main girders above the Concert Hall ceiling for the visiting performer Phil Collins. A new centre speaker cluster in the same venue has

increased the intelligibility of amplified sound, and ways are being investigated to make the platform more versatile without disturbing the hall's acoustics or aesthetic appeal.

When buying new equipment, the technical manager's department concentrates on flexibility. For example, the new freestanding cinema screen for the Playhouse can be used anywhere in the building.

Box office re-entered the subscription area early in 1985, taking on the management of the Australian Chamber Orchestra's first subscription series. It will do the Australian Ballet's 1986 Sydney subscription, and is negotiating other commissions.

This move has several benefits for the Sydney Opera House. It brings in extra revenue, gives a greater continuity of employment in an area subject to fluctuations of demand, and it enables the box office staff to take complete control of the ticket inventory for performances which they are selling over the counter. It also saves duplication of services and expense for performing companies which are already hard-pressed financially.

The feasibility study for computerisation of the box office was completed during the year, and is now being





assessed by the Public Service Board. In the meantime, new statistics are being collated about the department with the help of a call sequencer. It records not only the number of callers – peaks of 962 on January 2 and 971 on May 13 – but also the time at which they rang, and how long they had to hold on before getting through to a staff member.

This kind of information is expected to be even more detailed with the new telephone system, which will give the box office its own separate number and help to shape staffing patterns more efficiently and economically. Patrons will be the first to benefit. Even the interim sequencer has helped their waiting time through a taped message that informs the caller they are on a queue, tells them about the various services provided by the organisation, and plays them a selection of classical music.

Publicity is one of the areas in which the Trust reaches out beyond the confines of the Sydney Opera House to help organisations and individuals in the NSW arts community. The range of contacts that publicity department staff members have amongst the general public puts them in a good position to offer advice and assistance in the development of the arts in this State.



Far Left: Lighting the Drama Theatre.

Left: The gatehouse.

Above: Christmas at the Opera House

Above Right: Terese Power in Coppelia.

Right: The NSW Premier, Mr. Wran with... Janet Brown impersonating the British Prime Minister, Mrs. Thatcher, at the Mo Awards.

Far Right: National Tourism Award, presented to the Sydney Opera House for excellence in the category of entertainment.





In the process, of course, the good name of the Sydney Opera House is spread around. This invaluable word-of-mouth is reinforced by weekly spots on radio and commercial television. The heavy program of talks given by publicity department representatives to clubs, schools and institutions, can now be accompanied by an audio-visual portrait of the Sydney Opera House and its activities. A lively 10-minute cassette was produced this year by CSR Limited with the skilful use of still photographs.

In a move to attract audiences from the distant western suburbs of Sydney, radio station 2WS has been linked up by the publicity department to major hirers for a joint promotion. The first year, it was the Australian Ballet's *Oregon*; this year, it has been the Australian Opera's new production of *The Mikado*.

As *Frozen Music*, a 50-minute film which features performers at the Sydney Opera House, was made by Juniper Films this year and screened on ABC TV early in 1985. The company is now marketing it overseas, where its subject continues to arouse enormous interest. When a crew from Dublin's *Mike Murphy Show* did a direct radio broadcast from the Sydney Opera House to Ireland in March, it proved so popular that they

returned in April to prepare a similar program for television.

The publicity department is responsible for the production of 12-monthly and bi-monthly diaries, programs and promotional material for Trust activities, and specialised information booklets such as Sydney Opera House brochures in five languages. During the year, the Trust reprinted the Sydney Opera House general information booklet and a leaflet outlining services for the disabled.

Staff numbers were increased by 10, with the approval of the Premier's Department. This was disappointing, since 31 positions were sought. The new positions were established in the staff and accounts branches, technical management and programming departments, and the Bennelong Program. At June 30, 1985, the approved staff number was 308, with 176 casual employees. Of these 219 are rostered on front-of-house duties, looking after the 6,000 or so patrons who fill the complex almost nightly. Nearly 50 per cent of the front-of-house casuals claim five years' service, 16 of them have 10 years, and 33 have been with the Sydney Opera House since it opened in 1973. Staff working for the Sydney Opera House Trust are subject to the regulations and policies of





the NSW Public Service concerning industrial relations and personnel.

During the year the Trust lost the services of the staff training consultant, Shilo McClean. Amongst the most important of her courses were the staff selection techniques workshops, which were introduced to equip participants with interviewing skills and a clearer focus on their departmental needs in terms of staff merits.

These workshops were attended by 88 people in managerial and supervisory positions. The appointment of an equal employment opportunity/project officer in the next financial year, will reinforce staff training and merit selection processes.

In March, representatives from the Public Service Association and the Australian Theatrical and Amusement Employees' Association met branch managers under the independent chairmanship of Professor Di Yerbury, general manager of the Australia Council, to find ways of approaching various industrial problems. Guidelines for future discussions were established. This year, the Sydney Opera House has operated without strikes, except for participation in a statewide strike by public service unions against amendments to the NSW State Superannuation Fund.

Far Left Above: Isobel Buchanan in Dialogues of the Carmelites.

Far Left: The King's Singers.

Left: John Williams.

Above: The theatre manager's office.

Right: Judith Saliba and John Fulford in Metamorphosis.

Far Right: Rosina Raisbeck and John Pringle in The Marriage of Figaro.



This closed down the Sydney Opera House on November 21, causing 13 performances and functions to be cancelled.

Lost property over the past year included a pair of lower dentures and a couple of lamb chops. They were just two of the 1,248 items handled by the house services department, which is responsible for 24-hour security, fire and crime prevention, traffic control and any emergency situations. When heads of state and other VIPs visit, the department combines with the tactical response group of the NSW Police Special Branch to protect their safety. The emergency procedures operation was activated twice during the year.

The department also administers first aid to staff and patrons. During the year, 5,038 illnesses were dealt with. They included 49 accidents and 18 transfers by ambulance to hospitals for further medical treatment. The nursing sisters will soon be supplied with new uniforms, keeping up with the 43 uniformed attendants who discarded their suits in May for smart new uniforms with short jackets and the eye-catching Sydney Opera House crest on the sleeves.

Accounting procedures are a step closer to being speeded up. New computerised accounting and payroll systems were selected this financial year, and should become fully operational during the next. They will replace accounting machines which are expected to become unserviceable within 12 to 18 months. The anticipated efficiency of the new systems will provide management with up-to-date financial information and enable greater control to be exercised over expenditure. On February 4, 1985, Brian Springall took up his appointment as financial controller. Formerly the accountant at the Builders Licensing Board, he succeeded T.J.S. (Stan) Cornwell, who joined the

Sydney Opera House in 1971 as accountant, and was promoted to financial controller in 1981. On his retirement, the Trust expressed its appreciation of the valuable service he had given.

Information was supplied by the Dennis Wolanski Library and Archives of the Performing Arts to more than 3,000 callers from the staff of the Sydney Opera House, its hirers, its audiences, the entertainment industry and the public at large.

Enquiries ranged from the Australian Opera's request for the words and music of Auld Lang Syne to a member of the public's question about Australian radio serials in the 1930s; from the NSW Parliamentary Library's need to know more about the Capitol Theatre to questions about The Removalists from Cremorne Girls' High School; information about overseas reviews critics, companies and performers, to events closer to home. The library's collection has, however, been subject to review and pruning over the past year. More than 130 titles were deleted from the list of newspapers clipped, and the subject scope of the collection was narrowed. More streamlined procedures of circulation and processing were adopted. A pilot project is being planned to test the feasibility of microfilming the press clipping files housed in 30 filing cabinets.

Because of problems arising from accommodation and staffing shortages, the Trust is considering the future of music scores, sound recordings and objects held in the library. It is anticipated that large portions of these collections will be transferred to the National Film and Sound Archive, the Victorian Arts Centre, the Perth Theatre Trust and other institutions.

Dr Peter Spearritt was engaged as a consultant to advise the Trust on the scope and cost of an oral history project relating, initially, to the history of the Sydney Opera House from 1958 to 1973. This is one of the archival





Far Left: Sydney Dance Company in *After Venice*.

Left: Celia de Burgh and Stephen Bisley in *The Doll Trilogy*.

Top: Jacki Weaver in *Born Yesterday*.

Above: Sydney Dance Company in *Black and Blue*.

Right: Spectacular lighting was a feature of Phil Collins' first concert at the Opera House.





projects which form a major part of the library's work. Acquisitions included a portrait of John Antill, commissioned from Louis Kahan by the John Antill Committee to celebrate the Australian composer's 80th year, and donated by him to the library. Small collections and single items included material from the files of the Sydney music and theatre critic, Frank Harris, who died in December.

The Bennelong Program covered art forms ranging from grand opera to rock over the past year. It achieved an average of more than 90 per cent attendance over the 72 programs it presented in all possible spaces within the Sydney Opera House. Directed by Diana Sharpe, who is a consultant to the Trust, and sponsored by CSR Limited, the Bennelong Program is responsible for audience development and education in the arts through performance, arts access programs, workshops, masterclasses and lectures. Although it is designed to cater for audiences of all ages, it gives special attention to the needs of young people.

An old favourite, the Babies Proms, was brought back and its "young person's guide to the orchestra" approach made it tops again. New events included masterclasses in jazz and choreography, and workshops

in set and costume design. Both were so popular that 10 extra sessions were needed. Arts Insight programs were introduced to give adults that chance that was already provided for school pupils to get to know about a specific performing art, from its economics to its presentation, and they were promptly booked out for the whole of 1985.

A three-week workshop in jazz and contemporary music resulted in public performances of new music which was composed and performed by 35 young people under professional direction. A six-month workshop for more than 100 young people, aged from 14 to 24, began in May. Under the guidance of composer Andrew Ford, who has been backed by a grant from the Australia Council, they will rehearse at weekends and during school holidays to get together a music theatre piece for public performance at the beginning of November.

Programming has been given greater prominence, as was mentioned earlier. During the year, the concert manager's department was renamed the programming department, and encouraged to build up long range ideas such as the annual artist-in-residence, as well as sustaining established favourites like Mostly Mozart,





Christmas at the Opera House, the Dusk Organ Recitals and the Gilbert and Sullivan Society performances.

This year, the Trust was involved in presenting 879 of the 3,308 events at the complex. Among the special events was a farewell concert for three musicians who had a long association with the Sydney Opera House before they took up residence in Hong Kong: violinist John Harding, cellist Nathan Waks and pianist John Winther. The Trust also plans to follow up its well-patronised seasons of opera films, Parsifal and La Traviata.

Free Sunday concerts in the Recording Hall, broadcast live on ABC radio under the title Midday Music, continued to be popular, as did the outdoor activities on the broadwalk. These included brass bands, bush bands, jazz bands, rock and roll, ballet, classical trios, youth orchestras, clowns, vocal groups, instrumentalists, street theatre, pantomime and folkloric groups. The biggest crowds, of 10,000 to 15,000, were drawn by the national day celebrations, with a Greek Day bringing an estimated 30,000 people to the Sydney Opera House. Only the Sydney Youth Festival topped that figure, with a crowd of 40,000 on the forecourt.

Far Left Above: Jeannie Lewis as Piaf.

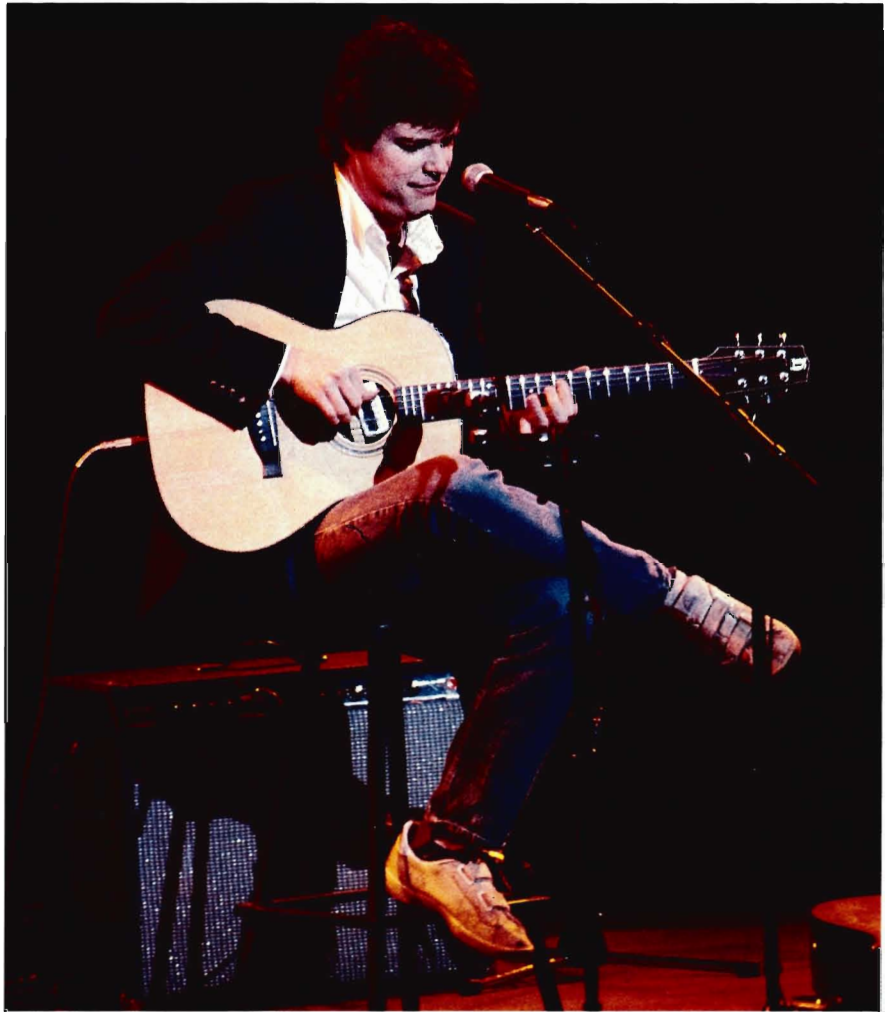
Far Left: Shell National Folkloric Festival.

Left: Joan Sutherland and Donald Shanks in I Puritani.

Above: John Germain in The Mikado.

Right: Leo Kottke in concert.

Below Right: The Australian Ballet in Serenade.



Sydney Opera House Trust presentations during the year included concerts by the London Philharmonic Orchestra, conducted by Klaus Tennstedt and Avi Oistrakh, and recitals by Igor Oistrakh and Bernard d'Ascoli, in association with Musica Viva and the Festival of Perth. The Trust also partnered Musica Viva to present a recital by Ivo Pogorelich and concerts by Jeremy Menuhin and Viktoria Mullova with the Australian Chamber Orchestra.

The Trust's own Mostly Mozart series featured concerts by the Sydney String Quartet, the Elizabethan Sydney Orchestra and the Australian Chamber Orchestra, with soloists John Harding, John Winther and Marilyn Richardson. There were also three free lunchtime recitals.

The first major Aboriginal program at the Sydney Opera House was produced by the Trust under the title Music and Dance of the First Australians. The Australian Chamber Orchestra's first subscription season was presented in association with the Trust, which also combined with Shell Australia for the 13th Shell National Folkloric Festival and the Australian Variety Artistes Mo Awards

Association for its 1985 presentation ceremony.

The Trust presented Dusk Organ Recitals by Michael Dudman, Peter Kneeshaw, Mari Kodama and David Parsons; Gilbert and Sullivan Society productions of Tarantara! Tarantara! and Patience; a Bach seminar with Werner Baer; Bobby Limb's Original Sound of Music; Christmas at the Opera House and a New Year's Eve Gala Concert.

In association with the Australian Broadcasting Corporation, the Trust presented two free programs of Midday Music each Sunday in the year. The ensembles which performed in them included the Song Company, the Sydney Mandolin Quartet, Australian Brass Quintet, Mittagong Trio, Tokyo Flute Ensemble, Sydney Wind Quintet, Renaissance Players, POSH and the Sydney Conservatorium Wind Ensemble.

The Trust's Bennelong Program featured a wide range of artists, including jazz pianist Judy Bailey and Indian classical dancer Tara Rajkumar, storyteller Moses Aaron and choreographer Paul Saliba. The Australian Ballet, the Australian Opera, the Sydney Dance Company, the Sydney Theatre Company, the

Seymour Group and Sirocco were among those who contributed special programs.

Opera films, children's films and a season of movie classics were the Trust's contribution to the cinema sessions in the Playhouse, where attractions ranged from surfing films such as Blazing Boards, Follow the Sun and Free Ride, to the Sydney Festival presentation of Dance on Film, and the Australian documentary Nicaragua: No Pasaran. The Trust presented six of the year's 16 displays in the Exhibition Hall, including Woodcraft '85, a collection of unique matchstick models, sculpture by George Kosturov and illustrations of applied art and design in entertainment. A stamp and coin fair, a selection of "wearable art" from the Quilters Guild, and an exhibition of Egyptian artefacts were amongst the others.

The Australian Broadcasting Corporation is the chief hirer of the Concert Hall. In addition to its regular series with the Sydney Symphony Orchestra, it presented two overseas orchestras. The Israel Philharmonic Orchestra was conducted by Zubin Mehta and featured soloists Shlomo Mintz, Daniel Benjamin and Lauris





Far Left: Jonathan Sweet and Bryan Marshall in *The Heretic*.

Left: The Bennelong Restaurant.

Top: Elvis Costello.

Above: Michael Smith and Jennifer McGregor in *The Mikado*.

Right: The Australian Ballet in *Gaite Parisienne*.





Elms. Neville Marriner conducted the Minnesota Orchestra, which brought two young soloists, Cho-Liang Lin and Cecile Licad.

Conductors for the Sydney Symphony Orchestra were Sir Charles Mackerras, Werner Andreas Albert, James Loughran, Patrick Thomas, Henry Krips, David Zinman, Ronald Zollman, Myer Fredman, Louis Fremaux, Brian Buggy, Stuart Challenger, Hiroyuki Iwaki, Nicholas Braithwaite, Albert Rosen and David Atherton.

The ABC's guest artists were Beverley Bergen, Elizabeth Campbell, Lauris Elms, Thomas Edmonds, Philip Langridge, Grant Dickson, Geoffrey Black, Noel Mangin, Paul Tortelier, James Tocco, Alan Kogosowski, Peter Donohoe, Alice Giles, Geoffrey Collins, Rita Hunter, Elisabeth Soderstrom, Geoffrey Parsons, Kenneth Collins, Frederick Moyer,

Salvatore Accardo, Bruno Canini, John Williams, Michel Beroff, Andrej Ratusinski, Thomas Indermuhle, Oxana Yablonskaya, Charmian Gadd, Christa Leahmann, Robert Gard, Geoffrey Chard, Wolfram Christ, Stephen McIntyre, Nigel Kennedy, Patricia Price and Raphael Wallfisch.

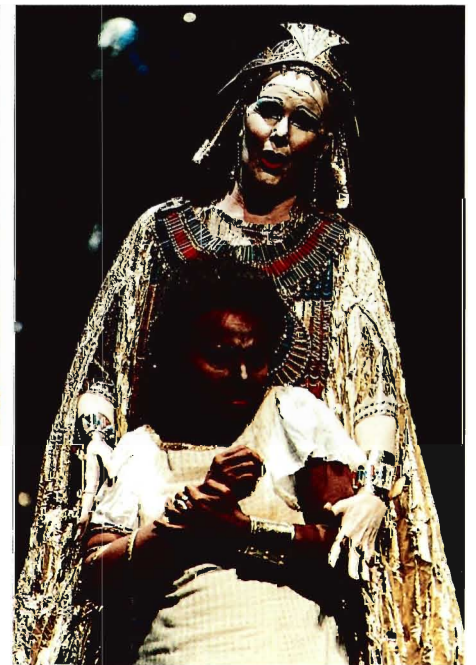
The Australian Opera presented Nabucco, Das Rheingold, Fiddler on the Roof, La Traviata, Les Contes d'Hoffmann, Aida, Dialogues of the Carmelites, The Marriage of Figaro, A Midsummer Night's Dream, Fidelio, Norma, Tosca, Jenufa, Metamorphosis, The Abduction from the Seraglio, Die Walkure, Romeo et Juliette, The Mikado, I Puritani, a triple bill comprising Trial By Jury, Papillon and Ba-Ta-Clan, and a Gala Benefit Concert starring Joan Sutherland, Marilyn Horne and Richard Bonynge.

The Australian Ballet staged one full-

length ballet, Coppelia, two triple bills and a quadruple bill containing Suite en Blanc, Bhakti III, Gaité Parisienne, Serenade, The Four Temperaments, The Sentimental Bloke, Variations on a Nursery Theme, Webern Opus 5, In the Night and Graduation Ball.

Musica Viva was solely responsible for concerts by the Quartetto Beethoven di Roma, the Gabrieli Quartet, the Australia Ensemble, the Hilliard Ensemble, the Orchestra of the Eighteenth Century, the Muir String Quartet and the Beaux Arts Trio. It also jointly presented, in association with the Sydney Opera House Trust, the attractions noted at the head of this listing.

The Sydney Dance Company presented After Venice and a quadruple bill made up of Black and Blue, Janiculum, Homelands and Old Friends, New Friends.





The Sydney Theatre Company staged *Extremities*, *Born Yesterday*, *The Blind Giant is Dancing*, *Master Class*, *Heartbreak House* and *The Doll Trilogy*.

The Sydney Philharmonia Society's programs included Beethoven's *Missa Solemnis in D*, African Sanctus, Bach's *St Matthew Passion*, Handel's *Acis and Galatea*, and Rossini's *Stabat Mater*.

Special events included a concert given by Musicians for World Peace; an anthology of Australian songs presented by Elizabeth Campbell and Anthony Fogg; the 47th *City of Sydney Eisteddfod*; Anna Russell; programs of contemporary music given by Flederman, Synergy, the NSW State Conservatorium of Music and the International Society for Contemporary Music; the David Paul Landa Memorial Concert; a demonstration of the Japanese theatre

Far Left Above: Celebrating International Youth Year.

Far Left: Pianist Ivo Pogorelich in performance.

Left: Margreta Elkins and Marilyn Zschau in Aida.

Top: Ruth Cracknell in The Doll Trilogy.

Right: Paul Tortelier performing in the Musicians for World Peace concert.

Below Right: Aboriginal Islander Dance Theatre in Music and Dance of the First Australians.





art of Kyogen; the Jerusalem Great Synagogue Choir; entertainers Phil Collins, Tom Jones, Leo Kottke, Elvis Costello and Nana Mouskouri; the Tokyo Philharmonica Orchestra; King's Singers; Maurice West's play The Heretic; Jeannie Lewis as Piaf; the Mike Walsh Show and events organised by the NSW Public Schools Concert Committee.

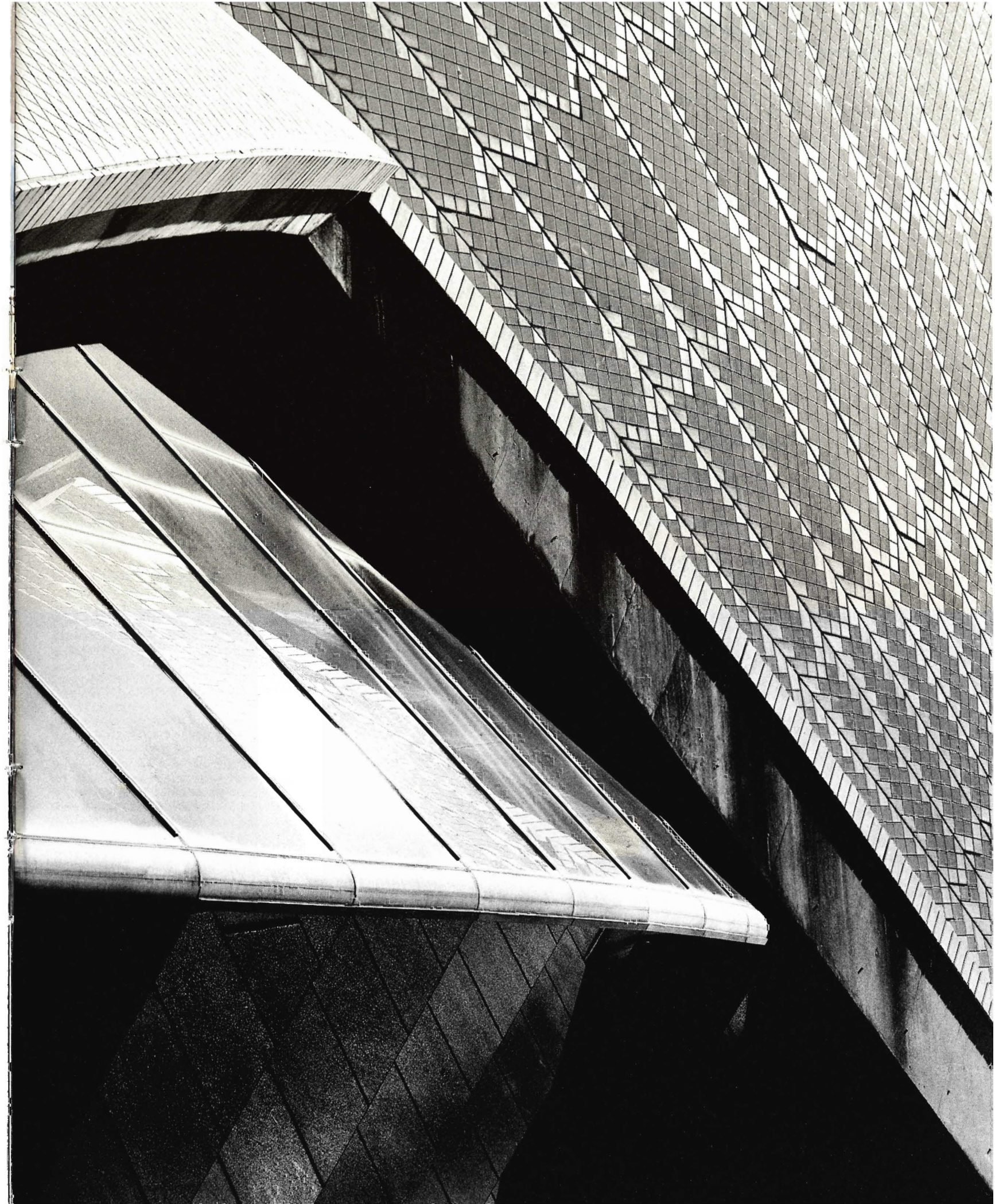


Top Left: Neville Marriner.

Left: Marilyn Horne and Joan Sutherland in Gala Benefit Concert.

Top: Maina Gielgud, artistic director of the Australian Ballet, leads company members in demonstration class.

Above: John Ockwell conducting Babies Proms performance for Bennelong Program.



The budget for the year forecast a deficit of \$1.178 million which was to be funded out of the uncommitted cash reserves held by the Trust on June 30, 1984. The actual result was a deficit of \$660,000, which is \$518,000 less than the budgeted deficit.

This improvement resulted from an increased level of income, achieved particularly over the latter months of the financial year, which caused revenue to exceed budget by \$531,000. Despite this the total income fell slightly from \$15,251,000 to \$15,176,000. Expenditure, on the other hand, remained in line with budget (\$13,000 above) and increased by \$723,000 to \$15,836,000.

As at June 30, 1985 there were outstanding commitments to be carried forward of \$245,000. After allowing for these commitments the Trust had a net deficiency in funds of \$1,000.

Income

(a) **Statutory Endowment.** The Statutory Endowment provided by the N.S.W. 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 out its objects, was reduced by \$30,000 to \$8,370,000. During the year supplementary funds of \$48,000 and \$77,000 were provided to cover the cost of the 2.6% national wage variation and the purchase of equipment for a computerised accounting system, respectively. With this supplementary funding there was an increase in the endowment of 1.1% compared with the previous year.

(b) **Hire of Auditoriums.** Whilst the average increase in rental rates was 7.7%, overall rental income increased by only 3.2%. This was due mainly to:-

- The Playhouse being used extensively during the year as a

cinema instead of for live performances. In comparison with live shows, audiences at the cinema performances were generally well down and ticket prices considerably reduced. These factors resulted in a reduction in the Trust's rental income, which is based in part on a percentage of ticket sales, from \$226,000 to \$157,000.

- The reduced usage of the Recording Hall by the Australian Opera for rehearsals, resulting in income for this hall falling by \$53,000 (46.9%) from \$113,000 to \$60,000.

(c) **Building – Repairs and Maintenance.** Whilst expenditure at \$1,219,000 fell by only \$62,000 (4.8%) compared with the previous year, it was \$269,000 (18.1%) below budget. The reduced expenditure was due to the postponement of the recarpeting scheduled to be carried out during the year.

(d) **Cost Recovered from Hirers.** This item includes labour, electricity and other costs recovered from hirers. Recoveries exceeded budget by \$283,000, principally on recoverable salary items in the theatre management and technical manager's departments.

Compared with the previous financial year, recoveries from hirers remained fairly constant, with an increase of only 0.3% being achieved.

(e) **Catering.** Whilst revenue from catering increased by 6.7%, expenditure increased by 8.3%. As a result the final surplus available to meet operating expenses of the House fell from \$667,000 to \$615,000, a reduction of 7.8%. Additional once-only costs were incurred early in the financial year in re-establishing the Bennelong Restaurant after its major refurbishing.

(f) **Miscellaneous Income.** The previous year included an insurance settlement for damage to the exterior glass of \$70,000. After allowing for this item, the remaining miscellaneous income fell by \$10,000 (10.8%).

(g) **Interest on Investments.** As a result of the cash reserves being used to finance the operations of the Trust, interest from investments fell by 11.9% to \$280,000.

This result exceeded budget by \$30,000, due to interest rates on the Trust's interest bearing deposits being higher than expected.

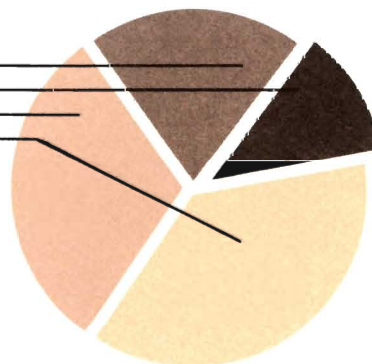
Expenditure

(h) **Salaries, Wages and Allowances.** Since July 1, 1984 no additional amounts have been set aside for long service leave and recreation leave, as such items of expenditure are met as they occur out of the Consolidated Fund. The provision for annual and long service leave of \$1,362,000, established in the previous year, is to be used to meet current costs until it is exhausted.

Expenditure incurred during the year was \$9,139,000. However, this was reduced by a \$285,000 appropriation against the provision for annual and long service leave for current costs. As a result, the reduced expenditure for the year amounted to \$8,854,000. In the previous year the actual expenditure incurred of \$8,402,000 was increased

Income \$000

- Hire of theatres & facilities 4,640
- Other revenue 2,740
- Catering 7,056
- Endowment 8,495



by a charge against the provision for annual and long service leave of \$237,000 to \$8,639,000.

Expenditure, exclusive of adjustments against the provision for annual and long service leave, increased by \$737,000 or 8.8%. Factors contributing to this increase were:-

- the Trust's approved staff establishment was increased by 10 positions.
- the 2.6% national wage variation awarded during the year, plus the full year's cost of the increases awarded in the previous year.
- increased expenditure in the theatre manager's and technical manager's departments due to greater demands by hirers.

(i) Building – Alterations and Additions. Expenditure of \$870,000 fell short of both the previous year's expenditure and budget by \$60,000 (6.5%) and \$102,000 (10.5%), respectively.

As a result of uncertainties being experienced mid-way through the financial year, regarding the level of income and the rate of expenditure against that income, a number of projects in this category were postponed. Towards the end of the financial year, when the income position had shown a significant improvement, it was not possible for these projects to be re-instated before June 30 because of the lengthy lead-up time associated with the work.

(j) Electricity. Reduced electricity costs resulted from a combination of reduced usage and rates reduction. Expenditure of \$983,000 represents a reduction over the previous year's expenditure and budget of \$9,000 (0.9%) and \$117,000 (10.6%), respectively.

(k) Plant, Furniture and Equipment. Included in this year's expenditure was a progress payment of \$275,000 towards the purchase of a new P.A.B.X. telephone system. Other exceptional items purchased during the year include computer accounting equipment (\$21,000) cash registers (\$55,000), replacement motor vehicle (\$8,000) and steamer/convection oven (\$11,000).

(l) Park and Ride Service. Increases to the charges by the Urban Transport Authority and the Council of the City of Sydney, for the Domain Parking Station, resulted in the expenditure for this service increasing from \$409,000 to \$462,000 (13.0%).

The Domain Parking Station fees had remained unchanged for several years. The stabilisation of charges by the Urban Transport Authority and the generous support extended by the Council of the City of Sydney have allowed the prices for the service and the losses sustained by the Trust to be held to a minimum in the current financial year.

The increase in revenue from \$376,000 to \$388,000 was due to the full year's impact of a 50c price increase which came into effect on March 1, 1984.

(m) Publicity and Advertising. Expenditure during the year exceeded the previous year's expenditure and budget by \$38,000 (14.7%) and \$18,000 (6.5%) respectively. The increase was due mainly to a charge of \$30,000 being raised for a back-log of advertising fees.

Accumulated funds

As at June 30, 1985, there was a deficiency in accumulated funds of \$798,000. This deficiency arose as a result of the creation of a provision for annual and long service leave during the previous year by way of a charge against salaries expenses and accumulated funds, of \$1,362,000.

Since July 1, 1984, no additional amounts have been set aside for annual and long service leave, and the provision has been debited with the current costs for these items. As a result the provision had a remaining balance at June 30, 1985, of \$1,077,000.

Future appropriations against the provision will help to reduce the deficiency in Accumulated Funds.

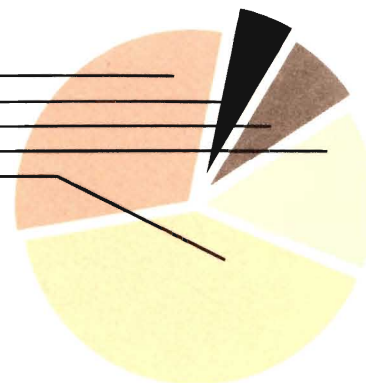
Additional matters having a significant effect upon the 1985/86 financial year

The Premier has approved of the inclusion within the Premier's Department's capital works program of a capital item to help meet the cost of the Trust's replacement and refurbishing program. The 1985/86 allocation, which has been determined at \$1.1 million, will be used for the following works:-

- refurbishing and upgrading of services in the Reception Hall
- installation of additional stage machinery in the Concert Hall
- part replacement of lighting dimmers
- recarpeting of the Northern Foyer of the Concert Hall and the Drama Theatre.

Expenses \$000

Catering 6,441	_____
Repairs & maintenance 1,205	_____
Capital expenditure 1,431	_____
Other operating expenses 3,063	_____
Salaries and other employee payments 8,542	_____



PREVIOUS YEAR \$000		ESTIMATE \$000	ACTUAL \$000	VARIATION PREVIOUS YEAR %(-)
Revenue:				
8,400	STATUTORY ENDOWMENT — Sydney Opera House Trust Act, 1961	8,370	8,495	1.1
Activities				
2,674	Rentals, Halls, etc.	2,752	2,760	3.2
1,875	Costs Recovered from Hirers (note 4)	1,597	1,880	0.3
405	Guided Tours	410	407	0.5
407	Booking Fees	380	402	(1.2)
110	Concession	110	115	4.5
59	Commission – Program Sales	60	63	6.8
163	Miscellaneous (note 5)	160	83	(49.1)
5,693		5,469	5,710	0.3
667	Surplus on Catering (note 6)	556	615	(7.8)
Grants				
38	Shell Company of Australia Ltd	-	40	5.3
35	CSR Ltd	-	30	(14.3)
100	Australia Council	-	6	(94.0)
173		-	76	(56.1)
318	Interest on Investments	250	280	(11.9)
15,251		14,645	15,176	(0.5)

PREVIOUS YEAR \$000		ESTIMATE \$000	ACTUAL \$000	VARIATION PREVIOUS YEAR %(-)
Expenses:				
8,402	Salaries, Wages and Allowances (note 7)	8,460	8,854	5.4
649	Payroll Tax and Workers' Compensation Insurance	662	694	6.9
293	Superannuation	575	551	88.1
196	Provision for Long Service Leave (note 1e)	-	-	(100.0)
40	Provision for Annual Leave (note 1e)	-	-	(100.0)
9,580		9,697	10,099	5.4
1,281	Building – Repairs and Maintenance	1,488	1,219	(4.8)
930	– Alterations and Additions	972	870	(6.5)
992	Electricity	1,100	983	(0.9)
753	Cleaning	670	693	(8.0)
245	Plant, Furniture and Equipment	410	561	129.0
409	Park and Ride Service	533	462	13.0
(376)	Less Collections	(400)	(388)	3.2
259	Publicity and Advertising	279	297	14.7
213	General Insurances	220	214	0.5
117	Telephone and Postage	122	142	21.4
51	Fees for Services Rendered	64	71	39.2
13	Audit Fee	13	14	7.7
3	Trustees' Fees	5	5	66.7
478	Other – Administrative Expenses	510	530	10.9
14,948		15,683	15,772	5.5
Trust Promotions and Exhibitions:				
959	Payments	980	917	(4.4)
949	Less Receipts and Interest	840	926	(2.4)
10		140	(9)	
155	Payments against Grants	-	73	(52.9)
165		140	64	(61.2)
15,113		15,823	15,836	4.8
138	Addition to Accumulated Deficiency	(1,178)	(660)	-
15,251		14,645	15,176	(0.5)

PREVIOUS YEAR \$000		\$000	INCREASE %(-)
(138)	Funds held – Trust Management Account – Deficiency (refer also note 9)	(798)	478.3
	Represented by –		
2,050	Investments (Interest Bearing Deposits)	929	(54.7)
364	Debtors and Accrued Income (note 2)	234	(35.7)
61	Cash at Bank, etc.	88	44.3
2,475		1,251	(49.5)
816	Less Advance Sales, Hirers' Deposits, etc.	424	(48.0)
435	Creditors and Accrued Expenses (note 3)	548	26.0
503	Provision for Annual Leave (note 1e)	252	(49.9)
859	Provision for Long Service Leave (note 1e)	825	(4.0)
2,613		2,049	(21.6)
(138)		(798)	478.3

		VARIATION PREVIOUS YEAR % (-)
Accumulated Deficiency:		
(849)	Balance, 1st July, 1984	138
	Less Prior Period Adjustments (note 1e)	
463	Provision for Annual Leave	– (100.0)
662	Provision for Long Service Leave	– (100.0)
276		138 (50.0)
(138)	Addition for year	660 +
138	Deficiency at 30th June, 1985	798 478.3

*Surplus in previous year – not calculable.
+ Reduction in previous year – not calculable.

PREVIOUS
YEAR
\$000

\$000

Funds were obtained from:

8,400	Consolidated Fund –	
	Statutory Endowment	8,495
6,612	Catering	7,056
2,674	Rentals, Halls, etc	2,760
1,875	Costs Recovered from Hirers	1,880
949	Trust Promotions and Exhibitions	926
405	Guided Tours	407
407	Booking Fees	402
376	Park and Ride Service	388
318	Interest	280
110	Concession	115
173	Grants for Promotions and Exhibitions	76
59	Commission – Program Sales	63
163	Miscellaneous	83
<u>22,521</u>		<u>22,931</u>

Funds were applied to:

14,677	Working Expenses	15,984
5,945	Catering	6,441
	Trust Promotions and Exhibitions –	
959	General Funds	917
156	Grant Moneys	73
409	Park and Ride Service	462
<u>22,146</u>		<u>23,877</u>
375	Reduction in Monetary Assets	(946)
<u>22,521</u>		<u>22,931</u>

1. Summary of significant accounting policies

(a) The accompanying financial statements have been prepared in accordance with conventional historical cost principles and the continuity of activity convention.

(b) The Treasurer has approved under section 41 B (2) of the Public Finance and Audit Act, 1983, of the accounts of the Sydney Opera House Trust being prepared on a modified accrual basis. Under the basis income earned but not received and expenses incurred but not paid at 30th June, 1985, are included in the Statement of Financial Operations and are shown as "Debtors" and "Creditors" in the Statement of Financial Position.

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 cost and current values of the following assets are not reflected in the accounts:

- 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) No allowance has been made within the accounts for depreciation of any buildings or other assets.

(e) Since 1st July, 1984 no additional amounts have been set aside for long service leave and annual leave. The expenditures for 1984/85 have been charged against the provisions and future expenditures will continue to be met in this way until the provisions are exhausted. Funds to meet the payment of these items are provided out of the Consolidated Fund as they occur.

	1984		1985	
	Prov. Annual Leave \$000	Prov. Long Service Leave \$000	Prov. Annual Leave \$000	Prov. Long Service Leave \$000
Opening Balance	-	-	503	859
Transfer to Fund	503	859	-	-
	503	859	503	859
Expenditure	-	-	251	34
Closing Balance	503	859	252	825

The balances in the Provision for Annual Leave and Provision for Long Service Leave Accounts represent liabilities for leave accrued to 30th June, 1984 and still untaken at 30th June, 1985.

(f) Stores on hand are not reflected in the financial statements. As at 30th June, 1985, the value of stores on hand, valued at latest purchase price or estimated net realisable value, was \$357,000.

(g) With the exception of the valuation of stores on hand current Australian Accounting standards, where appropriate, have been adhered to in the preparation of the financial statements.

(h) An extension of 2 weeks to the period within which the financial statements are required to be submitted was granted by the Treasurer in terms of section 42 (3) of the Public Finance and Audit Act, 1983.

(i) Budget figures included in the financial statements have not been audited, and as such their correctness has not been certified by the Auditor General.

2. Debtors and accrued income

All accounts owing to the Trust are expected to be collected in full and accordingly no provision for doubtful debts is necessary. The value of accounts owing to the Trust were:-

	1984 \$000	1985 \$000
accounts owing to the Trust were:-	364	234

3. Creditors and accrued expenses

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

	1984 \$000	1985 \$000
owing and payable by the Trust were:-	435	548

4. Costs recovered from hirers

This item includes collections made by the Trust (\$38,000) plus all costs recovered from hirers (\$1,842,000).

Recoveries and collections comprise:-

	1984 \$000	1985 \$000
Salaries and Related Costs	1,557	1,511
Trust Promotions (Labour, equipment, electricity, etc)	131	138
Electricity	87	99
Publicity and Advertising	22	8
Miscellaneous	78	124
	1,875	1,880

5. Miscellaneous income

This item comprises:-

	1984 \$000	1985 \$000
Tour Packages – Surplus	17	18
Sale of Assets	16	14
Commonwealth Auto Bank Fee	-	13
Royalties – Logo	15	8
Tour Packages – Commission	17	8
Insurance Settlement	70	-
Sundries	28	22
	163	83

6. Surplus on catering

	1984			1985		
	Food \$000	Beverages \$000	Total \$000	Food \$000	Beverages \$000	Total \$000
Sales	4,532	2,081	6,613	4,714	2,342	7,056
Cost of Sales	1,346	592	1,938	1,415	635	2,050
	3,186	1,489	4,675	3,299	1,707	5,006
Catering Expenses			4,008			4,391
			667			615

7. Salaries, wages and allowances

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

	1984 \$000	1985 \$000
Permanent Staff – Salaries	5,403	5,427
– Overtime	670	708
– Penalties	734	757
Temporary and Casual Staff		
– Salaries	1,594	1,962
	8,401	8,854

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

8. Contingent liabilities

A suit claiming \$100,000 damages, brought against the Trust in connection with a cancelled function, had not been settled as at 30th June, 1985.

9. Outstanding commitments

The estimated liability of the Trust as at 30th June, 1985, for commitments that had been entered into but which have not otherwise been accounted for was \$414,000.

10. 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:-	\$000
Grand Piano	40
Works of Art	658
Library Materials	545
South Pacific Instruments	150
	1,393

11. Expenditure incurred on behalf of the Sydney Opera House Trust

	1984 \$000	1985 \$000
Expenditure incurred on capital works projects by the Public Works Department amounted to:-	444	352

12. Budget variations

The following material adjustments were made to the original budget for 1984/85:-

(a) Income Items

(i) Rentals, Halls, etc – was reduced by \$100,000 to \$2,652,000 to reflect the reduced levels of income being received for the Playhouse (\$40,000) and Recording Hall (\$60,000). In the case of the Playhouse the reduced income was due to the changed usage of this auditorium as a cinema instead of for live performances whilst the Recording Hall's income fell as a result of its reduced usage by the Australian Opera as a rehearsal hall.

(b) Expenditure Items

(i) Salaries, Wages and Allowances – was increased by \$618,000 to \$9,078,000 to allow for the 2.6% National Wage Variation granted during the year plus an increased level of activity in the Box Office, Theatre Management and Technical Managers' Departments. The increased activity resulted from heavier than expected demands by hirers and patrons.

(ii) Building – Repairs and Maintenance – was reduced by \$273,000 to \$1,215,000. This reduction was due in the main to the postponement of recarpeting originally planned to be carried out during 1984/85.

(iii) Electricity – was reduced by \$105,000 to \$995,000 as a result of reductions in both the level of consumption and rate of charges.

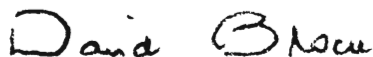
(iv) Plant, Furniture and Equipment – was increased by \$148,000 to \$548,000. Increased funds were allocated during the year for the purchase of essential catering equipment, office machines and furniture.

Trustees' Statement

Statement in accordance with Section 41B (1) (f) of Public Finance and Audit Act, 1983

In accordance with a resolution of the Sydney Opera House Trust we, being members of the Sydney Opera House Trust, state that:-

- (a) in our opinion the financial statements and notes thereon exhibit a true and fair view of the financial position and transactions for the year ended 30th June, 1985, of the Sydney Opera House Trust;
- (b) the financial statements have been prepared in accordance with the provisions of the Act, Regulation and the Treasurer's directions; and
- (c) we are not aware of any circumstances which would render any particulars included in the financial statements to be misleading or inaccurate.



David Block
Chairman



John O'Neill
Trustee

22nd August, 1985

Auditor-General's Certificate

The accounts of the Sydney Opera House Trust for the year ended 30 June 1985 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 1985 and transactions for the year then ended.



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

Sydney,
5 September 1985

Sydney Opera House Trust Outline Budget for 1985/86

	ESTIMATE \$000	1984/85 ACTUAL \$000	1985/86 ESTIMATE \$000
Statutory Endowment	8,370	8,495	9,160
Revenue from Operating Activities	11,254	11,527	11,661
	<u>19,624</u>	<u>20,022</u>	<u>20,821</u>
Less: Recurrent Services			
Salaries and Other Employee Payments	8,243	8,542	8,471
Repairs and Maintenance	1,488	1,205	1,201
Capital Expenditure (note 1)	1,347	1,431	788
Other Operating Expenses	9,724	9,504	10,119
	<u>20,802</u>	<u>20,682</u>	<u>20,579</u>
Addition to Accumulated Deficiency	<u>(1,178)</u>	<u>(660)</u>	
Deduction from Accumulated Deficiency			<u>242</u>

Notes to the Outline Budget for 1985/86

1) A special allocation of \$1.1 million will also be available in 1985/86 through the Premier's Department's capital works program, as part of a 3-year program for the refit of the Sydney Opera House.

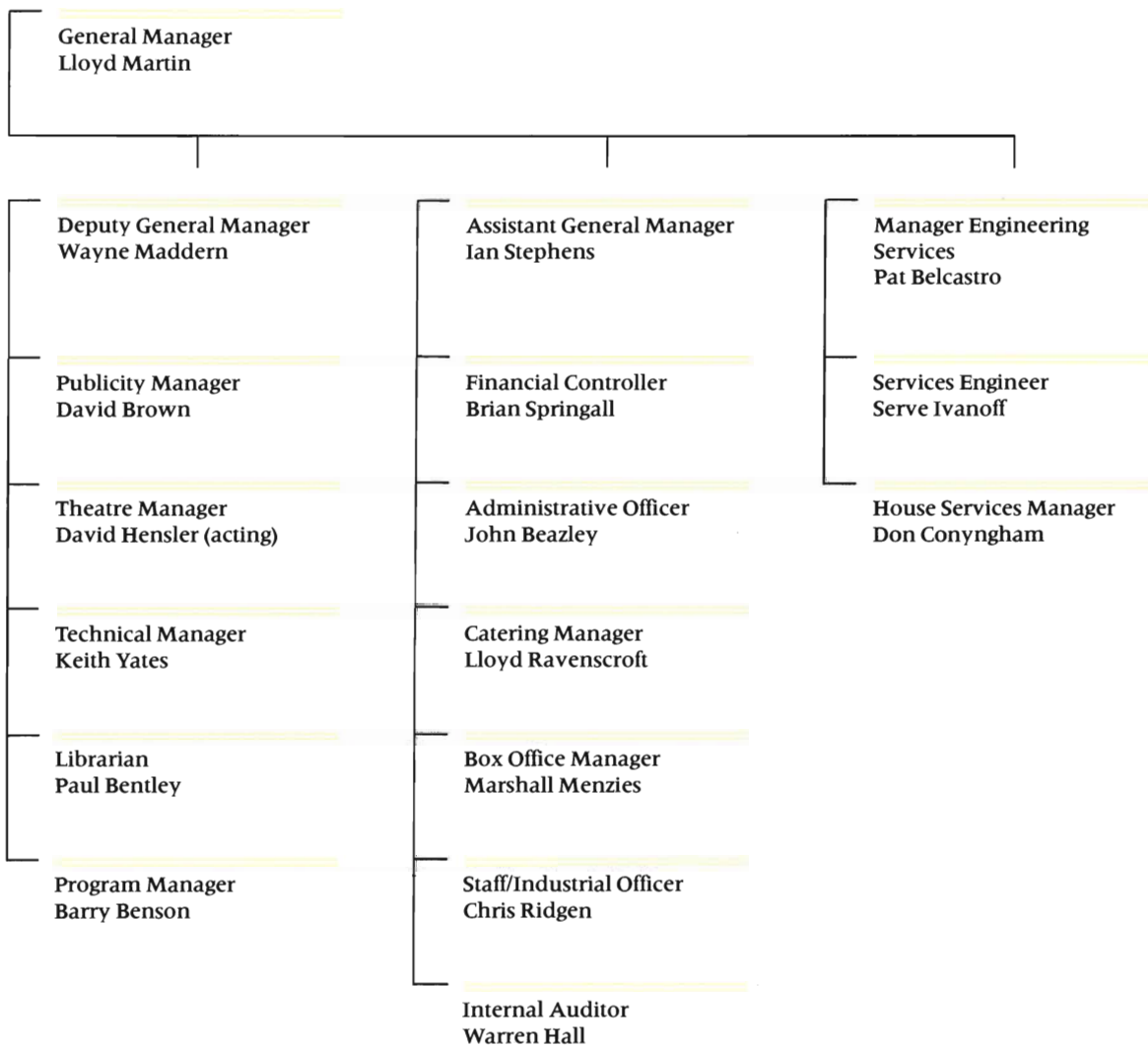
Events and Attendances 1984/85 INCLUDING TRUST

Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer			
	Perfs.	Att'dce	%	Perfs.	Att'dce	Perfs.	Att'dce	%	Perfs.	Att'dce		
1.1	OPERA	(subscription)	7	13749	97%		124	169629	87%			
1.2		(subscription matinees)	2	3818	94%		22	30012	87%			
1.3		(non-subscription)					9	12635	89%			
1.4	OPERA	(non-subscription matinees)										
1.5		(youth subscription)										
1.6		(previews & invited aud.)					11	10865	N/A			
2.1	BALLET/DANCE	(subscription)					72	92932	89%			
2.2		(subscription matinees)					12	16396	94%			
2.3		(non-subscription)	1	1549	73%		16	13652	59%			
2.4		(non-subscription matinees)					5	4321	57%			
2.5		(previews & invited aud.)					8	5780	N/A			
2.6		(school matinees)										
3.1	DRAMA/SPEECH	(subscription)										
3.2		(subscription matinees)										
3.3		(non-subscription)										
3.4		(non-subscription matinees)										
3.5		(school matinees)										
3.6		(previews & invited aud.)										
4.1	ORCHESTRAL CONCERTS	(subscription)	48	110664	86%							
4.2		(non-subscription)	14	31921	85%							
4.3		(youth subscription)	10	15461	58%							
4.4		(matinees)	2	4167	80%							
5.1	SCHOOLS CONCERTS		58	128628	83%							
6.1	CHAMBER ORCHESTRAL	(subscription)	4	7165	67%							
6.2		(non-subscription)	2	4768	88%							
7.1	CHAMBER MUSIC	(subscription)	6	13402	83%							
7.2		(non-subscription)	3	4457	72%	3	1900					
7.3		(youth subscription)										
8.1	RECITALS	(subscription)	7	7897	42%							
8.2		(non-subscription)	19	22946	48%	14	7450	1	1230	80%		
9.1	CHORAL		2	1786	38%							
10.1	CHORAL ORCHESTRAL	(subscription)	11	16549	60%							
10.2		(non-subscription)	7	12220	69%							
11.1	LIGHT CONCERTS/JAZZ/VARIETY	(evenings)	36	71476	86%	1	2435					
11.2		(matinees)	10	18348	79%			1	1105	90%		
11.3		(private audience)										
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		6	1079	7%							
16.1	POETRY READINGS											
17.1	EXHIBITIONS											
18.1	CONFERENCE/CONVENTIONS		7	15321	N/A			1	805	N/A		
19.1	SEMINARS		1	1000	N/A	1	200			1		
20.1	LECTURES/DEMONSTRATIONS		4	7827	99%	76	15889	9	6233	86%		
21.1	MEETINGS		4	4550	N/A	8	1181	3	2930	N/A		
22.1	DEBATES											
23.1	RECEPTIONS					178	49486			146		
24.1	RECORDING SESSIONS		6	—	N/A							
25.1	SPEECH DAYS		8	14209	N/A							
26.1	FASHION PARADES									1		
27.1	TV SHOWS											
28.1	AUDITIONS		3	2	N/A			3	30	N/A		
29.1	TV/COMMERCIALS/FILMING (days)		4	20	N/A	3	20	3	24	N/A		
30.1	AUCTIONS											
31.1	RECORDED MUSIC											
32.1	COMPETITIONS/CONTESTS		29	13633	17%			2	1613	66%		
33.1	BALLS					5	1657					
	ORCHESTRAL (Submat)		7	9813	52%							
	SUNDAY ENTERTAINMENT											
	MERRY-GO-ROUND											
	OUTDOOR ENTERTAINMENT											
	SUB-TOTAL		328	558425	69%	289	80218	302	370192	86%	211	21020
	REHEARSALS		443			8		638		—		
	TOTAL		771	558425		297	80218	940	370192		211	21020
	PERCENTAGE OF CAPACITY			69%		NOT APPLIC.		86%		NOT APPLIC.		

Trust Events and Attendances 1984/85

Item	Concert Hall			C.H. Foyer		Opera Theatre			O.T. Foyer	
	Perfs.	Attdec	%	Perfs.	Attdec	Perfs.	Attdec	%	Perfs.	Attdec
ABORIGINAL ARTISTS	1	1549	73%							
ARTS ACCESS	1	35	N/A	3	65	2	58	N/A		
AUSTRALIAN CHAMBER ORCHESTRA	1	2116	79%							
ACO/MULLOVA/MENUHIN	2	3934	73%							
BACH SEMINAR										
BENNELONG PROGRAM	2	5080	98%	10	2529	5	5000	70%		
BENNELONG PROGRAM:-										
Contemporary Jazz Concerts										
Jazz Concert										
Lunchtime Recitals				5	1000					
Master Classes										
Storytelling										
Workshops				1	150				5	750
CHRISTMAS AT THE OPERA HOUSE	15	28100	93%							
DUSK ORGAN RECITALS	5	2711	20%							
ENGLISH CLASSES				6	48				24	182
EXHIBITIONS:-										
Art & Technology of Make-up										
Constructions										
Egyptian Artifacts										
Sculpture										
Spirit of Bennelong										
SYF Posters/Bennelong										
FILM SCREENINGS										
FILM SCREENINGS (Children's)										
FILM SCREENINGS (Private)										
FIRE SAFETY LECTURES									1	15
FREE OUTDOOR BALLET PERFORMANCES										
G&S (PATIENCE)										
GREEK CONCERT										
HEARTBREAK HOUSE (Schools Day)										
LMB (BOBBY) ORIGINAL SOUND OF MUSIC	1	1837	69%							
LIVE THEATRE COUNCIL										
LONDON PHILHARMONIC ORCHESTRA	2	4960	92%							
LUNCHTIME ORGAN RECITALS	2	1750	33%							
MEETINGS									1	60
JEREMY MENUHIN RECITAL	1	1249	46%							
MERRY-GO-ROUND										
MIDDAY MUSIC	6	1079	7%							
MO AWARDS	1	1169	51%							
MOSTLY MOZART:-										
Concerts	4	8570	79%							
Interval Concerts				4	3300					
Lunchtime Recitals				3	1900					
Pre-Concert Concerts				4	2200					
Seminar										
NEW YEAR'S EVE ENTERTAINMENT				1	2435					
NEW YEAR'S EVE GALA CONCERT	1	2425	90%							
IGOR OISTRAKH	1	1844	81%							
OUTDOOR ENTERTAINMENT										
PHOTOGRAPHY				1	--					
POGORELICH RECITAL	1	2862	100%							
PRESS CONFERENCE				1	30					
RECEPTIONS				26	6333				24	2210
RECITALS	1	726	70%							
SHELL NATIONAL FOLKLORIC	3	7130	97%							
STAFF REVUE										
STAFF TRAINING COURSES									1	10
SUNDAY AFTERNOON ORGAN RECITALS	1	253	9%							
SUNDAY ENTERTAINMENT										
SYDNEY STRING QUARTET FAREWELL TO C.H.	1	548	68%							
TARANTARA TARANTARA	1	2226	98%							
TUESDAY NIGHT ORGAN RECITALS	1	287	22%							
VOLLEY BALL MATCHES										
WEA LECTURES										
SUB-TOTAL	55	82440	65%	65	19990	7	5058	70%	56	3227
REHEARSALS	--					--				
TOTAL	55	82440		65	19990	7	5058		56	3227
PERCENTAGE OF CAPACITY		65%		NOT APPLIC.			70%		NOT APPLIC.	

ABC SERIES 630 YOUTH CONCERTS COMMITTEE	Mr E A Crome Mrs D Davies	LA BOITE THEATRE Mrs S Lee	POLYGRAM RECORDS PTY LTD
ACTORS COMPANY Mrs J Arnold	Mrs S Davis Ms W Dickson	Mr J W Lockyer Mrs A Ludvik	Mrs J Quick ROYAL OPERA HOUSE
AUSTRALIA COUNCIL Mr F Barnes	Mr A D Donald Mr N Enright	Mr P Maclay Mr D McMurdo	COVENT GARDEN Mrs P B Reed
Mrs I Beral Mr B Blakeney	Mrs C Gluck Mrs P E Grant	Miss M McNeill Mr J Maver	Miss J Reeves Dr A Roberts
Mr R Bott Mr R W Bowie	Mr D C Gray Mr J Griffin	Mrs B Micheal Ms J McPherson	Mrs C Robilant Mr M St Leon
Mrs R J Bricknell The estate of Mrs I E Bridger	Mr & Mrs F Harris Ms P Hemming	Mr B Morgan Mrs B Morrison	Mr M Schell Mr G Seaman
Mr D P Brown Ms M Bushell	Mr P D Herlinger Mrs J D Holloway	NATIONAL LIBRARY OF AUSTRALIA	Mr B Sharp Mrs R Sheppard
CBS RECORDS AUSTRALIA LTD	Miss M E G Holmes The estate of Mrs D Hooker-Jope	NIMROD THEATRE NORTHERN RIVERS	Miss D Springett Mr R Swanwick
Mrs I F Cantwell Miss E M Cape	Mrs S Husoy INTERNATIONAL THEATRE INSTITUTE	COLLEGE OF ADVANCED EDUCATION	SYDNEY DANCE COMPANY
Mr W Carney Mrs G Clarke	Mrs J Johnson Mr A Jones	NORTHSIDE THEATRE COMPANY	Mr H Szeps Mr N Tapp
Mrs M Clarke Mrs E G Clements	Professor D Joseph The estate of Mrs H Klausner	Mrs J Parsons PERTH THEATRE TRUST	Mrs A Walker Ms A Welsh
Mrs D Collings Mr P Cowan		Mr P Pinne POLYGRAM PTY LTD	Mr W Whiteford Miss M Whitehouse
Mrs L Crocker		POLYGRAM MUSIC VIDEO	



	STAFF LEVELS		STAFF LEVELS	
	1984	1985	1984	1985
Administration	10	10		
Joan Blinman <i>Tours Assistant</i>				
Chris Boyd <i>Minutes Secretary</i>				
Glen Hodges <i>Assist. Admin. Officer</i>				
Maree Hopper <i>Secretary to General Manager</i>				
Norma King <i>Stenographer</i>				
Ian McIntosh <i>Assistant Service Officer</i>				
Julie O'Neill <i>Word Processor Operator</i>				
Jim Ross <i>Driver/Attendant</i>				
Anne West <i>Secretary to Deputy General Manager</i>				
Pat Delforce <i>Word Processor Operator</i>				
Purchasing	1	2		
Michelle Mathews <i>Clerical Assistant</i>				
Norm Snowdon <i>Purchasing Officer</i>				
Records	2	2		
Brenda Dwyer <i>OIC Records</i>				
Margaret Wade <i>Clerical Assistant</i>				
Reception	1	1		
Shelley Gray <i>Typist</i>				
Switchboard	3	2		
Rochelle Connellan <i>Switchboard Operator</i>				
Peggy Seymour <i>Switchboard Supervisor</i>				
Staff Branch	7	7		
Wendy Calabria <i>Leave Clerk</i>				
John Hunt <i>Assistant Staff Officer</i>				
Frieda Lang <i>Typist</i>				
Richard Orton <i>Timekeeper</i>				
Sharon Peck <i>Clerk, General Staffing Matters</i>				
Neil Smith <i>Staff Clerk/Employment Officer</i>				
Gary Wright <i>Supervisory Timekeeper</i>				
Accounts	12	11		
Rosanna Da Ros <i>Typist</i>				
Terry Hardy <i>Settlements Clerk</i>				
Helen Hayes <i>Machine Operator</i>				
Anthony Kimber <i>Promotions Clerk</i>				
Neville Harris <i>Assistant Accountant</i>				
John Tindall <i>Tour Packages Clerk</i>				
Jeff Wade <i>Accountant</i>				
Tom Weir <i>Payments Clerk</i>				
Sue Barling <i>Salaries Clerk</i>				
Leonie Quin <i>Salaries Clerk</i>				
Michael Smith <i>OIC Salaries</i>				
Cashiers — Box Office	6	6		
Vicki Andrew <i>Clerk</i>				
Marie Bagnat <i>Clerk</i>				
Cliff Clark <i>Clerk</i>				
Keith Eldridge <i>Clerk</i>				
Paul Myers <i>Treasury Supervisor</i>				
Daniel Vucetich <i>Clerk</i>				
Internal Audit			3	2
Lucy Coleman <i>Internal Audit Clerk</i>				
Katherine Kristiansen <i>Internal Audit Clerk</i>				
Theatre Management			8	8
Trevor Braybrook <i>Acting Assistant Theatre Manager</i>				
Colin Doyle <i>Acting Assistant Programming Manager</i>				
Janice Kendall <i>Clerical Assisnat</i>				
Fred King <i>Roving Commissionaire</i>				
Anne Robinson <i>Stenographer, Programming Manager</i>				
Shirley St. Clair <i>Acting Deputy Theatre Manager</i>				
Jeffrey Vandeleur <i>Acting Assistant Theatre Manager</i>				
Ann Wilkins <i>Assistant Theatre Manager</i>				
Catering			2	2
Stephen Boggs <i>Assistant Theatre Manager (Functions)</i>				
Judith Tallon <i>Theatre Management Assistant</i>				
Box Office			9	6
Geoff Cichero <i>Senior Box Office Assistant</i>				
Keith Dobinson <i>Deputy Box Office Manager</i>				
Terry Orton <i>Box Office Assistant</i>				
Bill Pepper <i>Box Office Assistant</i>				
Nick Prendergast <i>Assistant Box Office Manager</i>				
Ian Wright <i>Senior Box Office Assistant</i>				
Publicity			8	7
George Daniel <i>Clerk</i>				
Jacqueline Eckhold <i>Typist</i>				
Susan Hor <i>Secretary to Publicity Manager</i>				
Ava Hubble <i>Deputy Publicity Manager</i>				
Alan Hughes <i>Assistant Publicity Manager (Publications)</i>				
Don McMurdo <i>Photographic Operator</i>				
Beverley Murphy <i>Clerical Assistant</i>				
Library			3	3
Ralph Bott <i>Library Technician</i>				
Evelyn Klopfer <i>Clerical Assistant</i>				
Warner Whiteford <i>Clerical Assistant</i>				
Guides			2	1
Beverley Doylend-Ward <i>Chief Guide</i>				
Services Engineers			31	33
Jim Brown <i>General Assistant</i>				
George Benyovics <i>Artisan, Ancillary Services</i>				
Peter Burnicle <i>Electrical Fitter/Leading Hand</i>				
David Dellagiacomma <i>App. Mechanical Fitter/Turner</i>				
Bino Dela Rea <i>General Assistant</i>				
Helen Donaldson <i>App. Electrical Fitter/Mechanic</i>				
Warren Elder <i>Artisan, Ancillary Services</i>				

STAFF LEVELS
1984 1985

STAFF LEVELS
1984 1985

Peter Fathers *Painter*
 Alan Flaherty *Electrical Fitter/Mechanic*
 Don Fraser *Building Foreman*
 Brian Gartrell *Stores Assistant*
 Paul Hendricks *Mechanical/Fitter*
 Ken Hilder *Carpenter*
 Cliff Keith *Painter*
 Eric McWilliams *Acting Deputy Services Engineer*
 Andrew McLeod *App. Carpenter/Joiner*
 Tony Manglis *General Assistant*
 John Perry *Stores Assistant*
 Ilija Petricevic *Carpenter*
 Alan Price *Maintenance Technician (Refrig. Services)*
 Slavko Rajic *Carpenter*
 Brian Sandercock *Maintenance Programme Co-ordinator*
 Mark Selmon *Electrical Fitter/Mechanic*
 Craig Sims *General Assistant*
 Bob Smith *Assistant Maintenance Supervisor*
 Roy Smith *Maintenance Supervisor*
 Richard Vallack *Mechanical Fitter*
 Ross Voltz *App. Mechanical Fitter/Turner*
 David Williams *Carpenter Locksmith*
 Alan Watts *Senior Controls Technician*
 Chris Young *App. Electrical Fitter/Mechanic*
 Steve Zamagias *General Assistant*
 Phil Mowle *Leading Hand Mechanical Fitter*
Services Engineers — Shift Personnel 32 32
 Bob McKeever *Superintendent*
 Dennis Ball *Mechanical Fitter*
 Ross Carter *Electrical Fitter/Mechanic*
 Warwick Fitzgerald *Plant Controller*
 Andrew Georgopoulos *General Assistant*
 Ray Latimer *Electrical Fitter/Mechanic*
 Esteban Ovelar *General Assistant*
 Les Sykes *Controls Technician*
 Iain Rahilly *Shift Superintendent*
 Ken Benjamin *Electrical Fitter/Mechanic*
 John Browne *Plant Controller*
 Danny Dane *Controls Technician*
 Michael Kenny *Electrical Fitter/Mechanic*
 Mato Pavin *General Assistant*
 Steve Pavin *General Assistant*
 Michael Willis *Mechanical Fitter*
 Bill Lloyd *Shift Superintendent*
 Dennis Blackburn *Controls Technician*
 Remy Cajés *Electrical Fitter/Mechanic*
 John Grgurica *General Assistant*
 Lee Harrison *Electrical Fitter/Mechanic*
 Malcolm McCallum *Plant Controller*
 John Wood *General Assistant*
 Ken Raschke *Shift Superintendent*
 Ron Cannataci *Controls Technician*
 Ernie Clements *Electrical Fitter/Mechanic*

Kevin Coulter *Plant Controller*
 Bill Churcher *General Assistant*
 Jim Kiss *Mechanical Fitter*
 Miche Rinos *General Assistant*
 Mark Small *Electrical Fitter/Mechanic*
 Bruce Gilmore *Plant Controller*

Technical Management

7 7

Gai Bates *Typist*
 Paul Creevey *Assistant Technical Manager*
 Peter Knight *Technical Draftsman*
 Ken McSwain *Stage Manager*
 Don Nisbet *Deputy Technical Manager*
 Derek Smythe *Stage Manager*
 David Palmer *Stage Manager*

Lighting

17 16

Mike Berridge *Electrical Fitter/Mechanic*
 Reg Binstead *Senior Projectionist*
 John Champion *Deputy Lighting Master*
 Phil Derepas *Electrical Fitter/Mechanic*
 John Griffin *Projectionist*
 Allan Howard *Control Desk Operator*
 Mike Jefferys *Lighting Master*
 Greg Landeman *Control Desk Operator*
 Peter Lockwood *Lighting Operator*
 Jerry Luke *Control Desk Operator*
 Peter Marshall *Senior Operator Lighting*
 Kate O'Neill *Lighting Operator*
 Dagfinn Stratveit *Supervisory Technician*
 Rudi Weise *Supervisory Technician*
 Ted Woreta *Electrical Fitter/Mechanic*
 John Lewis *Control Desk Operator*

Stage Machinery

12 13

Ivan Boros *Stage Machinery Technician (Mechanical)*
 Mel Curnow *Stage Machinery Technician (Electrical)*
 Alan Game *Stage Machinery Technician (Electrical)*
 Ron Hudson *General Assistant*
 Stuart Innes *Stage Machinery Technician (Mechanical)*
 Adam Ivsic *Supervisory Technician (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 II*
 Bruce Cook *Control Desk Operator, Grade II*
 Gavin Critchley *Control Desk Operator, Grade III*
 David Gibson *Control Desk Operator, Grade I*
 Max Harding *Sound Supervisor*

	STAFF LEVELS		STAFF LEVELS	
	1984	1985	1984	1985
Linda Kish <i>Control Desk Operator, Grade III</i>				
Lana Lazareff <i>Control Desk Operator, Grade III</i>				
Electronics	7	7		
Jim Burke <i>Electronics Technician, Grade III</i>			Senior Uniformed Attendants	40 39
Brian Gruit <i>Electronics Technician, Grade I</i>			Terry Antram	
George Kwok <i>Electronics Technician, Grade II</i>			Al Laasberg	
Ron Nelson <i>Electronics Technician, Grade III</i>			Gordon Reading	
John Northeast <i>Installation Supervisor</i>			Uniformed Attendants	
Jon Pinkerton <i>Electronics Technician, Grade III</i>			Bob Braithwaite	
Grahame Wilson <i>Electronics Supervisor</i>			Alan Brann	
Stage Services	24	24	Bill Briscoe	
Malcolm Baldock <i>General Assistant/Stage Hand</i>			James Browne	
Greg Bartlett <i>Control Desk Operator (Machinery)</i>			Bobby Chandra	
Ken Bartlett <i>Assistant Supervisor/Senior Machinery Desk Operator</i>			Trevor Cook	
John Boros <i>Supervisory General Assistant</i>			Arthur Daines	
Tony Cirillo <i>General Assistant/Stage Hand</i>			Alan Dayment	
Adam Crome <i>General Assistant/Stage Hand</i>			Russell De Lacy	
Kim Davis <i>General Assistant/Stage Hand</i>			Drew Drysdale	
Ken Fisher <i>Supervisory General Assistant</i>			Pat Herbert	
Bernard Fitzgerald <i>Control Desk Operator (Machinery)</i>			Graham Hill	
Guilio Grazioli <i>General Assistant/Stage Hand</i>			Kim Hudson	
Sue Hart <i>General Assistant/Stage Hand</i>			John Humer	
David Hobbs <i>Control Desk Operator (Machinery)</i>			Joe Keep	
William Hopper <i>General Assistant/Stage Hand</i>			Kevin Martin	
Richard Hoysted <i>General Assistant/Stage Hand</i>			Ron McLean	
Nick Karantzis <i>Deputy Stage Master</i>			Horst Merk	
Sam Ladikos <i>Leading Hand General Assistant</i>			Steve Moore	
Theo Loutas <i>Leading Hand General Assistant</i>			Jack Molloy	
Chris Millar <i>General Assistant/Stage Hand</i>			John Moran	
Frank Millane <i>Stage Master</i>			Karl Nightingale	
Peter Perdikouris <i>Leading Hand General Assistant</i>			Jim Robinson	
Gary Rappel <i>Assistant Supervisor/Senior Machinery Desk Operator</i>			Stan Russell	
Sam Safadi <i>Leading Hand General Assistant</i>			Brian Simpson	
John Tapprell <i>General Assistant/Stage Hand</i>			Sandy Stiffle	
Peter Tregillgas <i>Control Desk Operator (Machinery)</i>			Jim Terry	
House Services	3	3	Barry Thompson	
Julie Grice <i>House Services Assistant</i>			Dennis Waters	
Alan Gurnett <i>Deputy Chief Security Officer</i>			John West	
Jack O'Hara <i>Chief Security Officer</i>			John Wilkinson	
Senior Fireman	13	12	Rick Zaric	
Brian Hissey			Stage Door Seniors	3 3
Phil Lovett			Don Johnston	
Derek Poole			Andy Lucca	
Peter Tucker			Ron Tod	
Fire Prevention Officers			First Aid	3 3
Chris Blume			Olga Andrich	
Mick Cassidy			Jenny Heighway	
Bernie Davis			Joan Mathews (Senior)	
Bill Davis				
Bob Donald			TOTAL including management	288 286

Addendum

In accordance with Clause 9(4) of the Annual Reports (Statutory Bodies) Act, 1984 — Regulation, it is noted that due to the advanced stage of production of the 1985 annual report and the delays and additional cost that would otherwise be involved, the Treasurer granted an exemption from the requirements of Clause 7(1) of the Regulation that the annual report be published on I.S.O. B5 size paper.

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