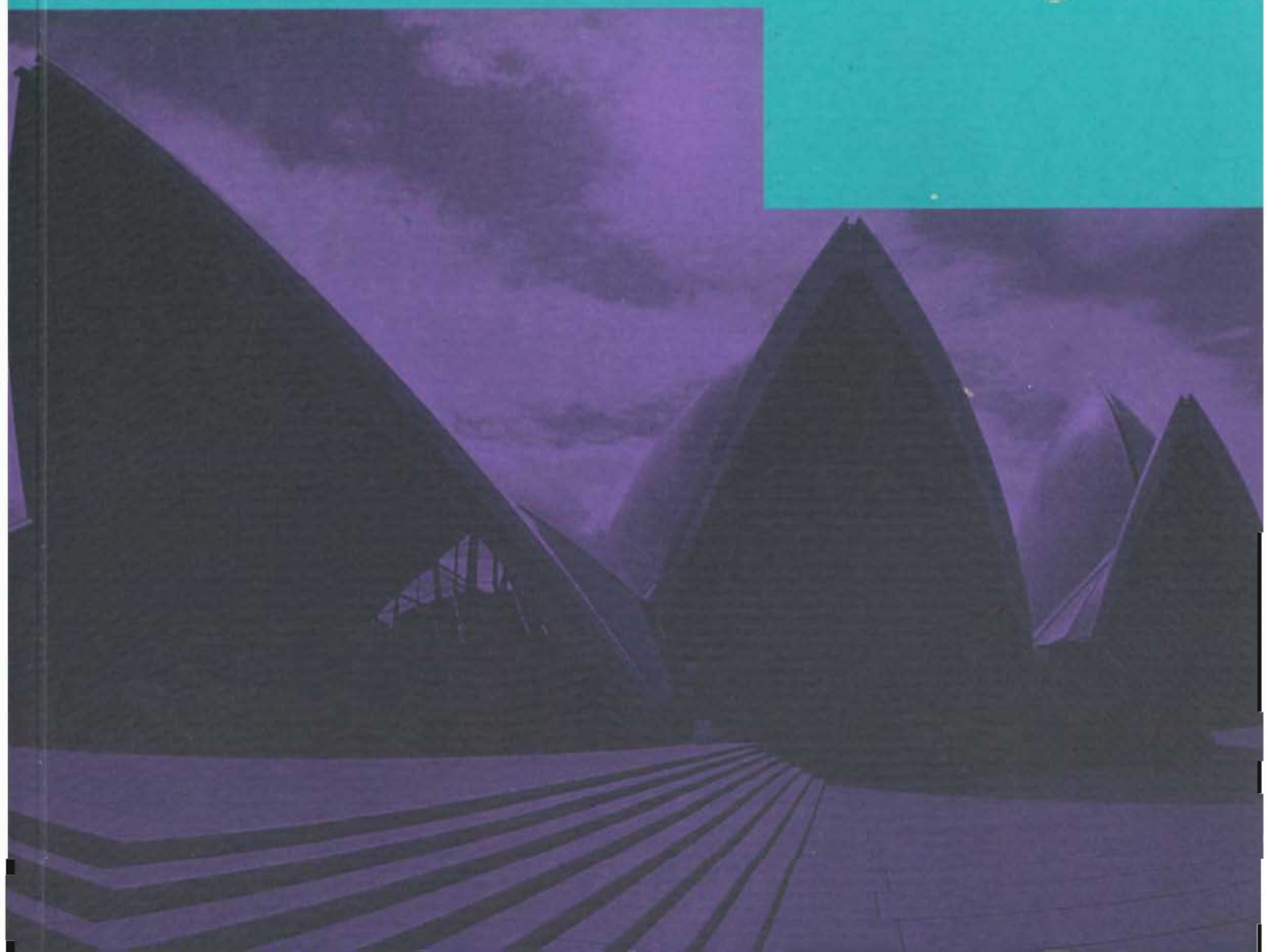


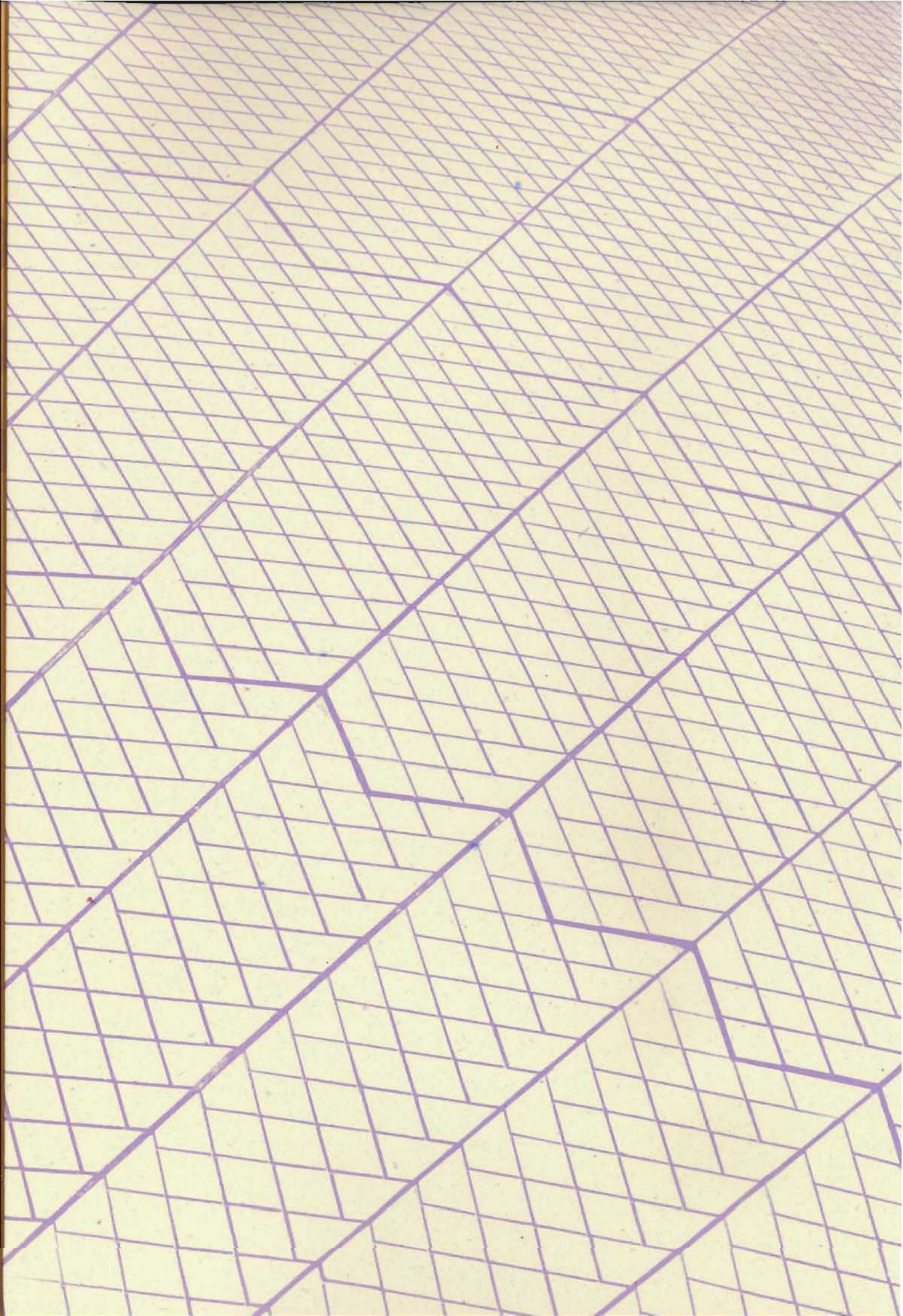
S Y D N E Y O P E R A H O U S E T R U S T

A n n u a l

Report

1995





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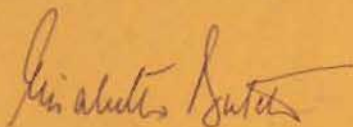
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To the Hon. Bob Carr, MP
Premier and Minister for the Arts in New South Wales

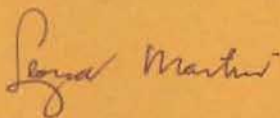
Sir,

In accordance with the provisions of the Annual Reports (Statutory Bodies) Act 1984 and the Public Finance and Audit Act 1983, we submit, for your presentation to Parliament, a report on the work and activities of the Sydney Opera House for the financial year ended 30 June 1995.

On behalf of the Sydney Opera House Trust,



Elizabeth Butcher, Chairman



Lloyd Martin, General Manager

September 1995



M i n i s t e r ' s M e s s a g e

One of the pleasures and challenges of taking on the job of Minister for the Arts in the new State Government has been the prospect of working closely with the Sydney Opera House Trust in nurturing this great building for the generations of the 21st century.

The Sydney Opera House is a national treasure whose value, and needs, increase year by year. There are the physical demands of the building itself – a structure whose pioneer engineering techniques require individual attention as they age. It is also essential that the performing heart of the Sydney Opera House is kept beating with vitality and relevance for the development of the arts and the involvement of the entire community.

The NSW Government continues to support the major upgrade program, begun in 1988, and it has initiated the revival of one of the building's most adaptable performing venues for the contemporary arts.

The Broadwalk Studio – originally a rehearsal, recital and recording hall, but in recent years the location of the library and a number of offices – will be re-opened as a 300 seat rehearsal and performance space. Sydney is in urgent need of this style of facility for a range of performance, theatre and music programs.

One of the organisations to benefit directly and immediately from this change will be the Sydney Symphony Orchestra, whose relationship with the Sydney Opera House was established at the planning stage of the building. Now, as the SSO becomes an independent organisation under the Federal Government's Creative Nation policy, the State Government will support this move by assisting the SSO to secure the Sydney Opera House as its permanent performance, rehearsal and recording home.

I look forward to a long and productive association with the Trust, management and staff of the Sydney Opera House.



A handwritten signature in black ink, appearing to read 'Bob Carr'.

Bob Carr, MP
Premier and Minister for the Arts

Sydney Opera House Trust



highlights



Another year of successful artistic and commercial achievements by the Trust and hirers of the Sydney Opera House venues.

A new era of catering launched through a different style of contract, giving autonomy and individuality to the Sydney Opera House restaurants.

Development of a new strategic plan, setting objectives for the Trust's core business areas.

More effective and efficient management of activities at the Sydney Opera House through the introduction of a computer-based event management system.

Implementation of the total asset management plan, resulting in a decrease of more than 30 percent in the incidence of breakdown repairs as part of regular maintenance activities.

A 20 percent increase in guided tours income.

Retailing returns up 35 percent.

A surplus before abnormal items of \$2.466 million, compared with the previous year's \$203,000.

c h a r t e r , p h i l c o r p o r a t e g

Charter

The Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Act.

Trustees of the Sydney Opera House are appointed for three-year terms by the Governor on the recommendation of the Minister for the Arts.

No more than three consecutive terms may be served.

The Trust is charged with:

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

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

Philosophy

The Sydney Opera House Trust predicates all its operations and activities on the principles of excellence, efficiency and effectiveness through:

- commitment to quality, care and responsiveness in the conduct of all transactions, services and interactions with clients, patrons, suppliers, industry colleagues and co-workers;
- support and development of skills for the performing arts industry;
- implementation of business principles and full accountability in the administration, care, control, management and maintenance of the Sydney Opera House building and site;
- cost effective preservation of the building to ensure the optimum enjoyment and benefit of its owners, the people of NSW, for its projected future of 200 years.

The Trust's commitment to customer service is set out in its published Guarantee of Service, for which the highest standards were established and remain unchanged. All

employees are bound by the Trust's Code of Conduct, published as required by the NSW Government.

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

Corporate Goals

The corporate plan adopted by the Sydney Opera House Trust in 1989 provides the Trust with a comprehensive set of goals and performance targets which indicate its desired future, and the process by which they will be achieved. The corporate or strategic plan is reviewed at regular intervals, while the annual business plan spells out in more detail the specific strategies to be adopted.

The most recent review of the strategic plan, in November 1994, has set goals for the Sydney Opera House to the year 2000 and beyond. These goals focus on the management of the performing arts venue; the maintenance of the building as an Australian icon and a working performance centre; and the development of tourism and other commercial activities.

The Trust's corporate goals are to:

- provide world class performance facilities at optimum cost effectiveness to our hirers;
- develop an ongoing understanding of customer requirements from hirers and patrons, and consistently meet those needs;
- implement a cost effective building conservation maintenance and asset management strategy;
- develop a workforce which is involved with, and committed to, Sydney Opera House objectives and empowered to contribute to their achievement.

The Sydney Opera House Trust is committed to establishing the Sydney Opera House as a leader in the cultural life of the Pacific Rim region and contributing to Sydney's successful staging of the Olympic Games in the year 2000.

b s o p h y

o a l s

mission

South African singer
Miriam Makeba on the stage
of the Concert Hall.

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



trustees

Sydney Opera House Trust

During the year ending 30 June 1995, Ian Temby, QC, completed his term as a Trustee and was replaced by Robert Whyte. Members of the Sydney Opera House Trust at 30 June 1995 were:

Elizabeth Butcher, AM, Chairman

Appointed 1987. Chairman of the Sydney Opera House Trust since 1989, Elizabeth Butcher continues an outstanding career in arts management as administrator of the National Institute of Dramatic Art, a position held since 1969. A former member of the Australia Council and chairman of its Theatre Board, she has also been a director of the Seymour Theatre Centre, a committee member of the Winston Churchill Memorial Trust of Australia, a member of the Council of the University of NSW and deputy chairman of Playing Australia.

Dominique Collins

Appointed 1990. An honours graduate, majoring in public policy and administration at the University of Sydney, Dominique Collins is chief executive of Weldon Information Enterprises Pty Ltd. Formerly a business

analyst at Aussat Pty Ltd from 1984 to 1988, she has also been a director of the Communications and Media Law Association. She studied dance at the Australian Ballet School and takes a keen interest in the performing and visual arts.

David Hoare

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

John Pascoe, AM

Appointed 1988. A businessman with a legal background, John Pascoe was a partner of Stephen Jaques and Stephen before joining the board of George

Trustees, left to right:

Peter Ritchie, Michael Walsh,
David Hoare, Dominique
Collins, Robert Whyte, Ross
Tzannes, Elizabeth Butcher.

Below: John Pascoe and David
Williamson.



COMMITTEES

Membership of committees, frequency of meetings and attendance figures for the year under review are as follows.

It should be noted that Ian Temby and Robert Whyte were each on the Trust for only part of that year.

The Trust and the Business

Committee met 11 times.

Attendance figures were:

Elizabeth Butcher, 11; Dominique Collins, 9; David Hoare, 8;

John Pascoe, 7; Peter Ritchie, 9;

Ian Temby, 3; Ross Tzannes, 10;

Michael Walsh, 8; Robert Whyte, 3;

David Williamson, 6.

The Finance and Administration

Committee met 11 times.

Its members and their attendances

were John Pascoe, chairman, 6;

Elizabeth Butcher, 11;

David Hoare, 10; Ross Tzannes

(July 1994 to March 1995), 8.

The Development Committee

met 9 times. Its members were

Peter Ritchie, chairman, 5;

Dominique Collins, 7; Ian Temby

(July to December 1994), 3;

Ross Tzannes (from April 1995), 3;

Michael Walsh, 7; David

Williamson, 5. Elizabeth Butcher

is an ex officio member.

The Library Subcommittee

met three times under the

chairmanship of Phillip Wolanski.

During the year, sub-committee

members Louise Douglas and

Rishpal Singh retired. Their places

were taken by Jerelynn Brown

and Judy Coombes; Ann Harris-

Thompson continued to serve on

the subcommittee.

The Appeal Fund, whose

membership is the same as the

Trust, met once.

Weston Foods Limited, of which he is now deputy chairman and chief executive. He is also a member of the Business Council of Australia and the Australian Manufacturing Council, on the board of the Royal Alexandra Hospital for Children, a governor of the Australian Naval Aviation Museum, a member of the Art Gallery of NSW Foundation, a director of Cambooya Investments Limited, president of the Corporations and Securities Panel, national chairman of the Duke of Edinburgh's Award Scheme in Australia and chairman of AirServices Australia.

Peter Ritchie

Appointed 1990. Chairman of McDonald's Australia, Peter Ritchie has senior management experience in Australia and overseas, with current board membership of McDonald's Hong Kong, Malaysia and New Zealand. He is also on the boards of Seven Network Ltd and the Westpac Banking Corporation, a director of Tabcorp Holdings Ltd and a director of the University of the NSW Foundation.

Ross Tzannes

Appointed 1990. A senior partner in the legal firm of Pryor Tzannes and Wallis with Murphy and Moloney, Ross Tzannes has long experience in the law and legal education, and is active in multicultural issues. He is vice-chairperson of the Ethnic Communities Council of NSW, a commissioner with the Ethnic Affairs Commission of NSW, a member of the Bureau of Immigration, Multicultural and Population Research Advisory Council and of the Australian Multicultural Foundation. He is also a board member of the Museum of Contemporary Art.

Michael Walsh, OBE

Appointed 1990. Company director and theatre entrepreneur, Michael Walsh has extensive experience and interests in broadcasting and the theatre industry. He is chairman of the Hayden Group of Companies.

Robert Whyte

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

David Williamson, AO

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

chairman's

r e p

Sydney Opera House Trust

The year has been a successful one for the Sydney Opera House. Hirers have attracted good audiences and our facilities have been busy, both artistically and commercially. The Trust has adopted a new strategic plan to take it through to the year 2000 and beyond, with objectives focused on the management of the performing arts centre; the maintenance of the building as the premier Australian icon and performing arts centre; and the development of tourism and other commercial activities.

The outcomes of the year under review have established a firm foundation for these objectives. Commercial income, notably from the guided tours and the Trust's retailing outlets, was significantly higher. The first nine months of the new catering arrangements showed a return worthy of their potential. There was a surplus from entrepreneurial activities, a substantial turnaround from the deficit of the previous year.

It has been exciting to see the enthusiastic customer response to the renamed Concourse, the first of the restaurants to be reopened under the new catering management. We are confident that the Bennelong will take its high profile niche when its renovations are

completed, ahead of changes being made to the Harbour and the Cafe Mozart.

Beyond public view, in the administration area, the operation of venues and activities at the Sydney Opera House has been revolutionised by the new event management system, EMS, which came on line during the year. It links electronically the four departments most closely associated with venue booking, resource allocation and invoicing, as well as being used as a house-wide information management system.

This contemporary approach to communication and operation of the events and activities is typical of the philosophy of the strategic plan. More effective and efficient management will focus on customer service. Hirers, clients and patrons will all benefit.

Over the past year, the Sydney Opera House has been the venue for its customary wide range of the performing arts. Amongst the major hirers have been the Sydney Symphony Orchestra, with its rich repertoire directed by chief conductor Edo de Waart and guests; the Australian Opera, with new productions that included *Karya Kabanova*, *The Trojans* and an updated *Barber of Seville*, the Australian Ballet, with an evening of works in its repertoire by young Australian choreographer Stanton Welch, *Divergence* and *Madame Butterfly*.

The Sydney Theatre Company's program included contrasting productions by Gale Edwards in *Arcadia* and *The Shaughraun*. The Sydney Dance Company presented a new full-length work by Graeme Murphy, *Fornicon*. *Musica Viva* has been celebrating its 50th anniversary year with its usual high calibre chamber groups from overseas and Australia. The revitalised Sydney Philharmonia Choirs have been making an impact in their 75th anniversary season. The Australian Chamber Orchestra has had a series of notable concerts under the direction of Richard Tognetti.

A new era of more challenging productions began in the Playhouse with a local play set in King's Cross, *Only Heaven Knows*, by Alex Harding. It was a joint presentation by the Sydney Opera House Trust, whose program of events this year has ranged from the widely publicised *Unseen Utzon* exhibition to a return to the traditional Christmas at the Opera House.

At the Babler Proms.



o r t



Trust highlights included concerts by the James Morrison Big Band featuring Don Burrows, Miriam Makeba, Last Night of the Proms, the New Year's Eve and New Year's Day concerts, Mostly Mozart events, the Stuttgart Chamber Orchestra with the Prague Chamber Choir, the Sunday Coffee Classics and the Sunday program of outdoor events.

The Trust's own entrepreneurial contribution would not have been possible without the help of sponsors, and we thank them all, particularly the principal sponsors Lexus, Digital and The Sydney Morning Herald.

It was a pleasure to welcome to the Sydney Opera House a number of distinguished visitors from overseas during the year. They included the Prime Minister of the Republic of Ireland, Mr Albert Reynolds, the President of the Maldives, His Excellency Mr Naumoon Abdul Gayoom, the Executive Deputy President of the Republic of South Africa, Mr Frederick de Klerk and Mrs de Klerk, the Vice Premier of the People's Republic of China, His Excellency Mr Zou Jiahua, the Governor of the Metropolis of Tokyo, the Hon. Shunichi

Suzuki and Mrs Suzuki, and the Mayor of Shanghai, His Excellency Mr Huang Ju.

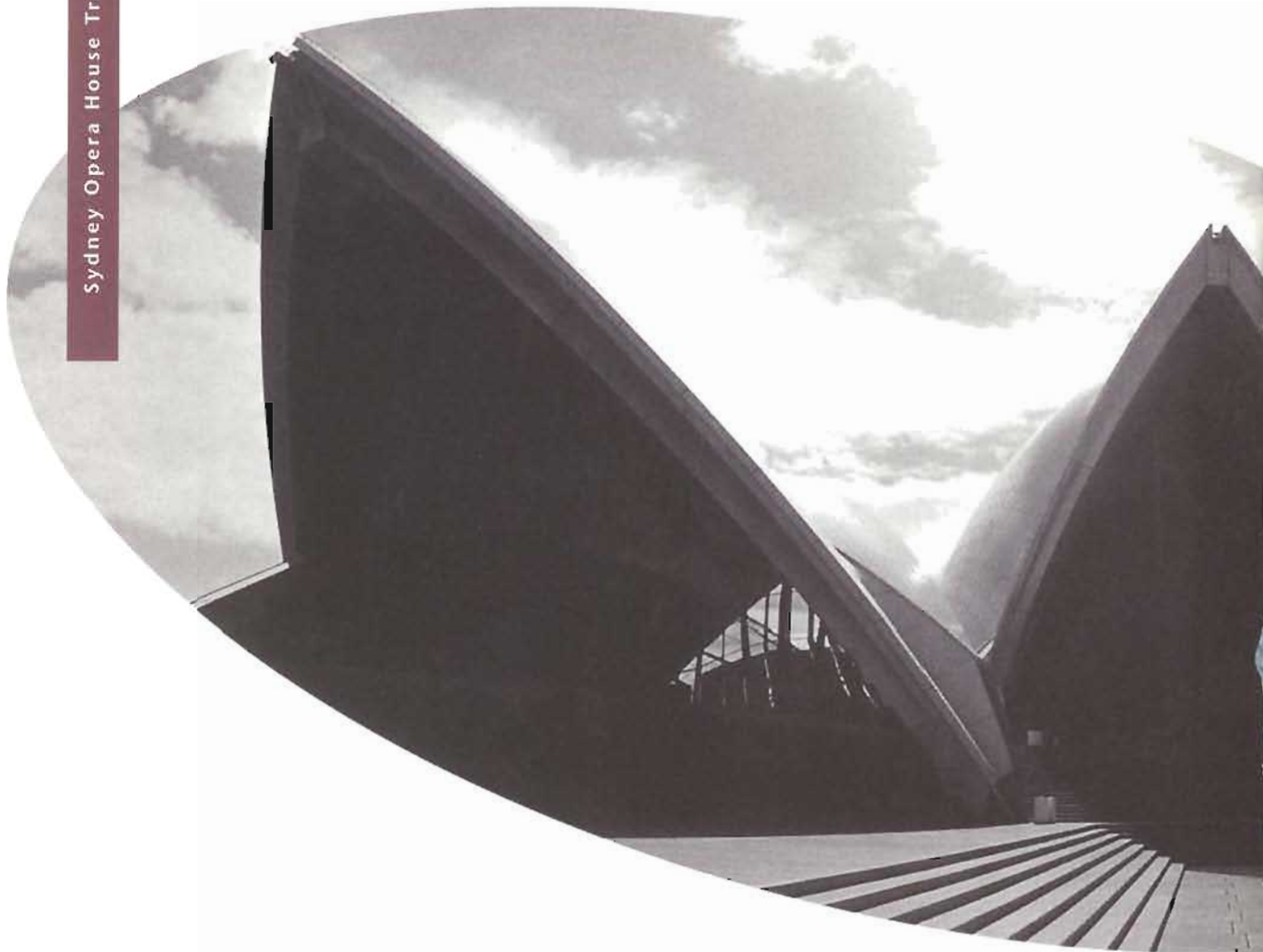
We welcome a new Minister for the Arts, Bob Carr, the Premier of NSW. It is indicative of his interest, and the importance of the arts, that he has taken on the portfolio responsibility as well as the premiership. We also thank Peter Collins, the outgoing Minister, for his long and generous contribution to the arts in general, and the Sydney Opera House in particular.

During the year, Ian Temby, QC, completed his term on the Trust. I thank him, and welcome Robert Whyte in his place. My thanks to all the Trustees for their input, to the management and to the staff for their continuing commitment to the Sydney Opera House.

Elizabeth Butcher, Chairman

g e n e r a l m a n

Sydney Opera House Trust



Improved results in the business activities of the Sydney Opera House Trust this year resulted in a surplus before abnormal items of \$2.466 million, compared with the previous year's \$203,000.

The main areas of growth have been retailing returns, which are up 35 percent, and the 20 percent increase in guided tours income. Entrepreneurial activities reversed the previous year's deficit to a surplus. Box office return on sales was above the 1995 target and catering income under the new contract confirmed its anticipated income potential.

It is particularly pleasing to see these achievements come at a time when a new strategic plan has been developed, setting objectives for the three core business areas: management of the performing arts centre, maintaining the integrity of the building as an icon and as a working arts centre, and tourism and commercial development.

The adoption of this plan has been followed by a management review which was under consideration at the end of the financial year. It will provide the foundation for activating these objectives.

It is anticipated that next year, in addition to the regular presentation of accounts, the Trust's financial results will be reported on a business unit basis as developed in the strategic plan, giving readers a far better appreciation and insight into the operations of the Sydney Opera House.

In the performing area, the Sydney Opera House Trust has taken a high profile through events such as concerts by the James Morrison Big Band, Miriam Makeba and the Stuttgart Chamber Orchestra performing with the Prague Chamber Choir.

The Unseen Utzon exhibition, presented jointly with the State Library of NSW, brought new light to previously obscure details of Jørn Utzon's proposals for

ager's r e v i e w



Lloyd Martin, general manager.



the interiors of the Sydney Opera House, sparking an emotional response from the public.

The fascination of seeing a computer animated simulation of Utzon's ideas for the major halls should not detract from the interior of the building as it stands, and the wonderful work done by architect Peter Hall with his colleagues David Littlemore and Lionel Todd. Sadly, Peter Hall died in May 1995 aged 64. The completion of the Sydney Opera house is his greatest memorial.

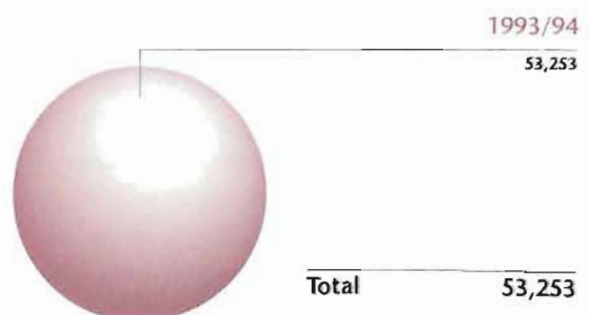
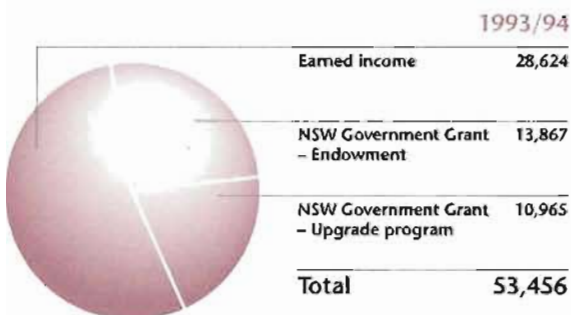
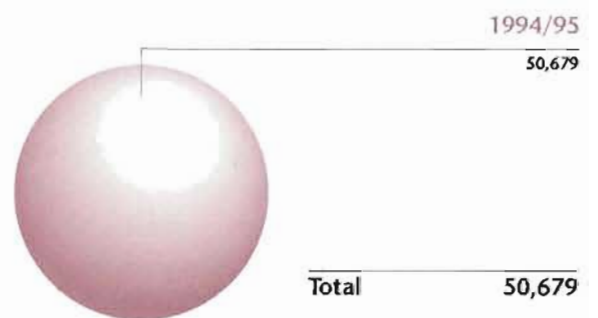
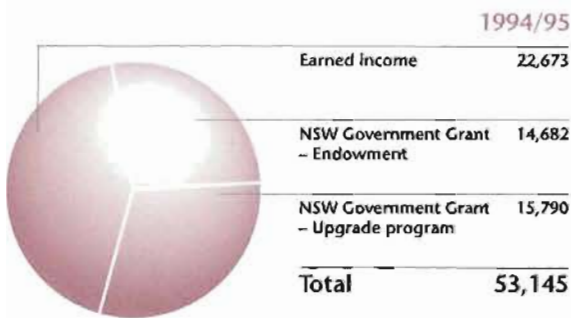
Overseas contacts have been widened this year through a Trust initiative with the Australia Council and the Department of Foreign Affairs. A cultural showcase and an informal meeting with major hirers of the Sydney Opera House was hosted on 13-14 October 1994 for 27 delegates from Asia and North America on their way to the inaugural Australian Performing Arts Market in Canberra.

Jazzmen Don Burrows and James Morrison rehearse in the Concert Hall.



INCOME (\$000)

EXPENDITURE (\$000)



AUDIENCE OUTREACH

Trust Events

Significant differences in approach to the Trust's entrepreneurial activities resulted in a remarkable turnaround for the programming department financially this year: a surplus of \$316,000 compared with a deficit of \$304,000 the previous year.

Trust presentations were fewer – 22 where there were 28 the year before – but the total number of performances was one above the previous year at 186. The more important difference was that there were 117 ticketed (that is, income producing) performances compared with 31 in the 1994 year

The Trust events spanned a wide range of entertainment and artistic endeavour. This is indicated by three of the most popular events which took place in the Concert Hall within 10 days of each other in June: concerts by the long exiled South African singer Miriam Makeba, and Australian jazzman James Morrison with his Big Band and star guest Don Burrows, and a return of the Last Night of the Proms.

Christmas at the Opera House was revived in its traditional form with the singing Christmas Tree, the nativity tableau and Santa Claus. After a relatively slow start, word of mouth was obviously approving and the last six performances were sold out, helping to achieve a surplus.

The New Year's Eve Gala Concert and the New Year's

Day Concert both had capacity attendances. The Stuttgart Chamber Orchestra and the Prague Chamber Choir brought Schubert and Vivaldi on a 50th anniversary tour. A Midsummer Night's Dream – The Concert was declared the Trust's own 21st anniversary event. The long established Mostly Mozart series featured its customary range of concerts and special events like the buskers' competition. Sunday Coffee Classics added warmth to five winter mornings, while the free outdoor entertainment programs and the Tarpeian Markets continued on Sundays throughout the year.

Joint productions included two Sydney Festival and Carnivale events, Antologia de la Zarzuela and concerts by the Pokrovsky Ensemble; concerts by the Sydney Philharmonia Choirs and the Song Company; Only Heaven Knows, a musical play by Alex Harding set in King's Cross, and the stage adaptation of Graham Greene's Travels with my Aunt.

Undoubtedly the most significant and widely publicised Trust event was not a performance but an exhibition: Unseen Utzon. Presented jointly with the State Library of NSW, and largely based on its Utzon collection, this exhibition revealed the extent of Jørn Utzon's inspiration and application towards designing the interiors for his unique building.

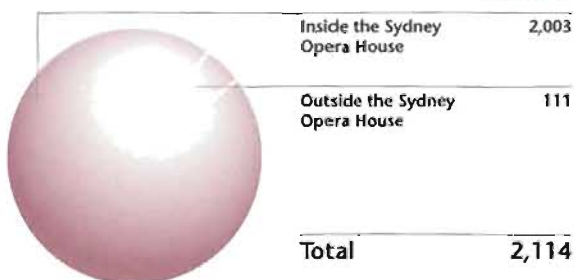
Amongst a fascinating cavalcade of plans and photographs, the exhibit that clearly caught the public imagination was the computer modelling of the two



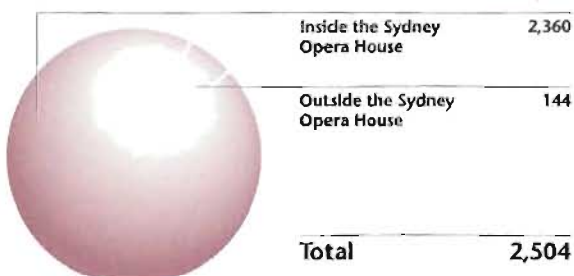
Former NSW Government Minister, Sir Davls Hughes, left, with architect Elias Duek-Cohen at the opening of the Unseen Utzon exhibition.

EVENTS

1994/95

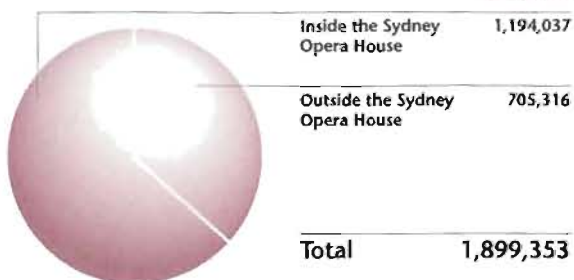


1993/94

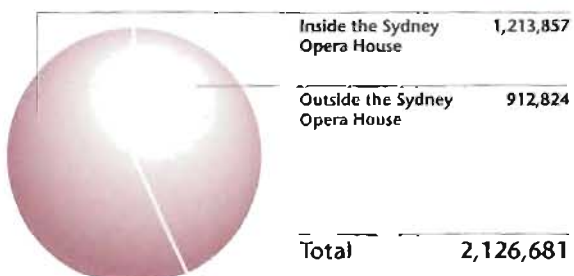


ATTENDANCES

1994/95



1993/94



major halls, now the Concert Hall and the Opera Theatre, created by architecture student Philip Nobis from Utzon's concepts. Viewed on a large screen, it was as though a camera was scanning built interiors, with their rich colours and decorative acoustic elements.

At the opening, emotions ran high amongst the guests, who included some of the original protagonists over Utzon's departure nearly 30 years ago. While the ideas were incomplete and untested in practical terms, the thought of what might have been was celebrated and regretted in visitors' book comments by many of the 25,553 people who saw it between November 1994 and June 1995.

Utzon himself had the last word. In a letter to Nobis, shown at the exhibition, he wrote: "It is a long forgotten story. The important thing is that the Sydney Opera House is such a beloved building."

Bennelong Program

The Bennelong Program, umbrella title for the Sydney Opera House Trust's audience development ventures, has been focusing on particular aspects of its program while maintaining a diverse and lively selection of activities.

One area for extra care has been ensuring that every age range is receiving equal attention: not only the pre-school and lower primary and family audiences but also the upper primary age group of nine years upwards.

There has also been renewed emphasis on pre-career teenagers who were invited to attend Theatre Exposed. This hands-on program to explore the arts featured sessions on stage and production management, acting, dance, musical theatre, opera, orchestral music, percussion, arts administration, lighting, audio and design.

The chance to participate is always popular. Dance Week's workshops and the Utungan Percussion workshop were outstandingly popular. After a relatively slow start, behind-the-scenes workshops for current productions also took off, with attendances going way above expectations. Technical tours of the building attracted keen interest.

Other highlights have included Cinderella Acappella with Blair Greenberg, Jeannie Lewis, Margriet





RoadKnight, John Shortis and Moya Simpson; REM Theatre's Buralga, the story of a girl who is turned into a broilga, featuring Aboriginal dancers accompanied by didgeridoo, percussion and cello; Early Childhood Workshops, Babies Proms and the renamed Primary Proms; and two joint presentations with the Australian Ballet, Men and Dance and Introduction to the Ballet.

The Bennelong Program has maintained its commitment to a special needs program, vision impaired workshops and signed performances, often working in conjunction with the Sydney Theatre Company. For the outreach program, specially chosen presentations are taken to shopping centres in the greater Sydney area in a project that is promotional as well as entertaining. Information on the Sydney Opera House and the Bennelong Program is given out, and names are collected for the mailing list, which now has about 18,000 addresses (including schools) and is proving a useful marketing tool.

In a year dominated by consolidation and planning, the Bennelong Program presented 191 performances in the Sydney Opera House for a total attendance of 28,960 which represents 81 percent of capacity. In addition, there have been 52 outreach program performances.

Publicity and Promotion

For the first full year of reuniting media and marketing as a single department, the focus was mainly on research and development to provide a fresh new basis

for promoting the Sydney Opera House and its activities.

Detailed market research is being developed to look at all the people coming on to the site – patrons, local visitors and overseas tourists – to find out who comes, why, and what they want to see.

Overseas experience is showing that information produced by market research is having a major impact on performing arts programming and strategic planning, and that the database and direct mail are being used as key marketing tools for the arts.

Staff cutbacks led to graphic design and photography going to outside contractors. The search began for a new graphic design image for the Sydney Opera House.

The provision of marketing services to hirers and sales of photographs, books and the events diary added \$136,200 to the Trust's income for the year.

So far as editorial coverage is concerned, chief interest was in the Unseen Utzon exhibition, which inspired magazine cover stories as well as TV, radio and newspaper comment.

Sponsorship

Sponsorship policy was developed during the year, and all sponsorships were formalised with contracts. These defining documents set out the agreements so that both parties understand what is expected.

Once again, sponsors had a much-valued input into the activities of the Sydney Opera House, providing commitments of cash and in-kind benefits worth nearly \$900,000 in return for naming rights and hospitality.



Patrick Dickson and Michelle Doake in *Dead White Males*, above.

Below: Cinderella Acappella with Margret RoadKnight, left, Jeannie Lewis, Blair Greenberg and Moya Simpson.

Top left: dancers in *Antologia de la Zarzuela*.

Opposite: Tanya Ellis starred in *Buralga*.



General manager Lloyd Martin, below, with the then chief executive of Optus Communications, Bob Mansfield, at the Unseen Utzon exhibition

Right: Only Heaven Knows with, from left, Jacqy Phillips, Paul Hunt, Garry Scale, David Campbell and Jason Longley.

Principal sponsors in the past 12 months have been Lexus, The Sydney Morning Herald, Digital, Coca-Cola Amatil and American Express. Their contributions have ranged from advertising support to free jazz performances.

Unseen Utzon exhibition sponsor Optus, Deakin University, supporting the Stuttgart Chamber Orchestra and the Prague Chamber Choir, and Twinings, sponsor of Last Night of the Proms, are newcomers to major event sponsorship. They join Reader's Digest, Vittel, Westfield Shoppingtowns, Prudential, NSW Lotteries, Telecom and Concrete Constructions as major event sponsors during the year.

The corporate sponsors have been AMP, Baulderstone Hornibrook, Canadian Airlines, Korean Air, Lauda Air, Macquarie Bank, NEC, Nescafe Gold Blend, Rhone Poulenc, Strepsils and the Sydney Renaissance Hotel.

The Sydney Opera House Trust itself was a sponsor for the entertainment industry's 1995 Mo Awards, giving the prize for the best operatic performance in the previous 12 months. It was won by Yvonne Kenny.



Accessibility

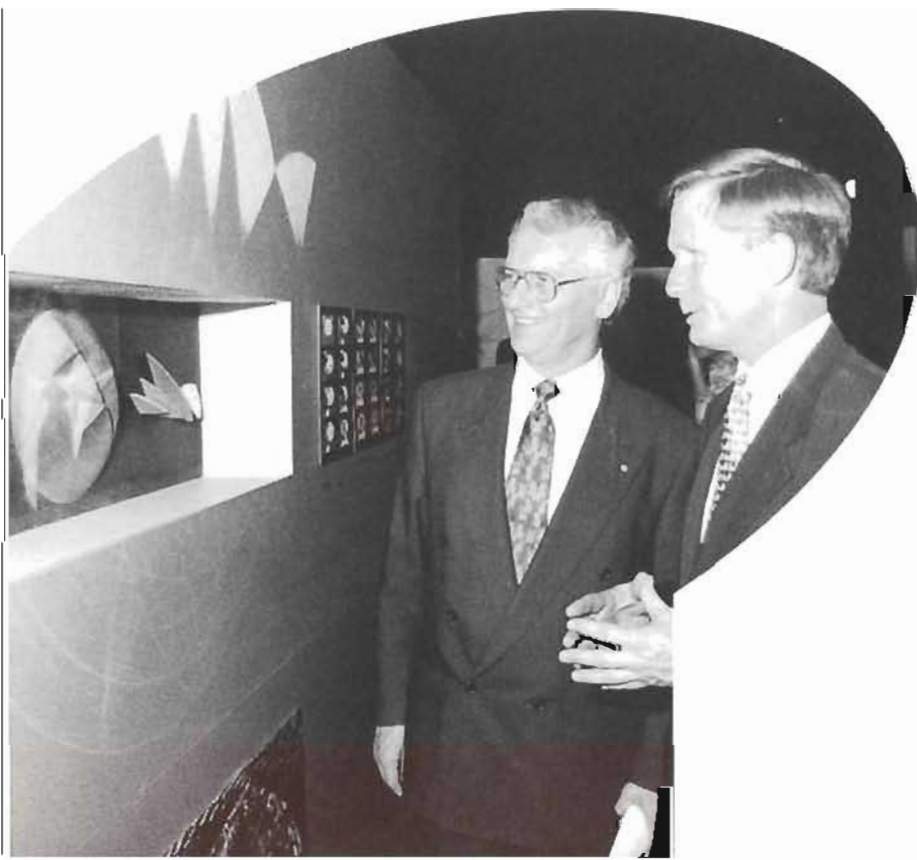
The Sydney Opera House Trust's commitment to customer service resulted in a new policy being formulated and adopted this year to ensure accessibility for people with disabilities.

Its purpose is to develop a coherent and unified system of customer service for people with disabilities, make sure that future renovations within the building include adequate and appropriate provisions for people with disabilities, and that any barriers to their full and equal participation are identified and removed.

Physical barriers are being addressed through plans to install inclinator in two key locations, in addition to lifts already provided between those levels elsewhere. The introduction of a TTY (telephone typewriter) service is being investigated to assist the deaf and hearing impaired in communicating with the Sydney Opera House.

There are already many ways in which assistance is being offered: on-site parking when possible, a lowered telephone, toilets designed for people with disabilities, ramps, spaces for wheelchairs and hearing facilities in the main performance venues, guided tours provided at no extra cost if someone is unable to join a mainstream tour.

Disability awareness training is to be extended to all people working at the Sydney Opera House, including executive and senior management. The provision of accurate and updated information about the facilities and services for people with disabilities has been undertaken.



Library

The Dennis Wolanski Library of the Performing Arts is changing direction. There has been a philosophical shift towards access to information rather than collection building, though some of the collection strengths of the library will be preserved.

This has been driven by a combination of space limitations and changes in the information industry. The new Government's policy to provide additional performance and rehearsal space within the Sydney Opera House means that the library will move back to its former location.

Over the past year, more than 110 metres of monographs, serials, manuscript materials, press clippings and music were discarded or transferred to other institutions such as the State Library of NSW, Australian Film, Television and Radio School, Australian Music Centre and Rockdale Library. Sydney Opera House business records and other material, amounting to 123 metres, were transferred to the Government Records Repository or discarded.

At the same time, 251 monographs, 1,099 programs and 26,652 press clippings were processed and a range of other processing activities undertaken. This involved the invaluable assistance of volunteer staff, including students from TAFE and Charles Sturt University. Volunteers contributed more than 4,194 hours.

Information was provided to the public and staff: more than 11,594 information transactions on such diverse topics as Stan Kenton's 1957 Australian tour, stage dialects, the Village People, construction history of the Sydney Opera House and the late Geoffrey Parsons.

Amongst major library projects, for which the Trust gratefully acknowledges the support of the Wolanski Family who gave \$25,000 in sponsorship this year, policies and strategic management plans were undertaken for the photographic, film and video collections. A review of the art collection needs was completed before conservation work began on paintings by Charles Blackman, Donald Friend, Henry



Hanke, Brett Whiteley and Ralph Emerson Curtis.

The Sydney Opera House Travelling Exhibition, tracing the history of the building from its construction to current performances, was installed at the Olivandenhof, Cologne, in September 1994 and at the Kennedy Center, Washington, the following month for the Kennedy Center's Festival Australia.

The Unseen Utzon exhibition, which was coordinated by library staff, had two permanent spinoffs. The collection of Utzon's material in the State Library of NSW will be microfilmed to improve security and access while staving off deterioration. This project will be sponsored by the Ladies' Committee of the Sydney Opera House Appeal Fund in memory of the late Elsa Jacoby, a dedicated supporter of the House since the 1950s.

Prompted by the publicity over the exhibition, Jørn Utzon donated a model of his 1965 proposals for what is now the Concert Hall. An earlier version of what the Trust already had, the model was presented by Utzon's daughter Lin and was put on display in the box office foyer.

Other items were donated by Mrs J. Barttarn, Ms S. Bryan, Miss P.M. Burke, Mrs W. Campbell, Mr B. Carney, Mr K. Cork, Ms J. Cuthbert, Mrs N. Dally, Mrs T. Frank, Ms D. Fletcher, Ms M. Gomme, Mrs E. Good, Mr D.G. Gore, Mr T.O. Johnson, Mr F. Lake, Ms L. Lancaster, Ms J. Lomseten, Mrs Meletto, Mr B. Mills, Ms B. Quarryby, Miss C. Sabadine, Ms R. Stone, Mrs E. Wagner, Mrs M. Whitlam and Ms M. Wright.

A well-attended workshop in Dance Week.

Below, from left: Sophie Gill, Margaret Lindsay, Jane Edwards and Paul Goodchild in a Mostly Mozart Twilight Concert.



COMMERCIAL OPERATIONS

Catering

A new era in catering at the Sydney Opera House began this year. After a protracted and detailed tender evaluation process, the catering contract agreement was signed with Gardner Merchant Australia on 23 September 1994, for commencement three days later.

The 12-year contract, to be reviewed every four years, gives the catering company full responsibility for its operations and expenses, including rental, phones, electricity, gas and the refurbishment of the restaurants.

The renamed and redecorated Concourse restaurant, with menus and management by Mary-Jane Hayward has been popular since it reopened in April. The Bennelong closed on 1 April 1995 for extensive renovations of its kitchen and dining area under the guidance of its new restaurateur, Gay Bilson. New menus are being tested at the Harbour ahead of its refurbishment, which will take place after the Cafe Mozart's upgrading.



John Howard in *Dead White Males*, above. Below: Steven Heathcote and Vicki Attard in *Afternoon of a Faun*.
Opposite: Richard Pearce, left, Wayne Krause and Les Saxby of the Yidaki Dancers in *Opera Dreaming*.
Opposite below: Yvonne Kenny and Graham Pushee in *Julius Caesar*, the opera.



Catering results for the year augur well for the arrangements that have been set in place. Under the new contract, from 26 September 1994, there was a surplus of \$565,000. This was slightly short of the objective due to the contract evaluation process being longer than anticipated and the reduced number of restaurants in operation.

The period from 1 July to 25 September 1994 resulted in a deficit of \$293,000. It must be noted, however, that the financial accounts for the old contract included all the transition costs and expenses related to the new contract.

Merchandising and Licensing

The souvenir merchandise shop in the box office foyer, a joint venture between the Sydney Opera House Trust and the International Management Group of America, more than doubled its operating profit this year.

The Trust's share of \$364,000 (compared with \$171,000 the previous year) contributed to retailing outlets revenue of \$800,000, which was seven percent above budget and a 35 percent increase on the previous year.

Since 1993, licenses have been granted to organisations for the use of the registered Sydney Opera House trademark and designs. The Trust's share of earnings this year was \$98,000, which was nearly double the previous year's amount.

Tourism

The importance of tourism to the Sydney Opera House, and vice versa, resulted in moves towards an integrated strategy this year to ensure that maximum advantages are enjoyed by both the visitors and the providers.

Pending consideration of the management review undertaken during the year, it was decided that the Sydney Opera House Trust would retain the marketing side of cultural tourism and leave the selling of tourism packages to the caterers, Gardner Merchant Australia, who are responsible for the renamed tourism services department.

As in the past, options in these tourism packages include tickets, tours, lunches, dinners and interval champagne. Business in this area grew by 17 percent from 17,940 to 20,957. A total of 9,967 tickets to performances were sold this year through tourism services, which also provides the 'meet and greet' service, access to Japanese speaking guides and a personalised service for corporate and concierge bookings.

The Trust is assisted in shaping its policies through monthly meetings between representatives of the various departments involved in providing for tourist interests. Market research on tourism strategies



completed this year for the Trust has recommended a longterm aim of creating a single internal department to unify its corporate, product and tourism marketing responsibilities and activities.

A cultural tourism committee, chaired by the Trust and made up of representatives from the hiring companies, the Australian Tourist Commission, Tourism NSW and the Ministry for the Arts, aims to create a coordinated awareness of the needs and potential of the tourism market.

For example, progress was made this year in obtaining relevant hirer information for tourist organisations six months before the start of the next calendar year. Closer communications have also been established with hotel concierges, enabling them to provide guests with up-to-the-minute information on Sydney Opera House attractions.

The Sydney Opera House Trust works closely with the tourism industry, taking up membership in major tourism organisations and committees, and participating in trade fairs and seminars. The Trust and GMA shared a booth at the Australian Tourism Exchange this year, providing information for more than 100 visiting international agents as well as locally based inbound tour operators.

The general manager is on the board of the Sydney Convention and Visitors Bureau, and a member of the Tourism Task Force, a high profile lobby group. The head of public affairs is on the executive of the



State and Federal government cultural organisations body, the Great Attractions of Sydney committee, for which tourism is an important focal point.

Guided Tours

The extension of guided tours hours in the high season and concentration on the domestic market in the low season have helped to increase the income from guided tours by 20 percent – four percent above the target of \$2.328 million. The 1995 figure of \$2.423 million is nearly \$420,000 more than the previous year, and nearly \$1 million above the year before that.

But the main factor in the remarkable increase over this period was the introduction of the main hall tour, a 20-minute alternative to the traditional hour-long tour of the theatres and foyers – an abridged version available only to agents supplying travel packages and not to individuals.

Over the past 12 months, the number of people taking the main hall tour increased by 63 percent. The combined total of 339,171 people taking main hall and general tours was an increase of 10.8 percent.

One of the highlights of the year was the September season of a special tour, Opera Dreaming, which combined a guided tour of the Sydney Opera House and a staged introduction to the Dreamtime sites of Sydney Harbour. Traditional Aboriginal dance, music and storytelling were presented by the Yidaki Dancers with storyteller Pauline McLeod.

Box Office

The number of tickets sold last year by the Sydney Opera House box office (as distinct from the hirers' outlets) was the highest for six years: 507,321. This was five percent higher than the previous year's total and represented a ticket value of \$14,662,136.

Finishing the year with a surplus of \$188,742, box office achieved a 13 percent return on sales which was three percent higher than the 1994 year and one percent above the 1995 target.

Venue Hire and Technical Charges

The long-awaited introduction of a computer-based system linking venue bookings, allocation of resources and hirer billing was achieved this year. Event Management System or EMS began live operation in

November 1994, and was extended to become fully operational in June 1995.

A tool designed to improve and codify the way that business is done at the Sydney Opera House, EMS allows users to take bookings for venues, list events and activities, allocate labour and equipment, produce invoices and provide more effective information about each of these applications.

The departments using EMS at this stage are those most directly involved with venue hire and technical charges: venue and client services, theatre production services, house management and accounts. Later, other departments will enter their own resource allocations or chargeable work undertaken for an event, and links will be established with resource management and payroll to provide a more comprehensive and integrated housewide information management system.

Earnings from rental hire of performing venues, function areas and office space were higher this year, a one percent increase to \$3.422 million. Costs recovered from hirers also rose, going up by 12.7 percent to \$6.142 million. The use of facilities packages in providing and charging for production services as required were phased in this year for all the major hirers.

While the Opera Theatre and the Drama Theatre continue to be used to capacity, two factors inhibit the use of the Concert Hall as often as hirers request it. One is the complexity of setting up the technical requirements for a presentation which may involve two days preparation for one night's performance.

The other is the Sydney Symphony Orchestra's growing use of the venue for rehearsals – a 30 percent increase this year which cuts back the hall's availability for performances. Conversely, the rehearsal use of the Concert Hall's auditorium frees its foyers for functions, which continue to multiply.

The major shortfall in anticipated venue earnings for the year was the cancellation of a long return season planned for Oscar's Turn to Sing at the Playhouse. This has, however, led to renewed interest in hiring this intimate, versatile venue and forward bookings are looking very strong for a wider and more challenging range of productions.

The Sydney Symphony Orchestra, below.
Opposite page: The Kalichstein-Laredo-Robinson Trio and, below, Jacqueline McKenzie as St Joan with Luciano Martucci.





EMPLOYEES

Risk Management

The Sydney Opera House Trust is committed to the management of all possibilities of risk associated with the business of the Sydney Opera House. The assets of the building are public property and the Trust has a duty to protect them.

Managers are accountable for the management of risk in their spheres of authority and have access to specialised resources where necessary.

Areas which could be at risk at the Sydney Opera House, and therefore come under particular attention, include public safety, occupational health and safety, fire prevention and protection, security, environmental issues, financial and computer systems.

The Sydney Opera House Trust is a member of the NSW Treasury Managed Fund. Since 1989, the Trust has been a self insurer under a managed fund scheme administered by GIO Australia Ltd, covering it up to specified limits. Premium payments are also made to a service-wide managed fund to cover claims that might exceed these limits.

Adequate insurance cover is thus held by the Trust for property and motor vehicles, public liability, workers compensation, travel, voluntary workers, fidelity and other identified risks. As measured by the GIO, the Trust improved its performance significantly in the area of workers compensation claims during the year under review.

A variety of actions taken in the past 12 months to manage physical risks in the workplace are reported in the health and safety section below. In addition to the matters outlined there, the year's major achievement was the production of an emergency procedure manual

designed specifically for the Sydney Opera House.

Safe evacuation procedures have been set out, and a list has been drawn up of building area wardens, whose directions must be observed under Australian Standard AS3745-1995 for emergency control organisation and procedures for buildings. Training and instruction of personnel will be followed by trial evacuations and debriefing sessions.

It is mandatory that these emergency procedures are actively supported and adopted by everyone working at the Sydney Opera House, whether they are working for the Trust, the hirers, the cleaning or the catering companies.

Internal Audit

Internal audit has taken a more pro-active role by accepting a strong quality assurance responsibility this year. In addition to its traditional financial compliance role, internal audit has been striving to provide an efficient and effective service for internal clients.

The department is also involved in fraud prevention and investigation, management reviews, EDP auditing and program evaluation. It ensures that controls and procedures are in place to anticipate any problems in project management and the development of information systems.



Enterprise Bargaining

The second Sydney Opera House enterprise agreement, involving all staff, was put in place on 5 August 1994. The Sydney Opera House management agreement of 1994 was effective from 1 October 1994.

The grievance handling procedure was revised and a framework established for a housewide consultation committee which will become operational in the next financial year. In addition, it was agreed by the two main unions representing staff in the building, the Public Service Association and the Media, Entertainment and Arts Alliance, to negotiate in future as a single bargaining unit.

Health and Safety

Initiatives in health and safety have come from several directions this year. For example, the Trust has agreed to develop, over the next two years, an occupational health and safety plan based on a model designed by WorkCover to meet AS3000 quality standards.

Meanwhile, technical production services are moving ahead on a proposal to create their own set of procedures and standards for the technical work in theatre. The need arises because the entertainment industry does not have this kind of formalised operational base, and the most common injuries amongst its technicians and backstage workers are bruises, breaks

and back problems which could be avoided.

Approaching the major hirers for equal commitment to the project, and working with the occupational health consultant, technical production services is planning to develop training modules in this area that could be broadened out for the industry as a whole.

A dispute over health and safety issues was the only cause of stopwork meetings this year. Matters still being resolved were the design and filling of a safety coordinator's role, and alleged unsafe work practices in relation to air conditioning, exits and the box office.

Following their adoption in the last financial year, the implementation this year of pre-placement health assessments framed by the demands of the job (as distinct from a "medical" that applies the same requirements to clerk or backstage crew member), ensured a non-discriminating approach to employment.

The rehabilitation program for workers injured at the Sydney Opera House has been given increased attention, improving the Trust's performance in the area of workers compensation claims.

The improved general outlook on health and safety did not, however, prevent a freak accident in June 1995 in which a truck driver was killed after the roof of his vehicle clipped a doorway canopy that collapsed on the cabin as he was moving from the central passage on to the northern broadwalk after making a delivery. As a precautionary measure, all similar canopies have been given supports, at least temporarily.

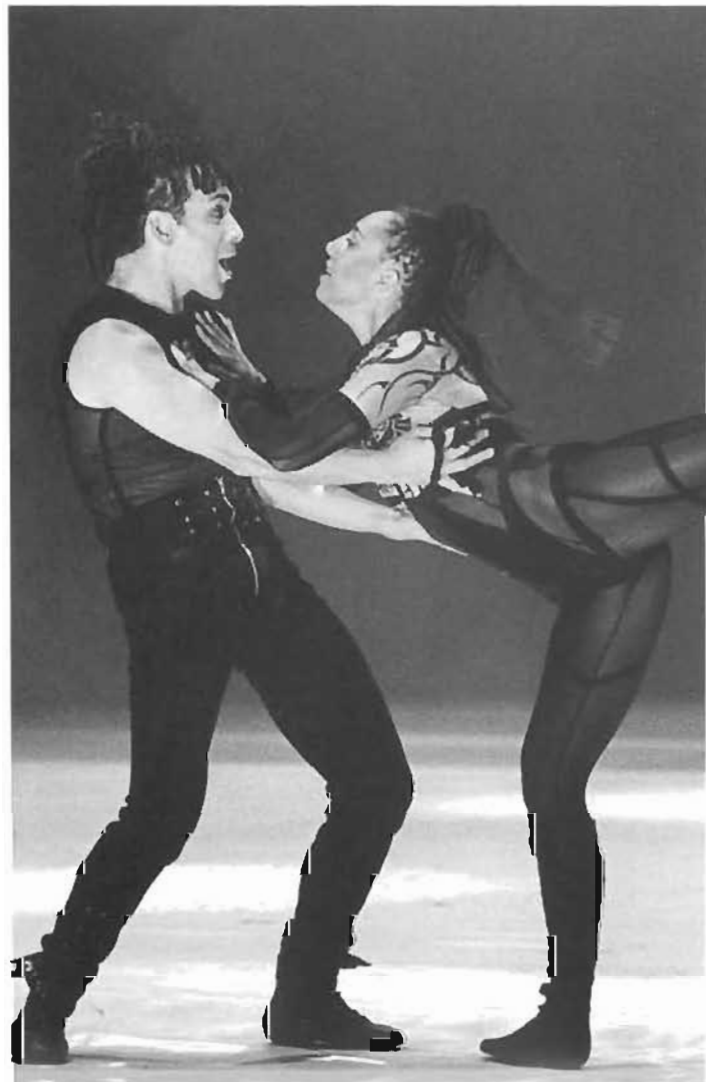
Equal Employment Opportunity

Key EEO targets for the year were met. One was the provision of written material and the development of a women's network within the House as a means of raising understanding and acceptance of EEO. The networking process included a self defence program open to all women who work at the Sydney Opera House.

The other key objective was undertaking research on family friendly work practices. As a result of this research, material was made available to the negotiating team for enterprise bargaining, and permanent part-time employment was introduced.

The Sydney Opera House Trust produces an EEO annual report and management plan, and this year developed a policy for people with disabilities. An EEO coordinator monitors EEO programs to ensure that the needs of all employees are identified and addressed.

A chart of EEO statistics relating to the Trust's employment of women, Aborigines, people with a non-English speaking background and people with disabilities is published in the appendices of this report.





Training

Staff training at the Sydney Opera House, which has a dedicated training room fitted out with the appropriate electronic equipment, continues to be a tightly focused process to meet the needs of change in the employment environment and the pressure to achieve greater productivity.

Aspects of training specific to the activities of the Sydney Opera House staff result in specialised training initiatives. For example, as outlined in the section on health and safety, training modules are planned to support a proposal for a set of procedures and standards for technical work in theatre.

There are courses undertaken by staff to polish their communications skills in line with the Trust's commitment to providing the best quality customer service. As part of the policy for people with disabilities, adopted this year, a special effort is being made to ensure that staff and management are adequately trained, and have access to the necessary information and resources, to act on its principles.

MAINTAINING THE BUILDING

Upgrade Program

The shutdown of the Opera Theatre from 31 October to 26 November 1994 enabled the second stage of the venue's orchestra pit extension to be completed. The area of the pit has now been enlarged by 36 percent, from 105 square metres to 143 square metres.

The work, which at times was being carried out for 24 hours a day, involved the demolition of the old pit, completion of the new structure and a complete fit-out of walls, floors, lighting, air conditioning and electronic systems. At the same time, worn sections of the stage flooring were replaced, the auditorium floors were sanded and polished, and work was begun on replacing the winch controls for the flying system – for which the contract for stage two has since been let and

can be completed without another shutdown.

Replacement of the roof sealant was completed in February 1995; the access system and hoardings were removed in April. Now the concentration of outside work can be seen at harbour level, where a longterm solution is being applied to the deterioration of reinforced concrete in a marine environment.

The expense of maintaining the original concrete wharf structure is being replaced by a cost-effective alternative on the Eastern and Northern Broadwalks, where the area is being filled with solid concrete up to high tide level. The deeper and steeper western side is being given cathodic protection, which consists of reversing the direction of the electric current that flows from the chemical reaction of rusting, thus inhibiting the reinforcing steel from the destructive process of rusting, expanding and causing the concrete to break up around it.

Other projects undertaken during the year as part of the 10 year upgrade program included the replacement of fire protection and suppression systems with improved equivalents, and the surgical removal of form ties left in the concrete pedestals supporting the roof. A total of \$12.45 million was spent, bringing the expenditure over seven years to \$78.368 million of the estimated \$113.795 million NSW Government allocation for this major overhaul of the building.

General Maintenance

This was the first full year of preventive maintenance carried out under the total asset management plan, in which all tasks required to care for the building have been set out in a database, looking ahead to the next 25 years and ensuring that heritage values are retained.

For instance, one of more than 100 projects completed this year was the cleaning and refurbishing of the bronze doors: great care was taken to preserve the patina of 21 years' use, and not leave them looking brand new.

The acoustic clouds in the Concert Hall have been replaced by a similar but stronger design in which injection moulding techniques enable the doughnut shaped objects to be made in two sections with a single horizontal joint.

Other major projects undertaken with a special total asset management funding allocation of \$3.03 million included the replacement of pre-cast paving panels around the perimeter of the building and curved ceiling panels inside.



Christmas at the Opera House, above. Left: Ellene Hannan and Barry Ryan in *Katya Kabanova*. Opposite page: Lea Frands and Mark Williams in *Forniron*.

events

Sydney Opera House Trust

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

Members of the
Australian Chamber Orchestra.

SOHT EVENTS

A Midsummer Night's Dream – The Concert
Shakespeare's play arranged for two actors and Mendelssohn's incidental music, featuring John Bell, Anna Volska, Wendy Dixon and Irene Waugh with members of the Sydney Philharmonia Choirs and the Sydney Opera House Orchestra conducted by Patrick Thomas.

Amagasaki Municipal Wind Orchestra
Presented to mark the celebration of a special arts centre relationship.

Antología de la Zarzuela
A spectacular program of song and dance in the popular Spanish tradition, presented in association with the Sydney Festival and Carnivale.

Australian Chamber Orchestra
Concerts presented in association with the Sydney Opera House Trust.

Bennelong Program

A diverse series of audience development events for all ages, including REM Theatre productions *Burra*, *Myths and Muses*, *Twirled and Twisted Strands*, *Babies Proms* and *Primary Proms*; the children's vocal show *Cinderella Acappella*; workshops by Utungun Percussion, Dance Week's guest teachers and Macquarie University's Early Childhood Arts Unit; co-presentations with the Australian Ballet of *Men and Dance*, and *Introduction to the Ballet*; signed performances and vision impaired workshops, and a hands-on introduction to careers in the arts, *Theatre Exposed*.

Christmas at the Opera House
With Santa and the Bushrangers written by Melvyn Morrow, directed by Stuart Maunder, designed by Derrick Cox, with the Sydney Opera House Choir directed by Matthew Perry.

Coffee with the Classics

A Sunday morning series in which featured artists included the Sydney Brass Ensemble directed by Paul Goodchild, the Sydney Mozart Players directed by Anthony Ferner, the Chamber Soloists of Sydney directed by Robert Johnson and the Hazelwood String Quartet.

Family Concerts

Featuring the Sydney Symphony Orchestra in early evening



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Free Lunchtime Concerts

Featuring ensembles from the International Music Festival Sydney, cellist Belinda Mainwaring, the all girl country group Scarlet Rose and students prepared by the United Music Teachers of NSW.

James Morrison Big Band

Featuring Don Burrows, a tribute to swing and the big band era, with special guests Emma Pask and Darren Paul.

Last Night of the Proms

An Australian version of the Royal Albert Hall tradition was presented twice in the past 12 months, involving the Sydney Opera House Orchestra, the Sydney Philharmonia Choir, Willoughby Symphony Choir, Macquarie University Singers, Pipes and Drums of Scots College, conductors John Hopkins and William Reid, and artists John Antoniou, Wendy de Beyer, Margaret Christensen, Nancy Hayes, Peter Kneeshaw, Marisa Mariani, June Salter, Stuart Wagstaff.

Miriam Makeba

The South African singer and anti-apartheid campaigner in concert, presented in association with the Brisbane Biennial International Music Festival.

Mostly Mozart

The festival of popular classics that launches the Trust's entrepreneurial year in a diverse selection of presentations, from the buskers competition to Concert Hall programs with the Sydney Opera House Orchestra conducted by Georg Tintner, free lunchtime concerts in the northern foyer of the Concert Hall presented by students of the United Music Teachers of NSW, a Dance and Wine Concert featuring the Early Dance Consort and the Ensemble of the Golden Age, an organ recital and a series of twilight concerts.

New Year's Eve Gala Concert and New Year's Day Concert

A major evening event with Andrew Greene conducting the Sydney Opera House Orchestra and singers Gillian Sullivan, Roxane Hislop and Geoffrey Chard, followed by a shorter and lower priced afternoon program featuring the instrumental music from the previous evening.

Only Heaven Knows

A musical play by Alex Harding set in 1940s & 50s Kings Cross, starring David Campbell, Paul Hunt, Jason Langley, Jacqy Phillips and Garry Scale, directed by Les Solomon, and presented in association with Umbrella Events.

Outdoor activities

On Sunday all year round, including arts and crafts at the weekly Tarpeian Markets and the Reader's Digest Free Outdoor Entertainment with such diverse attractions as jazz bands, brass bands, dance troupes, strolling players and street theatre

Pokrovsky Ensemble

In one program illustrating the folk sources of Stravinsky's Les Noces and another for children to showcase musical traditions of Russia, presented in association with the Sydney Festival and Carnivale.

Stuttgart Chamber Orchestra with the Prague Chamber Choir

In a program of Schubert and Vivaldi on an Australian tour to celebrate the orchestra's 50th anniversary.

Sydney Philharmonia Motet Choir

In performances of the Mozart Requiem, C.P.E. Bach Magnificat and the J.S.Bach Mass in B minor, with the Sydney Opera House Orchestra, presented in association with the Sydney Philharmonia.

Tea and Symphony

A weekday morning concert series by the Sydney Symphony Orchestra, presented in association with the ABC and Radio 2BT.

The Indian Queen

Featuring co-presenters The Song Company with the Sydney Opera House Baroque Orchestra, conducted by Roland Peelman, in a performance to celebrate the 300th anniversary of Purcell's death.

Travels With My Aunt

A stage adaptation of Graham Greene's novel, performed by Ron Challinor, Robert Essex, Ronald Falk and Tony Sheldon, with direction by Bruce Miles, and presented in association with Gary Penny Productions.

Unseen Utzon

An exhibition of Sydney Opera House architect Jørn Utzon's ideas for the building's interior, which was not eventually designed by him: photographs, plans, models and a computer modelling of what the two major halls might have looked like, most of the material coming from the collection of the co-presenter, the State Library of NSW.

MAJOR HIRERS

AUSTRALIAN BROADCASTING CORPORATION

SYDNEY SYMPHONY ORCHESTRA

Chief Conductor and Artistic Director
Edo de Waart

Guest Conductors

Graham Abbott
Brian Buggy
Paul Daniel
Mark Elder
John Fiore
Claus Peter Flor
Eri Klas
Jiri Kout
Charles Mackerras
Ion Marin
John Nelson
Stefan Sanderling
Gilbert Varga
Vladimir Verbitsky
Bruno Weil
Lyn Williams

Soloists

Leif Ove Andsnes
Stephen Bennett
Kees Boersma
Elizabeth Campbell
Francesco Celata
Olivier Charlier
James Crabb
Robert Dawe
Lawrence Dobell
David Drury
Thomas Edmonds
Gerald English
Leon Fleisher
Patrick Gallois
Karine Georgian
Duncan Gifford
Alice Giles
Clare Gormley
Susan Graham
Catherine Hewgill
Angela Hewitt
Martyn Hill
Stephen Hough
Rosamund Illing

Suzanne Johnston
Yvonne Kenny
Stephen Kovacevich
Keith Lewis
Gregory Massingham
Nancy Maulsby
Jennifer McGregor
David Miller
Ivan Moravec
Dene Olding
John Pringle
Dmitri Sitkovetsky
Gil Shaham
Vladimir Spivakov
Gillian Sullivan
Jonathan Summers
Ian Vayne
Gerard Willemis

THE AUSTRALIAN OPERA

The Barber of Seville
Cinderella
Cosi fan tutte
The Gondoliers
Julius Caesar
Katya Kabanova
Madama Butterfly
The Magic Flute
I Masnadieri
Paenace
The Pearl Fishers
Peter Grimes
Rigoletto
La Traviata
Tosca
The Trojans
Turandot

THE AUSTRALIAN BALLET

Afternoon of a Faun
La Bayadere
Divergence
Jardi Tancat
Madame Butterfly
The Merry Widow

SYDNEY THEATRE COMPANY

Arcadia
Dead White Males
Hotspur
Saint Joan
The Shaughraun
The Threepenny Opera

SYDNEY DANCE COMPANY

Fornicon

PETER AND ELLEN WILLIAMS

Caravan
Oscar's Turn to Sing
MUSICA VIVA
Australia Ensemble
Choir of Christ Church Cathedral, Oxford, with the Brandenburg Orchestra of Australia
Concerto Vocale with Rene Jacobs
Kalichstein-Laredo-Robinson Trio
Quartetto Beethoven di Roma
Schubert: Portrait of a Composer with Anner Bylisma, Elizabeth Campbell, Stephen McIntyre, Dene Olding

Takaes Quartet

Tallis Scholars

AUSTRALIAN CHAMBER ORCHESTRA

Director
Richard Tognetti

Soloists

Anner Bylisma
Anthony Halstead
Steven Isserlis
Piers Lane
Christian Lindberg
Lisa Moore

SYDNEY PHILHARMONIA

CHOIRS

Musical Director

Antony Walker

Guest Conductors

Richard Gill
Charles Mackerras

Soloists

Jennifer Bates
Stephen Bennett
David Brennan
Gregory Massingham
Michael Martin
Gillian Sullivan
Irene Waugh
Glenn Winslade

SPECIAL EVENTS

An Evening with Debussy

Featuring pianist Roger Woodward and soprano Veronique Dietschy, presented by the Alliance Francaise de Sydney to celebrate its centenary.

Art of Sydney

An exhibition presented by the Combined Arts Society.

Australian Brandenburg

Orchestra

Directed by Paul Dycr with soloist Catherine Bott.

Benevolent Fund Concert

Presented by the Australian Opera and featuring stars of the company.

Celebration Concert

Featuring an 800-voice choir and a symphony orchestra, presented by the Public Schools Charity Concert Committee.

Colours of Australia

An exhibition of more than 100 quilts showcasing directions in Australian Quiltmaking, presented by the Quilters' Guild.

Daniel O'Donnell

Popular Irish entertainer, presented by Adrian Bohm.

Digging up the Past

A series of illustrated lectures on Egypt by David Down.

Doug Moran

National Portrait Prize

Opposite page: The Sydney Philharmonia Choirs, conducted by Antony Walker, on the stage of the Concert Hall.

Encore

Performances and compositions by 1994 Higher School Certificate students, presented by the Board of Studies NSW and the NSW Department of School Education.

Festival of Italian Song in Australia 1994

A showcase for unpublished songs by Australians of Italian background, presented by V.G. Italian Enterprises in collaboration with the Italian Consul-General of Sydney.

GIO Australia Ballet Scholarship

Dance final of the McDonald's City of Sydney Performing Arts Challenge, formerly the Sydney Eisteddfod.

Highlights of Opera

Featuring Christa Leahmann, Jennifer McGregor and Michael Lewis, presented by the Australian Opera Auditions Committee.

International Music Festival Sydney

With bands and choirs from Australia, Japan, the USA, Germany, New Zealand and the Sydney Youth Orchestra conducted by Henryk Pisarek.

Japan Australia Music

Goodwill Mission Concerts With choirs, guitar and mandolin groups from Japan and Australia.

Japan Festival Concerts

With dancers, choral and instrumental performers.

Kamahl at the Opera House

A concert to benefit multiple sclerosis sufferers, presented by the Rotary Club of Strathfield.

McDonald's Operatic Aria Final

Part of the City of Sydney Performing Challenge, formerly the Sydney Eisteddfod.

Melbourne Symphony Orchestra

A special concert presented by the ABC, conducted by Hiroyuki Iwaki with soloist Leon Fleisher.

Metropolitan Opera Auditions

The 1994 Australian regional finals presented by the Opera Foundation Society (NSW).

Morrison Orpheus Choir of Wales

On a tour of Australia to celebrate its 60th anniversary.

Orchestra Ensemble Kanazawa

Conducted by Hiroyuki Iwaki with soloists Kazuko Takada, shamisen, Michael Dauth, violin.

Origin of Tokyo Tradition

A traditional performance company presented by the Tokyo Metropolitan Government in conjunction with the NSW Government.

Plaf - The Songs and the Story

Starring Jeannie Lewis and presented by Elston, Hocking and Woods.

Royal Academy of Dancing

A gala concert celebrating the organisation's 75th anniversary.

Secondary Schools

Choral Concerts 1995

With the Combined Secondary Schools Choirs and the NSW Public Schools Orchestra conducted by Margaret Pride and Stephen Schafer, presented by the NSW Department of Education.

Stuart Challender Trust Concert

A performance of Britten's War Requiem by the Sydney Symphony Orchestra conducted by Edo de Waart with soloists Yvonne Kenny, Martyn Hill, Jonathan Summers and the Sydney Philharmonia Choir.

Student Ballet Performance

Presented by McDonald College.

Sydney Coin and Stamp Fair

Sydney Grammar Choral Concert

A program of Lalo, Tchaikovsky, Shostakovich, Haydn and Vaughan Williams by Sydney Grammar School.

Sydney Symphony Orchestra

Gala Benefit Concert

The 48th annual presentation of this event, conducted by Yan Pascal Tortelier with soloist Geoffrey Tozer, presented by the SSO Benevolent Fund.

Sydney Youth Musicale

Featuring the Pasadena Youth Symphony Orchestra, the Sydney Youth Orchestra and the Sydney Conservatorium of Music Wind Orchestra.

Sydney Youth Orchestra

In a series of concerts conducted by Henryk Pisarek with soloists James Fortune, Alex Todicescu, Mark Walton.

Tarnworth on Parade

The fifth annual country music charity concert featuring Jade Hurley, Reg Poole, Lindsay Butler and the Dead Ringer Band, with proceeds to the Arthritis Foundation of Australia (NSW).

Telecom Sydney Jazz Festival

With the Dale Barlow Quartet, Susanne Wylie Band, Don Burrows Quartet, Mike Knock Quartet, New Orleans Rascals and Wonderlust, produced by the Sydney Festival and Carnivale.

Tokyo Shock Boys

Death defying comedy from Japan presented by Elston, Hocking and Woods.

Tony Bennett In Concert

Presented by the Paul Dainty Corporation.



EVENTS AND ATTENDANCES

The process of collecting statistics on events and activities at the Sydney Opera House changed this year with the introduction of the computer-based Event Management System (EMS). In addition to providing a central repository for taking venue bookings, allocating appropriate resources of labour and equipment, and billing hirers, it is an important collection point for information.

It has, however, meant a slightly different approach to the presentation of events and attendances statistics in the annual report. There is no longer a distinction made between subscription and non-subscription events in areas such as orchestral concerts, opera, dance and drama. Chamber music embraces chamber orchestras as well as smaller ensembles. Choral covers all such events, including choral orchestral.

The biggest change, one that particularly affects

the Concert Hall, is the decision to make the capacity percentage calculation on the basis of the venue's capacity. In the past, each event was taken individually; when hirers removed seats from sale because they wanted a set or backcloth in the Concert Hall, the percentage attendance was measured against that individual potential capacity and not the 2,679 seats in the hall.

Consequently, the percentages will be lower in some cases than they would be if calculated as they were in the first 20 years of Sydney Opera House events and activities. Since the Concert Hall has the most varied patterns of hirer use, with available seating over the past year ranging from 2,096 to 2,679, a significant drop in its percentage capacity use is directly allied to this altered approach.

Similarly, the stage extension used in the Concert Hall for Sydney Symphony Orchestra performances involves the removal of 85 seats, leaving a capacity

A L L E V E N T S A N D A T T E N D A N C E S

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			O.T. FOYER		DRAMA THEATRE		
	Events	Attend.	%	Events	Attend.	Events	Attend.	%	Events	Attend.	Events	Attend.	%
Venue Capacity	2679					1547					544		
OPERA						192	261394	88.00					
BALLET						73	98438	87.17					
DRAMA											353	177534	92.45
CONTEMPORARY DANCE						25	18141	46.91					
ORCHESTRAL CONCERTS	92	193785	78.62										
SCHOOLS CONCERTS	19	27594	54.21										
CHAMBER MUSIC	31	46129	55.54										
RECITALS	5	8457	63.14										
CHORAL	12	19082	59.36										
POPULAR/LIGHT MUSIC	40	63384	59.15										
FILMS													
EXHIBITIONS				2	35640				1	7750			
CONFERENCES/CONVENTIONS				9	1700				1	72	1	500	91.91
LECTURES/DEMONSTRATIONS				2	280				1	50			
WORKSHOPS											1	50	N/A
MEETINGS	5	9175	N/A	10	746				9	419			
RECEPTIONS/FUNCTIONS	1	500	N/A	105	19702				92	14177	6	1543	N/A
WEDDING CEREMONIES				60	1720	69	779						
SPEECH DAYS	5	10680	79.73	1	500								
TV/PHOTOSHOOTS/FILMING	3			3					1				
COMPETITIONS	18	19540	N/A										
RELIGIOUS CEREMONIES				1	N/A	1	228	N/A					
OUTDOOR/SUNDAY ENT'MENT													
TOTAL	231	398326	64.37	193	60288	291	378201	84.01	174	23247	361	179627	91.47

of 2,594. In the Opera Theatre, the Australian Ballet withdraws 102 seats from the balcony and gallery levels on the side walls of the auditorium, leaving 1,445 seats. But the maximum on-the-plan seating capacity is used for the EMS calculations that appear in this annual report. The exception is the Concert Hall in reverse mode (RM), for which the performers face away from the main auditorium and the audience sits in the choir stalls.

Events at the Sydney Opera House cover a wide range of activities. In addition to performances, they include functions, conferences, workshops and wedding ceremonies.

Despite a reduction in the numbers of events and attendances overall for the year, it was pleasing to see some strong individual results. In the Drama Theatre, performance numbers and attendance figures were up: from 338 performances and 160,984 attendances last year to 361 performances and 179,627 attendances,

rising from 88 to 91 percent average capacity.

While there were fewer performances in the Opera Theatre owing to its month-long shutdown for pit renovations – 291 compared to 304 the previous year – attendances were almost identical: 378,201 in 1995, 378,778 in 1994. The Playhouse, despite its problems with the sudden cancellation of a long season, achieved attendances of 81,536 at 318 performances; the previous year, 368 performances attracted 86,260 attendances.

Outdoors, the figures were down following an exceptional period over the previous 12 months when celebrations for the 20th anniversary of the Sydney Opera House included a series of major outdoor events.

So many of the catered functions are now being held in the restaurants that this new category has been introduced to the charts. It also includes functions and meetings in the boardroom when it was hired by organisations outside the Trust.

Attend.: Attendances

N/A: Not Applicable

1 9 9 4 / 9 5 Including Trust

	PLAYHOUSE			RECEPTION HALL		EXHIBITION HALL		RESTAURANTS		TOTALS INDOOR		OUTDOOR ACTIVITIES	
	Events	Attend.	%	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.
	398												
OPERA										192	261394		
BALLET										73	98438		
DRAMA	280	72861	65.38	15	2983					648	253378		
CONTEMPORARY DANCE				16	2020					41	20161		
ORCHESTRAL CONCERTS				25	4344					117	198129		
SCHOOLS CONCERTS										19	27594		
CHAMBER MUSIC										31	46129		
RECITALS										5	8457		
CHORAL										12	19082		
POPULAR/LIGHT MUSIC										40	63384	1	6500
FILMS				1	150					1	150		
EXHIBITIONS				3	4353	3	27653			9	75396	1	450
CONFERENCES/CONVENTIONS	5	1940	97.49	20	1944			5	370	41	6526	1	25
LECTURES/DEMONSTRATIONS	1	260	65.33	6	993	1	260	1	25	12	1868	3	370
WORKSHOPS	28	5815	52.18	49	8579	5	330			83	14774		
MEETINGS				16	889	1	60	17	342	58	11631	1	1400
RECEPTIONS/FUNCTIONS	3	660	N/A	53	5833			171	10563	431	52978	23	5400
WEDDING CEREMONIES				6	626			19	1295	154	4420	1	171
SPEECH DAYS										6	11180		
TV/PHOTOSHOOTS/FILMING	1							1		9	N/A	27	
COMPETITIONS										18	19540		
RELIGIOUS CEREMONIES				1	200					3	428		
OUTDOOR/SUNDAY ENTERTAINMENT												53	691000
TOTAL	318	81536	64.42	211	32914	10	28303	214	11595	2003	1194037	113	705316

T R U S T E V E N T S A N D A T T E N D A N C E S

	CONCERT HALL			C.H. FOYER		OPERA THEATRE			PLAYHOUSE		
	Events	Attend.	%	Events	Attend.	Events	Attend.	%	Events	Attend.	%
A MIDSUMMER NIGHT'S DREAM	1	1989	74.24								
AMAGASKI MUNICIPAL WIND ORCH.	1	950	35.46								
ANTOLOGIA DE LA ZARZUELA	14	18627	49.66								
AUSTRALIAN BROADCASTING CORP.											
Family Concerts	4	8485	79.18								
Tea and Symphony	5	12354	92.23								
AUSTRALIAN CHAMBER ORCHESTRA	14	25609	68.28								
BENNELONG PROGRAM											
Amy's Amazing Adventure											
Behind the Scenes Workshops									2	49	
Buralga											
Babies Proms											
Cinderella Acappella											
Connexions											
Dance Week Workshops											
Dramaworks											
Early Childhood Workshops											
Introduction to Ballet						2	2887	93.31			
Men and Dance						1	964	62.31			
Myths and Muses									16	3868	60.74
Outreach Programs											
Percussion Workshop											
Primary Proms											
The Unbeatables											
Twirled and Twisted Strands									16	2955	46.40
Vision Impaired Workshop									2	6	
CHRISTMAS AT THE OPERA HOUSE	15	26184	65.16								
COFFEE WITH THE CLASSICS				5	742						
FREE LUNCHTIME CONCERTS				17	7563						
JAMES MORRISON BIG BAND	1	2233	83.35								
LAST NIGHT OF THE PROMS	2	4849	90.50								
MIRIAM MAKEBA	1	2165	80.81								
MOSTLY MOZART											
Orchestral Concerts	2	2924	54.57								
Twilight Concerts (RM)	3	1608	94.37								
Organ Recital	1	581	21.69								
Dance and Wine Concert (RM)	1	338	59.51								
Free Lunchtime Concerts				2	4200						
NEW YEARS EVE/DAY GALA CONCERTS	2	5146	96.04								
ONLY HEAVEN KNOWS									40	6525	40.99
OUTDOOR ENTERTAINMENT											
RECEPTIONS/FUNCTIONS				5	1404				1	200	
STUTTART CHAMBER ORCHESTRA	1	1821	67.97								
SYDNEY PHILHARMONIA MOTET CHOIR	2	4838	90.29								
THE INDIAN QUEEN (RM)	2	799	70.33								
TRAVELS WITH MY AUNT									18	5259	73.41
UNSEEN UTZON											
TOTAL	72	121500	62.99	29	13909	3	3851	82.98	95	18862	49.89

	RECEPTION HALL		EXHIBITION HALL		TOTALS INDOOR		OUTDOOR ACTIVITIES	
	Events	Attend.	Events	Attend.	Events	Attend.	Events	Attend.
A MIDSUMMER NIGHT'S DREAM					1	1989		
AMAGASKI MUNICIPAL WIND ORCH.					1	950		
ANTOLOGIA DE LA ZARZUELA					14	18627		
AUSTRALIAN BROADCASTING CORP.								
Family Concerts					4	8485		
Tea and Symphony					5	12354		
AUSTRALIAN CHAMBER ORCHESTRA					14	25609		
BENNELONG PROGRAM								
Amy's Amazing Adventure	10	1854			10	1854		
Behind the Scenes Workshops	4	50			6	99		
Buralga	16	2662			16	2662		
Bables Proms	30	5637			30	5637		
Cinderella Acappella			15	2814	15	2814		
Connexions			2	22	2	22		
Dance Week Workshops	15	540			15	540		
Dramaworks	2	251			2	251		
Early Childhood Workshops			8	173	8	173		
Introduction to Ballet					2	2887		
Men and Dance					1	964		
Myths and Muses					16	3868		
Outreach Programs							52	N/A
Percussion Workshop	4	114			4	114		
Primary Proms	18	2355			18	2355		
The Unbeatables	7	210			7	210		
Twirled and Twisted Strands					16	2955		
Vision Impaired Workshop	5	63			7	69		
CHRISTMAS AT THE OPERA HOUSE					15	26184		
COFFEE WITH THE CLASSICS					5	742		
FREE LUNCHTIME CONCERTS					17	7563		
JAMES MORRISON BIG BAND					1	2233		
LAST NIGHT OF THE PROMS					2	4849		
MIRIAM MAKEBA					1	2165		
MOSTLY MOZART								
Orchestral Concerts					2	2924		
Twilight Concerts (RM)					3	1608		
Organ Recital					1	581		
Dance and Wine Concert (RM)					1	338		
Free Lunchtime Concerts					2	4200		
NEW YEARS EVE/DAY GALA CONCERTS					2	5146		
ONLY HEAVEN KNOWS					40	6525		
OUTDOOR ENTERTAINMENT							53	691000
RECEPTIONS/FUNCTIONS	2	183			8	1787		
STUTTGART CHAMBER ORCHESTRA					1	1821		
SYDNEY PHILHARMONIA MOTET CHOIR					2	4838		
THE INDIAN QUEEN (RM)					2	799		
TRAVELS WITH MY AUNT					18	5259		
UNSEEN UTZON			1	25553	1	25553		
TOTAL	113	13919	26	28562	338	200603	105	691000

staff

Sydney Opera House Trust

EXECUTIVE MANAGEMENT

Lloyd Martin AM, B.Ec, ASA

General Manager

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

General Manager
Lloyd Martin

STAFF OF THE SYDNEY OPERA HOUSE

AS AT 30 JUNE 1995

Ian Stephens Dip. Law (BAB)

Deputy General Manager,

Technical and Corporate Services

Having qualified in law and having been admitted to the Bar, Ian Stephens worked in tertiary education administration at a senior level for six years before joining the Sydney Opera House Trust in 1981 as assistant general manager. He has worked for more than 30 years in public sector administration.

Rodney Phillips

B.Comm. Dip. IMM, Post-grad. Dip. Arts Admin.

Deputy General Manager,

Theatres and Commercial Operations

With 21 years experience in arts administration in South Africa, the UK and Australia, Rodney Phillips was appointed to his current post in 1990. His previous position was general manager and chief executive of the Lyric Opera of Queensland.

Director, Finance and Systems John Booth (Acting)	Deputy General Manager, Technical and Corporate Services Ian Stephens	Deputy General Manager, Theatre and Commercial Operations Rodney Phillips
Computing Coordinator Grahame Wilson	Administration Manager John Hunt	Audience Development Manager Shona Roberts
Financial Controller Paul Zanella	Building Asset Manager John Zadaricchio (Acting)	Box Office Manager Keith Dobinson
Internal Auditor Kim Turner	Director, Human Resources Maureen Ayers	House Manager Paul Creevey
Librarian Paul Bentley	Technical Manager Edward Fardell	Marketing Manager Leigh Small
Executive Officer, Policy and Planning Joe Horacek (Acting)		Programming Manager Barry Benson
		Head of Public Affairs David Brown
		Manager, Venues and Client Services Kristina Vingis

John Booth B.Comm, FCPA, ACA

Director, Finance and Systems (Acting)

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

STAFF LEVELS	1995	1994	1993	1992
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Accounts	10	12	13	12
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Luisa Dick *Clerk*
 Gregory Franklin *Clerk*
 Warren Hall *Accountant*
 Terry Hardy *Clerk*
 Neville Harris *Assistant accountant*
 Tony Kimber *Clerk*
 Sathya Moorthy *Costing/Rostering clerk*
 Beverly Sundin *Payments clerk*
 John Tindall *Clerk*
 Daniel Vucetich *Clerk*

Administration	8	10	11	12
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Cliff Clark *Purchasing officer*
 Glenys Davey *Secretary to DGM (operations)*
 Brian Gartrell *Stores assistant*
 Julie Grice *Clerk\Word processor operator*
 Michelle Newman *OIC administration support services*
 Stephen Owen *Assistant administration officer*
 James Ross *Driver /Attendant*
 Allan Wood *Stores assistant*

Audience Development	1	0	1	-
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Shona Simpson *Audience development assistant*

Box Office	11	12	14	13
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Kerri Cavanagh *Permanent part-time booking clerk*
 Geoffrey Cichero *Supervisor box office operations*
 Colin Doyle *Telephone sales supervisor*
 Marieta Hargreaves *Booking clerk*
 Alexandra Hegedus *Permanent part-time booking clerk*
 Stephen Jaques *Permanent part-time booking clerk*
 Peter Nelson *Supervisor box office operations*
 Warren Noud *Booking clerk*
 Nicholas Prendergast *Supervisor box office operations*
 Andrew Rison *Telephone sales supervisor*
 Irene Schell *Permanent part-time booking clerk*

Computing Coordination	0	0	1	2
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STAFF LEVELS	1995	1994	1993	1992
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Engineering Services	70	78	85	90
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Ross Adams *General assistant*
 George Benyovics *Artisan, ancillary services*
 Mike Berridge *Asset system manager*
 John Brown *General assistant*
 Remigio Cajos *Controls technician*
 Romie Cannataci *Controls technician*
 Mick Cassidy *Senior fire prevention officer*
 Kevin Coulter *Plant controller*
 Adam Crossley *General assistant*
 Danny Dane *Controls technician*
 John Dare *Asset planning manager*
 Bernie Davis *Fire prevention officer*
 Balbino Dela Rea *General assistant*
 Phil Derepas *Electrical fitter/Mechanic*
 Con Despinidic *Electrical fitter/Mechanic*
 Raymond Dick *A/Engineering supervisor*
 Tom Dixon *A/Engineering supervisor*
 Bob Donald *Senior fire prevention officer*
 Warren Elder *Artisan, ancillary services*
 William Elias *Electronics technician*
 Randall Findlay *General assistant*
 John Furlayson *A/Asset operations manager*
 Warwick Fitzgerald *Plant controller*
 John French *A/Senior fire prevention officer*
 Allan Game *Stage machinery technician (electrical)*
 Andrew Georgopoulos *General assistant*
 Ivan Grgurica *General assistant*
 Michael Hanak *Mechanical fitter*
 Robert Henry *Electrical fitter/mechanic*
 Serge Ivanoff *Deputy Manager, Engineering services*
 Keith Jefferys *Fire prevention officer*
 Jim Kiss *Plant controller*
 Peter Knight *A/Technical drafts person*
 George Kwok *A/Engineering supervisor*
 John Langton *Mechanical fitter*
 Mark Linnegar *Stage machinery technician (electrical)*
 Bill Lloyd *A/Engineering supervisor*
 Peter McGrath *A/Senior fire prevention officer*
 Jason McHattan *Electronics technician*
 Bob McKeever *A/Engineering supervisor*
 Leslie McLean *A/Engineering supervisor*
 Eric McWilliams *A/Project manager*
 Alois Nachrer *Supervisory technician (stage mechanical)*
 Ken Paluer *Mechanical fitter*
 Mato Pavin *General assistant*
 Steve Pavin *A/Fire prevention officer*
 John Pengelly *General assistant*
 Ilija Petricevic *Carpenter*
 Manfred Raddatz *Stage machinery technician (electrical)*

STAFF LEVELS

1995 1994 1993 1992

Engineering Services continued

Slavko Rajic	Carpenter				
Warrick Rayward	Supervisory technician (lighting)				
Chris Rigden	A/Project officer				
Mark Selmon	Electrical fitter/Mechanic				
Martin Shipton	A/Senior fire prevention officer				
Mark Small	Electrical fitter/Mechanic				
Bob Smith	A/Engineering supervisor				
Brian Smith	Electrical fitter/Mechanic				
Peter Stout	Fire prevention officer				
Stephen Thomson	Electrical fitter/Mechanic				
Peter Tucker	A/Safety coordinator				
John Turner	Supervisory technician (stage electrical)				
Patricio Vilches	Electrical fitter/Mechanic				
John West	Mechanical fitter				
John White	Carpenter/Locksmith				
Graham Whyllie	Stage machinery technician (mechanical)				
Brett Williams	Supervisory technician (lighting)				
Gordon Williams	Stage machinery technician (mechanical)				
William Williams	Electrical fitter/Mechanic				
Michael Willis	Mechanical fitter				
Ted Woreta	Plant controller				

House Management 34 37 43 49

Bryan Algie	Uniformed attendant				
Terrence Antram	Senior uniformed attendant				
William Briscoe	Uniformed attendant				
Jeffrey Bugeja	Uniformed attendant				
Ivan Buhinjak	Uniformed attendant				
Ross Campbell	Uniformed attendant				
Bobby Chandra	Uniformed attendant				
Trevor Cook	Stage door senior				
Walter Cummins	Theatre manager				
Martin Curtis	Visitor services officer				
James Dickson	Uniformed attendant				
John Dummett	Uniformed attendant				
William Frei	Uniformed attendant				
Robert Garner	Uniformed attendant				
Shelley Gray	Senior typist (part-time)				
Allan Gurnett	Senior uniformed attendant				
Ken Harris	Visitor services supervisor				
Linda Harrison	Visitor services officer				
Johann Humer	Uniformed attendant				
Donald Johnston	Stage door senior				
Clifford Loydall	Uniformed attendant				
Sharon Magee	Visitor services officer				
Ian McIntosh	Uniformed attendant				
Sandra McIntosh	Assistant staff supervisor				
Ronald McLean	Uniformed attendant				

STAFF LEVELS

1995 1994 1993 1992

Kerry Merrick	Uniformed attendant				
Anthony Millerick	Uniformed attendant				
Nigel Mulvey	Security manager				
Louis Perrine	Uniformed attendant				
Gordon Reading	Senior uniformed attendant				
Jim Samuel	Uniformed attendant				
Derek Whittle	Uniformed attendant				
Ann Wilkins	Theatre manager				
Rick Zaric	Senior uniformed attendant				

Internal Audit 2 2 2 3

Neil Chesher	Clerk				
Adrian Dalanon	Clerk				

Library 3 4 5 7

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

Marketing 6 8 5 -

Catherine Carey	Marketing officer				
Alison Dunn	Marketing executive				
Charlotte Faunce	Marketing officer				
Andrew Hamadianian	Media relations executive				
Sandra Van Kanpen	Clerk/Stenographer				
Richard Woodward	Marketing executive				

Personnel Services 14 14 18 18

Kate Botting	Senior consultant occ. health				
Michael Denny	Personnel officer				
Robert Dunn	Personnel officer				
Stephanie Francis	Team leader				
Julie Hubbard	Occupational health nurse				
Leona Kieran	Occupational health nurse				
Norma King	Team leader				
Jennilyn Nock	Senior consultant OD				
Michelle Smith	Personnel officer				
Neil Smith	Senior consultant OD				
Carolyn Stewart-Smith	Senior consultant OD				
Glenda Tuttlebee	Personnel officer				
Lyle Wilson	Consultant OD				
Melanie Wilson-Elms	Consultant OD				

STAFF LEVELS	1995	1994	1993	1992
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Policy and Planning	0	1	1	2
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Programming	2	2	3	6
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Ralph Bott *Assistant theatre manager*
Richard Hunter *Assistant theatre manager*

Theatre Production Services	42	50	48	52
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Nick Angelicas *Staging operations supervisor*
Jim Barber *Staging operations supervisor*
Ken Bartlett *Staging operations supervisor*
Colin Budd *Sound operator III*
Tony Cirillo *Stage hand*
Clive Criddle *Stage hand*
Adam Crome *Staging operations supervisor*
Karen Crosbie *Administration coordinator*
Kim Davis *Leading hand staging*
Tim Dexter *Machinery desk operator*
Phil Dunesky *Senior lighting operator*
Derek Free *Stage hand*
Murray Free *Production manager*
Larissa Frolchenko *Production assistant*
Stephen George *Stage hand*
Ray Hawkins *Lighting operator*
Andrew Hudson *Senior lighting operator*
Cameron Hume *Machinery desk operator*
Duncan Hume *Machinery desk operator*
Amanda Jarich *Audio/visual operator*
Simon Jenkins *Lighting operator*
Nick Karantzis *Stage operations manager*
Chris Kelly *Leading hand staging*
Sam Ladikos *Leading hand staging*
Lana Lazareff *Sound operator II*
John R Lewis *Lighting desk operator*
John P Lewis *Stage hand*
Peter Lockwood *Lighting operator*
Peter Marshall *Lighting operations manager*
Neil McGarry *Sound operator III*
Mark McLeod *Leading hand staging*
Kathryn O'Neill *Lighting desk operator*
Catherine O'Shea *Lighting operator*
Jon Padbury *Lighting operator*
Tony Paterson *Machinery desk operator*
William Pidgeon *Stage hand*
Alynn Pratt *Lighting desk operator*
Michael Schell *Lighting desk operator*
Gregory Taylor *Senior lighting operator*
Chris Venn *Lighting desk operator*
Rachel Willis *Staging operations supervisor*
Mario Zalejski *Stage hand*

STAFF LEVELS	1995	1994	1993	1992
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Venues and Client Services	5	6	6	2
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Eva Byron *Bookings administrator*
Anne Davey *Client service executive*
Paul Haseler *Client service executive*
Sue Schlechtriem *Booking schedule assistant*
Charles Wilkins *Client service executive*

Total including Management

TOTAL	228	258	279	277
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The Tokyo Shock Boys.



CASUAL, SEASONAL AND CONTRACT STAFF

AS AT 30 JUNE 1995

The constantly changing requirements of events at the Sydney Opera House involve a large number of casual staff, especially in the theatre production and front-of-house areas. In acknowledgment of the important role they play in the smooth operation of activities in and around the building, we are noting the names of those who worked here over the past year. Some may have been on duty for only a few hours, others may be regularly employed.

Katherine Albury	Heidi Boyle	Patricia Copeland	Peter Everett
Annette Alderson	Valerie Brook	Annette Cowell	Andrew Fairley
Alison Allan	Anne Bruce	Elizabeth Croaker	Brian Fardon
Mary Amade	Alina Brymora	Ferdinand Cruz	Tom Fielding
Paul Andersen	Dianna Buchanan	Andrea Cunningham	Melissa Forbes
Catherine Anderson	Kate Buchanan	Rachel Cunningham	Eileen Foster
Karina Andjelic	Jill Bull	Hazel Dalton	Eloise Francis-Brophy
Olga Andrich	Wilhelmine Burggraaf	Steven Daly	Andrew Freeman
Anthony Arnold	Shayne Burrell	Isabel D'Avila	Philip Friend
David Apelbaum	Shirley Burton	Shawn Darling	Dean Friske
Valentino Arico	Patrick Cagney	Andrew Davidson	Serafina Froio
Anthony Arnold	Stephenie Cahalan	Brett Davidson	Rhonda Furner
William Bader	John Calvi	Kate Davies	Ronald Gaist
John Bailey	Mary Cannataci	Aron Davis	Francois Galleyrand
Warren Barnard	Christopher Canute	Heather Davis	Michelle Gannon
Julie Barrington	Corrado Carbe	Marcia Davis	Kathryn Gibson
John Bassett	Lynette Carey	Timothy Dayman	Emma Gilchrist
Sophie Bastas	Jennifer Carmody	Larissa Deak	Ivan Ginovic
Susan Baylis	Stuart Carnegie	Antony Deary	Alexandra Giorgi
Jonathan Benjamin	Gavin Carragher	Bill Denia	Matthew Glasgow
Michael Bentley	Gloria Carson	Myra de Vries	Lisa Goodger
Brendan Berecny	Valarie Carter	Joan Debnam	Felicity Gordon
Adrian Bingham	Megan Casey	Christopher Delancy	Jennifer Gordon
Leonic Bishop	Cherene Casinader	Vicky Delatovic	Panida Graham
Alan Blackman	Shirley Charles	Jessica Demeny	John Graham
Emanuel Blanco	Ingrid Cheng	Daniele Di Giovanni	Gloria Grant
Andrew Bliss	Elaine Chia	Kerry Doherty	Cherie Gray
Kristine Blundell	Anthony Chiofalo	Katrina Douglas	Paul Greenhalgh
Jodie Boehme	Victoria Christian	Kevin Dooley	Annie Greenwood
Kevin Boojharut	Evaltentje Claessen	Katherine Downs	Tim Greig
Ivan Boros	David Claringbold	Drew Drysdale	Anne Gripper
Shelly Bowling	Justin Clark	Trudi Du Met	Jennifer Haack
Margaret Bowman	Thomas Cole	Christine Durbridge	Lana Habe
Bruce Bowman	David Connor	Martin Dzubiell	Joanne Hall
		Caroline Eaton	Deborah Halloran
		Sylvia Edgar	Elizabeth Hamilton
		Natina Eggleton	Denise Hanninen
		Amir Elabassy	Blake Hansen
		Susan Elderfield	Michael Harding
		Joanne Elliott	Linda Harle
		John Ellis	Barbara Harmier
		Wayne Enright	Philippa Harpur
		Carl Erle	Ellen Harvison
		Rosalind Evans	John Hayman

Jayne Hedley-Boreham	Anthony Lawrence	Craig Murphy	Geoffrey Rowe	James Tucker
Jennifer Highway	Christopher Leahy	Christopher Mysinski	Marie Rushton	Danielle Turbit
Kathryn HENDY	Amanda Lee	Toni Naylor	Josie Ryan	David Turnbull
Howard Henler	Kit Lee	Kennex Ng	Derek Rye	Margaret Turner
Cauriona Herriott	Asa LeTourneau	Amanda Nicholson	Richard Salvatico	Jann Tuxford
Ian Hewitt	Peter Lipman	Leanne Nicholson	Jan Sayer	Simon Tye
Kerrie Higgins	Dominique Lloyd	Lois Norman	Deborah Scanlan	Stuart Udy
Susan Hjalmhof	Edward Lloyd	Karen Norris	Sarah Scaramuzzi	Gavin Vance
Mark Hjelmhof	Patricia Lonard	Peter North	Robert Scott	Bernadette Vincent
Sherri Hilario	Frances Love	Ngairé O'Leary	Thomas Scott	Lucy Walker
Lynn Hoban	Simon Luckhurst	Pauline O'Rielly	Karen Searle	Marion Walker
Jodi Hodge	Jez Lugg	Richard Oldfield	Sandra Seymour	Deirdree Wallace
Trevor Hodges	Jerry Luke	Martel Ollershaw	Byron Shaw	Elizabeth Warren
Jeremy Hogan	Hendrawan Lukito	Igor O'Neill	Natalie Shea	Frank Ward
David Holmes	Daniel Luxton	Mardi Osborn	Anita Sheehan	Anne West
Graeme Hooson	Gary Lynch	Luciano Padina	Tony Shelley	Kim Wheeler
Christopher Hoy	Rebecca Lyons	Peter Pagac	Vivien Showyin	Guy White
Alexis Hughes	Mark MacGillivray	Stacey Page	Jacki Simmons	Mary Whitehouse
Debra Hunter	Roderick Mackenzie	Olga Pagrati	Helena Sindelar	Jasper Williams
Wendy Hunter	Colleen MacMurray	Afroditi Palavidis	John Skouras	Neville Williams
Beatrice Illes	Anne Mair	Kenneth Palmer	Barry Slee	Harry Wilson
Gavin Imhof	Maldon Mallory	Vicki Parish	Paul Sliogeris	David Winch
Marion Jackson	Elsabeth Marnie	Lorraine Parker	Adam Smith	Dean Winnell
Dean Jewel	Anne Marsh	Catherine Parle	Dorn Smith	Simon Wong
Arnold Johnston	Rosalyn Marshall	David Parsons	Karina Smith	Derek Wood
Marun Kannedy	Serafin Martinez	Ian Paterson	Nyree Smith	Wayne Wood
Wendy Kappe	Sharon Matthews	Gavin Pawsey	Derek Smythe	Nerida Woods
Jane Kattenhorn	Louise May	Frederick Pearson	Janet Sorby	Sharon Worrard
Judith Keating	Michelle McAleer	Daniel Pearson	Catherine Squelch	Michael Wren
Miett Kenderes	Margaret McCall	Margaret Piech	Glenda Steel	Gavin Wright
Warren Kennedy	Todd McCarthy	Marc Pillay	Sonja Stockreiter	Tony Yang
Sonia Kennedy	Mark McCue	Daniel Potts	Donna Steven	Tina Yen
Catherine Kevin	Kerrie McCure	Toni Powell	Lindy Stevens	Colin Young
Teresa Kiernan	Peter McDonald	John Power	Ricky Subritzky	
Nigel King	Wendy McIntosh	Ricky Price	Christopher Sullivan	TOTAL 401
Julie King	Patrick McIntyre	James Prior	Belinda Suttor	
Robbie Klaesi	Kate McKay	Elizabeth Proude	Joseph Taffa	
Stephen Klinder	Megan McMahon	Virginia Purcell	Marja Tahka	
David Kocass	Susan McMillan	Kate Ranson	Lisa Taylor	
Paul Kohn	Penelope McNulty	Justin Read	James Ternen	
Zoran Kovich	Kenneth McSwain	Lea-Ann Redfern	Paul Terrett	
Veronika Kristensen	Catharine Middleton	Kate Reede	Angela Thompson	
Peter Krygsman	Kim Miles	Bannon Rees	Duncan Thompson	
Greg Landeman	James Millard	Bridget Reilly	Craig Thurmer	
Margaret Landon-Jones	Kay Millican	Mark Reisman	Paula Tierney	
Patricia Lane	Danielle Mills	Patricia Restuccia	Paul Tilley	
Friedel Lang	Natasha Minus	Gary Rev	Janet Timberg	
Robyn Lang	Inara Molinari	Ole Ribers	Timothy Toohey	
Yvonne Lang	Lindsay Monteath	David Richards	Josephine Townsend	
Anthony Langshaw	Jason Morffew	Simon Ridgeon	Judith Trainer	
Vanessa Lansdown	Amanda Morphett	Anne Ridgway	Valerie Tring	
Bradley Latta	Iain Morrison	Damian Robinson	John Tse	
John Lavery	Ian Moxon	Dawn Rose	Gillian Tucker	

CONSULTANTS AND VOLUNTEERS

AS AT 30 JUNE 1995

Consultants

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

The Sydney Opera House Trust was also responsible for paying Public Works, as project manager, \$12.45 million for the management and execution of the upgrade program.

The following list notes the major projects undertaken by consultants during the 12 months ending 30 June 1995, a summary of the work involved, and their payments.



Miranda Coney in *Jardi Tancat*.

CONSULTANTS	AMOUNT
Andersen Contracting <i>Implementation of the Event Management System</i>	\$85,381
AWL Consulting Pty Ltd <i>Quality assurance reviews</i>	\$32,380
Empirical Solutions <i>Implementation of the Event Management System</i>	\$122,248
Engineering and Finance Co Pty Ltd <i>Tender and drawings for the glass wall clean</i>	\$38,800
Facilities Management Pty Ltd <i>Stocktake of all assets and revaluation</i>	\$88,125
Hospitality Management Australian Pty Ltd <i>Assistance with the catering tender</i>	\$56,619
Leif Kristensen & Partners Pty Ltd <i>TheatreWorks project management & architectural advice</i>	\$184,000
Morgan and Banks <i>Implementation of the Event Management System</i>	\$121,999
Price Waterhouse Urwick <i>Implementation of the Event Management System</i>	\$228,460
An additional 43 projects were completed by 32 consultants at a total cost of:	\$347,398

Volunteers

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

Vera Andersons	Janet Clayton	Lyle Harris	Nancy Richards
Gianna Attardo	Joan Clout	Margaret Hoare	Helen Rosenblitt
Audrey Barnes	Gweneth Cohen	Ruth Jessep	Aileen Rowe
Mary Baxter	Robin De Laine	Peggy Kauffmann	Anna Schroeder
Phyllis Bellamy	Jean Fryer	Eileen Killian	Mara Schulz
Florence Cato	Betty Gibson	Cazolyn Larson	Marjorie Sneddon
Howbery Cato	Eric Gibson	John Lazzarini	Angela Thompson
Dorothy Chandler	Margaret Gomme	Hilda Lowenstein	Lorna Thompson
		Rae McAlpine	Nancy Tuck
		Ka McKenzie	Thelma Wilson
		Brian Osborne	
		Evan Parsons	
		Isobel Phillips	

targets

TARGETS 1994-1995	ACHIEVEMENT
Proposal for activity based costing as part of strategic plan changes.	New strategic plan developed, setting objectives for the three core business areas, and activity based costing to be introduced in new financial year.
A 15 percent increase in guided tours income.	Increase of 20 percent to revenue of \$2.423 million.
Higher guided tour numbers.	A 10.8 percent increase from 305,874 to 339,171.
Implementation of the total asset management plan.	Achieved, with more than 30 percent reduction in unscheduled breakdown repairs compared to planned work as part of regular maintenance.
An integrated approach to survey customer satisfaction.	Survey approach finalised for implementation at the start of new financial year.
Review of entrepreneurial strategies and policies.	Following review, year ended with programming surplus of \$316,000 compared with deficit of \$304,000 in 1994.
Personnel exchange with another Asia-Pacific arts centre.	Deferred.
Net revenue increase of 25 percent from commercial operations.	Cost of changes in catering contract held down net revenue increase from commercial operations to two percent.
Review of tourism business and development of integrated strategy in this area.	Market research completed, further developments awaiting implementation of management review.

SUMMARY OF THE KEY MANAGEMENT TARGETS FOR THE YEAR ENDING 30 JUNE 1996

The Sydney Opera House Trust's corporate goals are outlined at the start of the report. They involve longterm strategies to raise the profile of the organisation's activities and boost its revenue, prepared on the basis that there will be no major reversals in economic circumstances and no major changes in the cost or range of Government charges that apply to the operation of the building. Key objectives for the immediate future include the following:

- Improved organisation focus and resourcing of core business through a revised management structure and the refocusing of human resource activities.
- Improvement in staff morale, as measured by surveys, through addressing communication, training and other issues identified.

- Higher productivity through more effective and efficient use of resources resulting from enterprise agreements.
- Begin implementation of Government policies to provide a 300 seat performance space and establish a home for the Sydney Symphony Orchestra in the Sydney Opera House.
- Commencement of work on a new anteroom for the Concert Hall.
- Finalisation of new public address system and sound console to address Concert Hall amplification problems.
- Implementation of a market research program regarding customer expectations.



Above: The Stuttgart Chamber
Orchestra.

Opposite: Justine Summers
in *Divergence*.

financial

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1995

Pursuant to Section 41C (1C) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:

1. In our opinion, the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at 30 June 1995, and transactions for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance

and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

Further, we are not aware of any circumstances which would render any particulars included in the financial statements to be misleading or inaccurate.

Elizabeth Butcher, Chairman

Peter Ritchie, Trustee

Sydney, 26 September 1995

INDEPENDENT AUDIT REPORT

To Members of the
New South Wales Parliament
and Members of the Trust

Scope

I have audited the accounts of the Sydney Opera House Trust for the year ended 30 June 1995. The preparation and presentation of the financial statements consisting of the accompanying balance sheet, income and expenditure statement and statement of cash flows, together with the notes thereto, and the information contained therein is the responsibility of the Board of the Sydney Opera House Trust. My responsibility is to express an opinion on these statements to Members of the New South Wales Parliament and Members of the Sydney Opera House Trust based on my audit as required by sections 34 and 41C(1) of the *Public Finance and Audit Act 1983*.

My audit has been conducted in accordance with the provisions of the Act and Australian Auditing Standards to provide reasonable assurance as to whether the financial statements are free of material misstatement. My procedures included examination, on a test basis, of evidence supporting the amounts and other disclosures in the financial statements, and the evaluation of accounting policies and significant accounting estimates. These procedures have been undertaken to form an opinion as to whether, in all material respects, the financial statements are presented fairly in accordance with the requirements of the *Public Finance and Audit Act 1983*, Accounting Standards and the mandatory professional reporting requirements (Urgent Issues Group Consensus Views) so as to present a view which is consistent with my understanding of the Trust's financial position, the results of its operations and its cash flows.

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

Qualification

In Note 1.3.2 under the heading Superannuation Prepayment the Trust discloses its gross liability and prepaid superannuation in respect of defined benefit superannuation schemes. Arising from the Triennial Actuarial Review as at 30 June 1994 of the State Authorities Superannuation Board - Pooled Fund, it has been identified that uncertainty currently exists in respect of virtually all of the individual employer reserve balances within the Pooled Fund. Until resolution of this uncertainty, which relates to the taxation allocations, at the employer level, the quantum of the financial effect on the individual employer reserves is unclear. This uncertainty has not arisen from inaccuracies in the maintenance of the accounting records of the Sydney Opera House Trust.

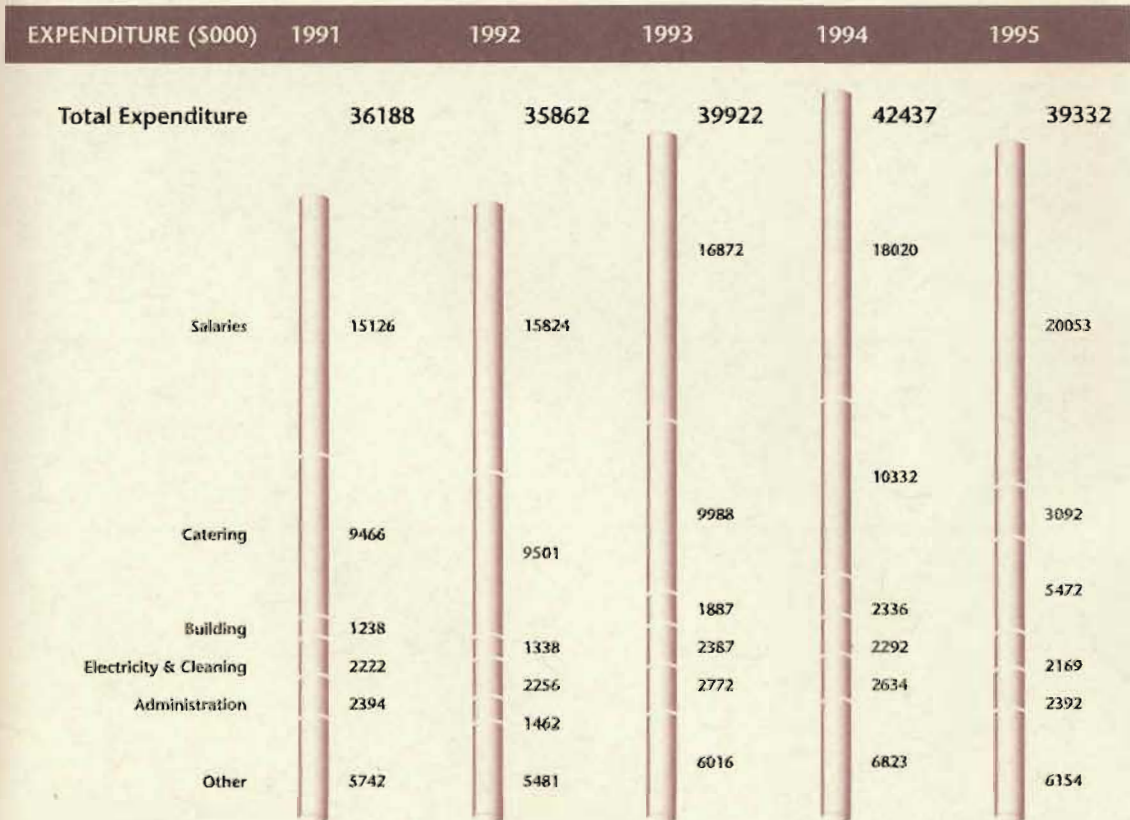
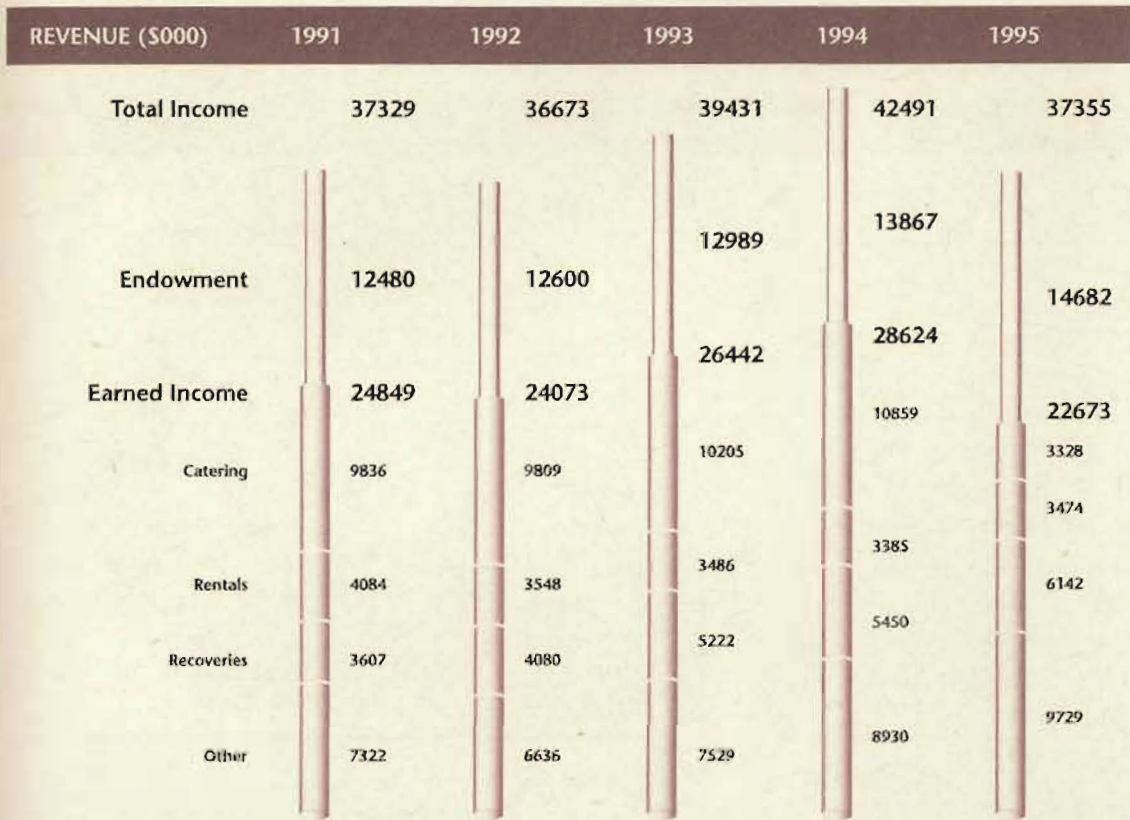
Qualified Audit Opinion

In my opinion, subject to the effects of such adjustments, if any, as might have been required had the ultimate resolution of the uncertainty discussed in the qualification paragraph been known, the financial statements of the Sydney Opera House Trust comply with section 41B of the Act and present fairly in accordance with applicable Accounting Standards and other mandatory professional reporting requirements the financial position of the Trust as at 30 June 1995 and the results of its operations and its cash flows for the year then ended.

J.R. Mitchell, Deputy Auditor-General
Sydney, 19 October 1995

REVENUE AND EXPENDITURE COMPARISONS FOR FIVE YEARS

EXCLUDING ABNORMALS, DEPRECIATION AND GOVERNMENT CAPITAL GRANTS



STATEMENT OF INCOME AND EXPENDITURE FOR THE YEAR ENDED 30 JUNE 1995

	NOTE	1994/95 \$000	1993/94 \$000
Operating income	3	53,145	53,456
Operating surplus	3	2,323	2,354
Appeal Fund accumulated funds at beginning of the financial year	29	288	...
Accumulated funds at beginning of the financial year	27	174,982	172,628
Accumulated funds at close of the financial year	27	177,593	174,982

BALANCE SHEET AS AT 30 JUNE 1995

	NOTE	1994/95 \$000	1993/94 \$000
Current Assets			
Cash	17	145	88
Receivables	18	2,940	4,183
Investments	19	8,686	3,533
Inventories	20	331	560
TOTAL CURRENT ASSETS		12,102	8,364
Non-Current Assets			
Receivables	18	630	...
Land, building, improvements	21	193,489	168,419
Plant and equipment	21	49,823	3,647
Collections-library and works of art	21	2,571	2,419
TOTAL NON-CURRENT ASSETS		246,513	174,485
TOTAL ASSETS		258,615	182,849
Current Liabilities			
Bank overdraft	17	552	1,102
Creditors	22	7,657	3,564
Loan	23	111	104
Provisions	24	957	1,049
TOTAL CURRENT LIABILITIES		9,277	5,819
Non-Current Liabilities			
Loan	23	58	171
Provisions	24	1,850	1,780
TOTAL NON-CURRENT LIABILITIES		1,908	1,951
TOTAL LIABILITIES		11,185	7,770
NET ASSETS		247,430	175,079
Capital and retained earnings			
Trust funds	25	99	97
Accumulated funds	27	177,593	174,982
Asset revaluation reserve	28	69,738	...
		247,430	175,079

STATEMENT OF CASH FLOWS FOR THE YEAR ENDED 30 JUNE 1995

	INFLOWS (OUTFLOWS)		INFLOWS (OUTFLOWS)	
	1994/95	1994/95	1993/94	1993/94
	\$000	\$000	\$000	\$000
Cash flows from operating activities				
Payments to suppliers and employees	(45,309)		(48,445)	
Receipts from operations	21,056		27,890	
Interest received	512		185	
Interest paid	(13)		(8)	
Net cash used in operating activities		(23,754)		(20,378)
Cash flows from investing activities				
Payments for purchase of plant, equipment, works of art	(2,902)		(906)	
Proceeds from sale of plant and equipment	981		91	
Net cash used in investing activities		(1,921)		(815)
Cash flows from Government grants		31,435		21,407
Net increase in cash held		5,760		214
Cash at beginning of year		2,519		2,305
Cash at end of year		8,279		2,519

Note to the Statement of Cash Flows

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

	1994/95	1993/94
	\$000	\$000
Cash	(407)	(1,014)
Short term investments	8,686	3,533
	8,279	2,519

RECONCILIATION OF NET CASH USED IN OPERATING ACTIVITIES TO OPERATING RESULT

	1994/95	1993/94
	\$000	\$000
Operating surplus	2,323	2,354
Depreciation	812	1,527
Provision – leave	(22)	205
Provision – doubtful debts	78	20
Increase in creditors	4,158	663
Increase in receivables	...	(2,572)
Decrease in receivables	535	...
Government grant	(31,435)	(21,407)
Reduction in inventories	229	60
Net loss on sale of plant	82	214
Decrease in trust funds	...	(1)
Increase in trust funds	2	...
Loan	...	275
Loan Repayment	(106)	...
Appeal Fund transferred	288	...
IMG transferred	(6)	...
Assets not previously identified	(692)	...
Capital donations	...	(40)
Capital expenditure – grants	...	(1,676)
Net cash used in operating activities	(23,754)	(20,378)

1. STATEMENT OF SIGNIFICANT ACCOUNTING POLICIES AND METHODS

1.1.1 Historical Cost

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

1.1.2 Basis of Accounting

The financial statements have been prepared on an accrual basis and in conformity with current Australian Accounting Standards, industry practice and the requirements of the Public Finance and Audit Act and Regulations and Treasurer's Directions.

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

Unless otherwise specified the accounting policies are consistent with those of the previous year.

Figures shown in the financial statements have been rounded to the nearest \$1,000.

1.2 Doubtful Debts

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

1.3 Employee Entitlements

The balance of these provisions at 30 June 1995, is categorised for balance sheet purposes as either non-current or current liabilities, the latter component representing an estimate of the extent to which payment is likely to be made within the next 12 months.

1.3.1 Annual, Sick and Long Service Leave

Full provision has been made for the Trust's employees in respect of annual leave and long service leave in terms of Australian Accounting Standard AAS30.

Provision is also made for employees of the catering company, employed at 26 September 1994 in terms of the new catering contract, for sick and long service leave. The value of annual leave for catering company employees was paid to the catering company as provided in the catering contract.

1.3.2 Superannuation Prepayment

Prepaid superannuation contributions are recognised in the balance sheet as required by Treasury policy. The funding position at 30 June 1995 in respect of the three defined benefits schemes, namely the State Authorities Superannuation Scheme (SASS), the State Superannuation Fund (SSF) and the State Authorities Non-Contributory Superannuation Scheme (SANCSS) is as follows:

FUND	ESTIMATED RESERVE ACCOUNT FUNDS		ESTIMATED GROSS LIABILITY		PREPAID SUPERANNUATION	
	1994/95 \$000	1993/94 \$000	1994/95 \$000	1993/94 \$000	1994/95 \$000	1993/94 \$000
SASS	1,411	1,150	1,099	1,056	312	94
SSF	18,214	17,405	17,245	15,302	969	2,103
SANCSS	1,093	1,086	848	922	245	164
	20,718	19,641	19,192	17,280	1,526	2,361

The 1995 assessment is based on the results for the 1994 triennial valuation where the key assumptions adopted by the actuaries were:

	1994/95	1995/96	1996/97	THEREAFTER
PER ANNUM	%	%	%	%
Rate of investment return (after tax and investment-related expenses)	6.0	9.0	9.0	8.0
Rate of general salary increase (including re-classifications*)	4.5	5.0	3.0	6.0
Rate of increase in CPI (Sydney, all groups)	3.0	3.5	4.0	4.5

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

The method of calculating the unfunded superannuation liability as at 30 June 1995 is the same as has been adopted in past years. The Government Actuary has advised that revised methods will apply from 30 June 1996. These revisions are likely to affect that 1995-96 financial statements.

1.4 VALUATION OF ASSETS

1.4.1 Inventories

Main store and main hall tour wallets inventories are valued at the lower of cost or net realisable value. Cost is determined using the first in, first out basis for the main store inventory and current cost for the main hall tour wallets inventory. Catering inventories at 26 September 1994 were purchased by the catering company for the book value at that date.

1.4.2 Investments

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

1.4.3 Land, Sydney Opera House Building, Forecourt Improvements, Collections, Plant and Equipment

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

Land and most classes of non-current physical assets were revalued in 1994/95 as required by Treasury instructions and asset values were brought to account and appropriate transfers made to an asset revaluation reserve as required by Australian Accounting Standard AAS10 – Accounting for Revaluation of Non-Current Assets.

1.5 Insurance

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

- Property and consequential loss
- Workers' compensation
- Public liability
- Motor vehicles
- Travel, voluntary workers, fidelity, other identified risks.

From 1 July 1989, the Trust has been a self insurer under a managed fund scheme administered by GIO Australia Limited in respect of the abovementioned risks up to specified limits.

Premium payments are also made to a service wide managed fund which covers claims that exceed the limits specified in the Trust's managed fund. Following a review of increasing costs, Treasury has agreed that shortfalls which have emerged for claims up to 30 June 1995 will now be removed from departmental managed fund accounts and dealt with centrally by the Treasury.

1.6 Depreciation

Depreciation is calculated on a straight line basis in order to write off the carrying amounts of fixed assets during their expected useful life.

Depreciation rates were as follows prior to the asset revaluation:

CATEGORY OF ASSET	RATE OF DEPRECIATION %
Computer hardware	33.3
Motor vehicles	20
Fixed plant	10
Office machines	20
Plant and equipment	20
Computer software	20

The depreciation rates applicable to the revalued assets are shown hereunder:

CATEGORY OF ASSET	RATE OF DEPRECIATION %
Computer hardware	33.3
Plant and equipment	10
Office machines	20
Photographic equipment	33.3
Communications equipment	33.3
Theatrical equipment	20
Tools and test equipment	20
Safety equipment	33.3
Computer software	20

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

As operations of the Sydney Opera House are dependent to a significant extent on Government grants, the Trust is deemed, in terms of Australian Accounting Standard AAS10 to be a not-for-profit entity. Accordingly, the Sydney Opera House building and forecourt improvements are not required to be depreciated in accordance with Australian Accounting Standard AAS4.

1.7 Capital Donation and Government Grants Applied to Capital Expenditures

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

2. SYDNEY OPERA HOUSE APPEAL FUND

As the Sydney Opera House Appeal Fund is a controlled entity of the Trust, the operations of the Appeal Fund have been incorporated into the Trust's financial statements for 1994/95 in accordance with Australian Accounting Standard AAS24 – Consolidated Financial Reports. The objectives, operations and activities of the Fund relate to the appeal for, and receipt of, gifts of money or other property to be used for works and acquisitions of items related to the performing arts.

3. OPERATING SURPLUS

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

		1994/95	1993/94		1994/95	1993/94	
	NOTE	\$000	\$000		NOTE	\$000	
Income				Expenditure			
State Government grants –				Salaries and related expenses	9	20,053	18,020
statutory endowment	4	14,682	13,867	Catering	7	3,092	10,332
upgrade program	4 14	12,450	10,965	Trust presentations	10	2,091	2,599
TheatreWorks	4	310	...	Bennelong Program	11	224	289
total asset management	4	3,030	...	Electricity		1,410	1,519
Catering	7	3,328	10,859	Depreciation	21	812	1,527
Rentals – theatres, halls etc.	5	3,474	3,385	Administrative expenses		2,392	2,634
Costs recovered from hirers	6	6,142	5,450	Repairs and maintenance		5,472	2,336
Trust presentations	10	2,407	2,295	Cleaning		759	773
Bennelong Program	11	254	184	Publicity and advertising		677	680
Guided tours		2,423	2,012	Minor stores		1,184	1,241
Booking fees		1,097	967	Merchandising and			
Merchandising and licensing	26	1,062	571	licensing	26	600	349
Rental of shops		431	421	Telephone and postage		294	337
Interest		512	185	General insurance		389	268
Miscellaneous income	8	1,099	1,686	Fees for services rendered		612	807
In-kind benefits	12	150	199	Provisions –			
Program sales commission		143	127	employee entitlements	24	(22)	206
Publicity income		151	258	Audit fee	13	27	27
Donations		...	25	Doubtful debts	18	78	20
		53,145	53,456	Upgrade program	4 14	10,535	9,289
						50,679	53,253
				Surplus before			
				abnormal items		2,466	203
				Abnormal items	15	(143)	2,151
				Operating surplus and			
				abnormal items		2,323	2,354

4. STATE GOVERNMENT GRANTS

Grants credited to income were:

	1994/95	1993/94
	\$000	\$000
Statutory endowment	14,682	13,867
Upgrade program grant	12,450	10,965
TheatreWorks grant	310	...
Total asset management grant	3,030	...
	<u>30,472</u>	<u>24,832</u>

The 1994/95 upgrade grant was \$13,346,000. However, as only \$12,450,000 was spent the sum of \$896,000 has, with Treasury concurrence, been treated as income in advance and will be available for 1995/96.

The expenditure of \$12,450,000 was applied to:

	1994/95	1993/94
	\$000	\$000
Recurrent services	10,535	9,289
Capital expenditures	1,915	1,676
	<u>12,450</u>	<u>10,965</u>

The 1994/95 TheatreWorks grant was \$377,000.

Due to the TheatreWorks project not proceeding the sum of \$309,629 expended was not capitalised but has been included within the administrative expenses classification. The unexpended sum of \$67,371 was treated as income in advance as was done with the upgrade program.

The Trust received an initial grant, in the sum of \$3,030,000 in 1994/95 as a contribution towards funding of the Trust's total asset management plan (TAM). Recurrent expenses in respect of TAM are included within the repairs and maintenance expenses classification.

5. RENTALS

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

The sources of income were:

	1994/95	1993/94
	\$000	\$000
Opera Theatre	1,540	1,443
Concert Hall	1,040	1,125
Drama Theatre	467	541
Playhouse	193	191
Other	234	85
	<u>3,474</u>	<u>3,385</u>

6. COSTS RECOVERED FROM HIRERS

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

	1994/95	1993/94
	\$000	\$000
Salaries and related costs	4,875	4,469
General recoveries	1,139	862
Electricity	128	119
	<u>6,142</u>	<u>5,450</u>

7. CATERING

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

	1994/95	1993/94
	\$000	\$000
Income	3,328	10,859
Expenses	3,092	10,332
Surplus	<u>236</u>	<u>527</u>

The 1994/95 result reflects costs of closing down the previous catering contract, including a \$119,188 book loss on the transfer of catering equipment and pay out of catering employees' accrued recreation leave, to the catering contractor, in the sum of \$132,286. Start up costs of the new catering contract included legal fees (\$27,297) and consultancy fees (\$58,398). The operating cost of the Green Room for 1994/95 was \$56,499 (\$81,759 in 1993/94). Green Room sales are included under miscellaneous income and operating costs under administrative expenses.

8. MISCELLANEOUS INCOME

This item comprises:

	1994/95	1993/94
	\$000	\$000
Ticket printing	112	140
Equipment sales	45	46
Other	622	391
Green Room sales	320	1,109
	<u>1,099</u>	<u>1,686</u>

The Green Room sales figure for 1994/95 covers the period 1 July 1994 to 26 September 1994, the date of commencement of the new catering contract.

9. SALARIES AND RELATED EXPENSES

This item comprises:	1994/95	1993/94
	\$000	\$000
Salaries, wages and allowances	14,925	13,318
Penalty rates	885	901
Overtime	1,205	1,066
Meal money	78	73
	<u>17,093</u>	<u>15,358</u>
Workers' compensation insurance	533	224
Payroll tax	1,053	960
Employer superannuation contribution	1,211	1,410
Parking reimbursement	33	36
Redundancy payment	130	32
	<u>20,053</u>	<u>18,020</u>

10. TRUST PRESENTATIONS

Financial operations, excluding the Bennelong Program were:

	1994/95	1993/94
	\$000	\$000
Proceeds from ticket sales, sponsorship, grants, interest and other income	2,407	2,295
Operating and administrative costs	2,091	2,599
Surplus (deficiency)	<u>316</u>	<u>(304)</u>

11. BENNELONG PROGRAM

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

	1994/95	1993/94
	\$000	\$000
Income	254	184
Expenditure	224	289
Surplus (deficiency)	<u>30</u>	<u>(105)</u>

12. IN-KIND BENEFITS

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

	1994/95	1993/94
	\$000	\$000
Trust presentations	25	50
Other purposes	150	199
	<u>175</u>	<u>249</u>

The sum of \$25,000 has been included in Trust presentation income and expenditure figures whilst an amount of \$150,000 has been expensed under appropriate expenditure classifications.

Cash sponsorship amounts received in 1994/95 were allocated directly to the Trust presentations nominated.

13. AUDIT FEE

The fee payable to the Auditor-General's office was \$26,500. The Auditor-General received no other benefit.

14. UPGRADE PROGRAM EXPENDITURE

The State Government has indicated its support for an upgrade program involving an outlay of \$114 million over a period of 10 years. The expenditure for 1994/95 was \$12,450,000 of which \$1,915,000 was expended on purchase of assets and improvement works.

15. ABNORMAL ITEMS

This item comprises:	1994/95	1993/94
	\$000	\$000
Prepaid superannuation (see notes 1.3.2 and 18)	(835)	2,361
Glass and tiles stocks (at replacement cost)	644	...
Asset management software (at cost)	48	...
Loss on disposal of tile climber	...	(210)
	<u>(143)</u>	<u>2,151</u>

The above assets were recognised in the financial statements for 1994/95 and, as required by Treasury instructions, were brought to account through the Statement of Income and Expenditure.

16. TRUSTEES' REMUNERATION

A sum of \$13,435 was paid to Trustees for the 1994 calendar year in the 1994/95 financial year. Amounts payable for the 1994 calendar year are based on the following rates:

Chairman	\$2,315 p.a.
Trustees	\$1,390 p.a.

These rates were applicable in the previous year.

17. CASH AND BANK OVERDRAFT

This item comprises:	1994/95	1993/94
	\$000	\$000
Cash on hand	16	77
Joint venture cash	97	11
Appeal Fund cash	32	...
	<u>145</u>	<u>88</u>
Bank overdraft (Sydney Opera House management account)	552	1,102

The Trust's policy is to maximise interest income through the use of un-presented cheques. Whilst the Sydney Opera House management account shows an overdraft balance of \$552,000 the actual bank balance was \$218,000 in funds.

18. RECEIVABLES

This item comprises:	1994/95	1993/94
	\$000	\$000
Catering contractor	700	...
Trade debtors, less provision for doubtful debts	655	948
Accrued income	408	408
Prepayments	130	200
Advances to hirers	35	118
Joint venture	2	7
Other debtors	114	141
Prepaid superannuation	1,526	2,361
	<u>3,570</u>	<u>4,183</u>

The sum of \$700,000 represents the balance receivable upon transfer of catering equipment to the catering contractor as provided for in the new catering contract and is receivable over the next 10 years at the rate of \$70,000 per annum. Classified in the balance sheet as:

	1994/95	1993/94
	\$000	\$000
Current assets	2,940	4,183
Non-current assets	630	...

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

	1994/95	1993/94
	\$000	\$000
Balance 1 July	42	27
Provision for year	78	30
	<u>120</u>	<u>47</u>
Debts written off	80	5
Balance 30 June	40	42

19. INVESTMENTS

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

	1994/95	1993/94
	\$000	\$000
Sydney Opera House Trust	8,329	3,436
Foster Bequest	99	97
Appeal Fund	258	...
	<u>8,686</u>	<u>3,533</u>

20. INVENTORIES

Inventories held at 30 June 1994 and 1995 were:

	1994/95	1993/94
	\$000	\$000
Main store stock	256	249
Catering stock	...	162
Main hall tour wallets	12	65
Joint venture	63	84
	<u>331</u>	<u>560</u>

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

Comprises:	1994/95	1993/94
	\$000	\$000
Land – valuation	50,000	25,000
Sydney Opera House building – cost	103,000	103,000
Building improvements – cost	5,889	5,819
	108,889	108,819
Forecourt improvements – cost	34,600	34,600
Computer hardware – cost and valuation	1,750	2,518
Less depreciation	...	1,452
	1,750	1,066
Computer software – cost	507	353
Less depreciation	147	72
	360	281
Motor vehicles – cost	188	186
Less depreciation	63	50
	125	136
Office machines – cost and valuation	93	231
Less depreciation	...	144
	93	87
Fixed plant – cost and valuation	18,487	3,012
Less depreciation	...	1,373
	18,487	1,639
Photographic equipment – valuation	322	...
Communications equipment – valuation	320	...
Theatrical items – valuation	27,356	...
Tools and equipment – valuation	324	...
Safety equipment – valuation	5	...
Capital stocks – valuation	644	...
Plant and equipment – cost and valuation	...	3,250
Less depreciation	...	2,852
	...	398
Library collections – cost	1,452	1,382
Works of art – cost and valuation	1,119	1,037
Plant and equipment – joint venture – cost	56	51
Less depreciation	19	11
	37	40
	245,883	174,485

The sum of \$82,000 expended in 1994/95 for restoration of the Coburn curtains has been capitalised and included within works of art.

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

22. CREDITORS

This item comprises:	1994/95	1993/94
	\$000	\$000
Advance ticket sales	1,305	1,218
Catering/Hirers deposits	188	197
Accrued expenses	4,214	1,105
Trade creditors	294	118
Payroll deductions	527	423
Catering contractor	...	217
Income in advance	1,065	170
Sundry creditors	21	98
Appeal Fund creditors	9	...
Joint venture	34	18
	7,657	3,564

23. LOAN

In August 1993 the Trust was provided with a loan of \$320,000 by the NSW Treasury Corporation for the acquisition of computer facilities. The loan is repayable over three years and attracts interest at the rate of 5.31% p.a. Loan repayments totalling \$103,813 were made during 1994/95 and at 30 June 1995, a sum of \$169,481 remains repayable.

Classified in the balance sheet as:

	\$000
Current liabilities – repayable – less than 1 year	111
Non-current liabilities – repayable – 1 to 2 years	58

Loan interest brought to account in 1994/95 was \$10,987 (\$13,686 in 1993/94).

24. PROVISIONS

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

	1994/95	1993/94
	\$000	\$000
Annual leave –		
employees of contract caterer	...	132
Annual leave – Trust employees	746	729
Long service leave –		
Trust employees	1,957	1,888
Long service leave –		
employees of contract caterer	36	39
Sick leave –		
employees of contract caterer	68	2
Separation payments –		
Trust employees	...	39
	<u>2,807</u>	<u>2,829</u>
Classified in the balance sheet as:	\$000	\$000
Current liabilities	957	1,049
Non-current liabilities	1,850	1,780

In applying Australian Accounting Standard AAS30 – Accounting for Employee Entitlements, the Trust has continued to use the nominal method in calculating the liability and expense for employee leave entitlements. This method is used because the difference arising from using the nominal method compared to the present value would not result in a material difference in the financial statements.

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

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

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

The financial effect of the initial application of

Australian Accounting Standard AAS30 from 1 July 1994 is represented by an additional increment to the leave provisions of \$82,000.

The leave provisions in respect of the contract caterer's employees reflects the contractual arrangements relating to the caterer's employees employed at the time of the change in the catering contract. In accordance with the new catering contract the value of recreation leave for the caterer's employees was paid to the catering contractor.

Movements in the provisions are reflected in the Income and Expenditure Statement, calculated as follows:

	SICK LEAVE	ANNUAL LEAVE	SEPARATION PAYMENTS	LONG SERVICE LEAVE	TOTAL
	\$000	\$000	\$000	\$000	\$000
Trust employees	...	18	(39)	69	48
Catering company employees	65	(132)	...	(3)	(70)
	65	(114)	(39)	66	(22)

25. TRUST FUNDS – FOSTER BEQUEST

The Trust Deed relating to this bequest provides that income derived from investment of the funds may be applied to an award for study in fields relating to the training for, and performances of, the art of opera.

26. MERCHANDISING AND LICENSING

26.1 Interest in Joint Venture

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

The shop commenced trading on 21 October 1993 and the Trust's share of the operating profits in 1994/95 was \$364,000 (\$171,000 in 1993/94). At 30 June 1995 the Trust's equity in the joint venture was:

	1994/95	1993/94
	\$000	\$000
Furniture fittings and equipment		
(less depreciation)	37	41
Inventory	63	84
Receivables	2	7
Cash	97	11
	<u>199</u>	<u>143</u>
Less creditors	34	18
	<u>165</u>	<u>125</u>

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

26.2 Licence Agreement

Commencing 1993, licences were granted to a number of organisations for the use of the registered Sydney Opera House trademark and designs.

The Trust's share of earnings in 1994/95 was \$98,000 (\$51,000 in 1993/94).

27. ACCUMULATED FUNDS

		1994/95	1993/94
	NOTE	\$000	\$000
Balance 1 July		174,982	172,628
Appeal Fund accumulated funds 1 July 94	29 2	288	...
Operating surplus	3	2,323	2,354
		<u>177,593</u>	<u>174,982</u>

This item represents the value of assets less liabilities for which the Trust was responsible at 30 June 1995. They comprise the assets and liabilities brought to account upon the implementation of accrual accounting on 1 July 1989, assets acquired from State Government grants or by way of donation and liabilities incurred since that date, together with net operating results since 1 July 1989.

28. ASSET REVALUATION RESERVE

Land and non-current physical assets were revalued in 1994/95 in accordance with Australian Accounting Standard AAS10 Accounting for Revaluation of Non-current Assets.

Revaluation increments were credited as follows: \$000

Land	25,000
Non-current physical assets	44,738
	<u>69,738</u>

The large increase of \$44.7M in the value of plant and equipment resulted from a stocktaking and revaluation of these items by a consultancy firm in June 1995.

The stocktaking included in the plant and equipment category items such as the Concert Hall organ (\$14 million), lighting systems and console control units which previously had been regarded as part of the building structure.

29. SYDNEY OPERA HOUSE APPEAL FUND

The financial statements of the Sydney Opera House Appeal Fund have been incorporated into the Trust's statement by virtue of Australian Accounting Standard AAS24 - Consolidated Financial Reports. The Appeal Fund is deemed to be a controlled entity by that standard.

Financial operations for 1994/95 were:	\$000
Income	44
Expenditure	50
(Deficiency)	<u>(6)</u>

The assets and liabilities of the Appeal Fund as at 30 June 1995 were as follows:

	\$000
Cash	32
Investments	259
	<u>291</u>
Less creditors	9
Accumulated funds	<u>282</u>

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

Accumulated funds are calculated as follows: \$000

Balance 1 July 94	288
1994/95 (deficiency)	(6)
Balance 30 June 95	<u>282</u>

30. COMMITMENTS FOR GOODS AND SERVICES

Goods and services contracted for at 30 June 1995, and not otherwise accounted for in the balance sheet, have been estimated at \$1,650,145.

31. OUTSTANDING CAPITAL COMMITMENTS

Capital expenditure contracted for at 30 June 1995, and not otherwise accounted for in the balance sheet, has been estimated at \$40,520.

32. CONTINGENT LIABILITIES

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

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

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

34. PAYMENTS TO CONSULTANTS

In the year ending 30 June 1995, consultants were paid a total of \$1,305,410. In addition, Public Works received \$12,450,000 for the management and execution of the upgrade program.

End of Audited Financial Statements

BUDGETS

FIRST DETAILED BUDGET

For the year ended 30 June 1995

	\$000	\$000
Income		
Rentals and recoveries		9,287
Booking fees		1,032
Guided tours		2,328
Concessions		750
Program sale commission		127
Miscellaneous		558
Interest		182
Catering income (net)		662
Endowment		14,576
Upgrade program grant		13,346
Total		42,848

Expenditure

Salaries and related		18,885
Repairs and maintenance		2,525
Electricity	1,600	
Less recoveries	136	1,464
Cleaning		780
Publicity	616	
Less income	277	339
General insurance		383
Telephone and postage		349
Fees for services rendered		1,175
Minor stores		1,475
Administrative expenses		1,642
Trust presentations	1,979	
Less income	2,272	(293)
Audit fee		26
Trustees fees		17
Employees provisions		150
Provision for doubtful debts		20
Upgrade program grant		13,346
Total		42,283
Surplus before depreciation		565
Depreciation		1,101
Deficit after Depreciation		536

OUTLINE BUDGET

For the year ending 30 June 1996

	\$000	\$000
Revenue		
Government grants –		
annual endowment	9,193	
regular ongoing maintenance	5,485	
capital grants		
and upgrade program	16,259	30,937
Revenue from operations		20,028
		50,965
Expenditure		
Salaries and related expenses		21,045
Other operating expenditure		21,404
Capital grants and upgrade program		16,259
		58,708
Deficit		7,743

FIVE YEAR COMPARISONS

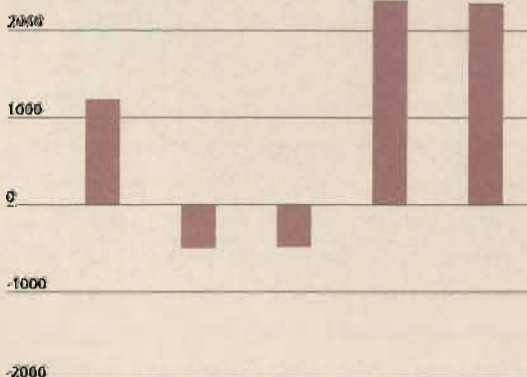
Earned Income to Total Expenditure %

	1991	1992	1993	1994	1995
100%	68.66	67.12	66.23	67.36	62.46



Surplus/Deficiency (including abnormal)

	1991	1992	1993	1994	1995
\$,000	1,209	-500	-487	2,354	2,323



APPENDIX A

Consumer Response

The Sydney Opera House Trust takes written note of all complaints and compliments, responding by letter and taking action over complaints where it is in its power to do so. From the start of the 1996 year, this system will be computerised for greater efficiency and departmental accountability.

In the year under review, there were 182 complaints and 169 letters of thanks and congratulations. Many of the complaints concerned the food and service in the restaurants and bars. This is an area in which change is gradually being instituted under the new catering contract.

Patrons who complained about the sound for the Tony Bennett concert in the Concert Hall this year should be reassured by the 1996 management target to finalise a new public address system and sound console for this venue.

Complaints about visibility from seats at the edges of the Opera Theatre auditorium arise when a production is designed or moved to present key sequences at the side of the stage. Tickets may have been on sale for six months before this is known and hirers set the seat prices for the whole season, not individual productions. Unless box office staff are made aware of problems by the hirers, they cannot inform patrons of some limitations in visibility for a particular production until it opens.

People talking, coughing and taking photographs in concerts are cause for complaint. The Trust runs sponsored campaigns against coughing, has large signs forbidding photography in a performance and staff moving quickly to reinforce the ban should it be broken.

The huge variety of complaints, however, includes many that cannot be addressed by the Trust. For example, the "absolutely disgusting glorification of crimes" in *The Threepenny Opera*, disapproval of the "semi-erotic imagery" on sanitary dispensers in the ladies toilets and objections to the closure of East Circular Quay.

A customer satisfaction survey was initiated during the year under review, with the first survey to be undertaken at the start of the new financial year. Already, regular meetings are held with major hirers at top management level to discuss any problems they have if these can't be solved by the client service executive allotted them under the Trust's customer service system.

APPENDIX B

Contracting and Market Testing Policy

Two areas of Sydney Opera House activities were examined in relation to contracting and market testing during the year under review:

- Initial survey work was undertaken in respect of in-house maintenance.
- Market testing was carried out in relation to the security operation, and the information gathered indicated that substantial savings were possible through contracting out the security operation. Further discussions will be required to establish whether current staff arrangements can match identified efficiencies.

APPENDIX C

Equal Employment Opportunity

For the year ending 30 June 1996, EEO goals include an examination of the equity in rostering systems, taking the front-of-house area as an example to ascertain and ensure that there is equity between all participating employees.

Greater understanding of EEO will be promoted throughout the House. Further effort will be put into ensuring effective communication between management and staff, with an annual employee satisfaction survey as one of the indicators.

EEO data collection approaches and records will be updated, with a new form of data collection introduced for incoming staff in December 1995.

Tables on the opposite page set out the Trust's employment statistics 1993-95 of women, Aborigines, people with a disability and people from a non-English speaking background.

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

EQUAL EMPLOYMENT OPPORTUNITY STATISTICS

Permanent

Representation and Recruitment of Aboriginal Employees and People with a Disability 1993-1995 (Permanent Staff)

	1994/95			1993/94		
	TOTAL	ABORIGINAL	PWD*	TOTAL	ABORIGINAL	PWD*
Total Employees	229	0 0.0%	12 5.2%	256	0 0.0%	11 4.3%
Recruited in Year	12	0 0.0%	1 8.3%	7	0 0.0%	0 0.0%

*People with a Disability

Representation of Women and Employees from a Non-English Speaking Background within levels 1993-1995 (Permanent Staff)

BASE SALARY	TOTAL	WOMEN	NESB*	TOTAL	WOMEN	NESB*
< \$20732	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$20732-\$27231	125	18 14.4%	23 18.4%	144	28 19.4%	28 19.4%
\$27232-\$30441	31	10 32.2%	7 22.6%	36	11 30.6%	6 16.7%
\$30442-\$38523	48	14 29.2%	9 18.7%	50	9 18.0%	12 24.0%
\$38524-\$49816	20	10 50%	3 15%	21	6 28.6%	5 23.8%
\$49817-\$62271	2	1 50%	1 50%	2	1 50.0%	1 50.0%
> \$62271 3	0	0 0.0%	3 0.0%	0	0 0.0%	0 0.0%
Totals	229	53 23.1%	43 18.8%	256	55 21.5%	52 20.3%

*Non-English Speaking Background

Seasonal/Casual

Representation and Recruitment of Aboriginal Employees and People with a Disability 1993-1995 (Seasonal/Casual)

	1994/95			1993/94		
	TOTAL	ABORIGINAL	PWD*	TOTAL	ABORIGINAL	PWD*
Total Employees	404	1 0.2%	3 0.7%	345	1 0.3%	3 0.9%
Recruited in Year	90	0 0.0%	0 0.0%	36	0 0.0%	1 2.7%

*People with a Disability

Representation of Women and Employees from a Non-English Speaking Background within levels 1993-1995 (Seasonal/Casual)

BASE SALARY	TOTAL	WOMEN	NESB*	TOTAL	WOMEN	NESB*
< \$20732	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$20732-\$27231	375	211 56.5%	46 12.3%	322	180 55.9%	21 6.5%
\$27232-\$30441	18	6 33.3%	6 33.3%	16	5 31.3%	4 25.0%
\$30442-\$38523	11	9 81.8%	0 0.0%	7	7 100.0%	0 0.0%
\$38524-\$49816	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
\$49817-\$62271	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
> \$62271	0	0 0.0%	0 0.0%	0	0 0.0%	0 0.0%
Totals	404	226 55.9%	52 12.9%	345	192 55.7%	25 7.2%

*Non-English Speaking Background

APPENDIX D

Freedom of Information

Two applications were received under the Freedom of Information Act during the year under review. One, relating to fees and allowances paid to the Trustees, was granted in full. The other, involving the catering tender, was granted in part as some documents were exempt under clauses 6 and 7, Schedule 1 of the Act. One request was received the previous year.

APPENDIX E

Investment Performance Measure

Investment and benchmark performance for the year ending 30 June 1995 is as follows:

INVESTMENT RETURN	TCORP BENCHMARK RETURN
7.0096%	7.2603%

The differential return of .25% is due to the short term position of the portfolio as compared to the longer term New South Wales Treasury Corporation (TCorp) benchmark position. The short position of funds is necessary given the monthly receipt of Government grants and the necessity to pay out the value of such grants on a monthly cycle.

APPENDIX F

Overseas Visits

1-24 October 1994: Paul Bentley, librarian, went to the USA to install and derig the Sydney Opera House travelling exhibition at the Kennedy Center Festival Australia, look at developments in US museums in relation to the TheatreWorks project, and represent the Trust at the annual meeting of the Ungerboeck Systems Inc (USA) Event Management System Users Group.

9-13 November 1994: Lloyd Martin, general manager, attended the annual conference of the US Performing Arts Centers Consortium in California, for which the wideranging agenda is similar to the types of issues discussed at the Confederation of Australasian Performing Arts Presenters.

8-15 January 1995: Lloyd Martin, general manager, visited the Amagasaki Cultural Center in Japan for the commemoration of its 20th anniversary and to sign a partnership agreement between the Amagasaki Cultural Center and the Sydney Opera House for the promotion of respect and understanding between the people of the two cities.

18 May-2 June 1995: Leigh Small, marketing manager, went to London to research marketing developments in arts organisations, focusing on the South Bank Centre but also including the Barbican Centre, the Royal Ballet, English National Ballet, English National Opera and two market research companies.

APPENDIX G

Payment Performance Indicators

The schedule of accounts payable for the final quarter of 1995, and the amounts involved, are as follows:

	£
Current (ie. within due date)	9,577,660
Less than 30 days overdue	495,450
Between 30 and 60 days overdue	325,074
Between 60 and 90 days overdue	36,584
More than 90 days overdue	17,769
Percentage of accounts paid on time	92%
Total amount of accounts paid on time	9,577,660
Total amount of accounts paid	10,452,537

Trust policy is to ensure that all payments to suppliers are made promptly and in line with State Government guidelines. Delays occur due to clarification of charges and rates claimed on some invoices.

APPENDIX H

Publications

The 1994 Sydney Opera House Trust Annual Report won a silver award in the 45th Annual Report Awards Australia, following bronze awards in 1981, 1992 and 1993. The 1995 Sydney Opera House Trust Annual Report was written, edited and designed by consultants, coordinated by the Head of Public Affairs; 2,500 copies were printed at a unit cost of \$15.80.

APPENDIX I

Recycling

For the past five years, the Trust has had a recycling program monitored by a voluntary committee of staff members. Clean paper waste, glass and aluminium containers are collected with the assistance of contract cleaning staff. A cardboard compactor operates in the central passageway. Scrap copper, steel and oil are recycled through the appropriate agencies, as recommended by the Environment Protection Authority.

APPENDIX J

Research and Development

Market research on tourism strategies was completed this year and a report submitted. The cost was \$28,700.

APPENDIX K

Royal Commission into Aboriginal Deaths in Custody

Recommendation 56 of the Commission noted the wish of many Aboriginal people to record and make known aspects of their history, traditions and contemporary culture. In this respect, the Sydney Opera House Trust draws attention to its special guided tour, Opera Dreaming, and the Bennelong Program presentation, Buralga. Both were introduced this year.

APPENDIX L

Senior Executive Service

There were three senior executive service positions at the Sydney Opera House in the year under review. None of them was held by a woman.

The Sydney Opera House provides venues for performances of music, theatre, opera, dance and film, and for the presentation of conferences, conventions and private functions. There are four public restaurants, and bars in the theatre foyers. Information services and guided tours are available. Clients are hirers of the venues, and members of the public who attend performances, go to the restaurants and take advantage of the services offered.

The largest venue is the Concert Hall, which seats 2,679, and is used for a variety of performances, including symphony concerts, chamber music, popular music, jazz, opera, ballet, choral concerts and conventions. The Concert Hall grand organ was designed and built by an Australian, Ronald Sharp, and is the largest mechanical tracker action organ in the world.

The Opera Theatre, mainly used for opera and ballet performances, accommodates 1,547 people. The Drama Theatre holds audiences of 544 for drama and dance. The Playhouse seats 398, and is mostly a venue for plays, with occasional film screenings.

Access

The Sydney Opera House is open daily except for Christmas Day and Good Friday.

Box Office

The box office is open from 9am to 8.30pm, Monday to Saturday, and two and a half hours before a performance on Sunday. Office hours are 9am to 5pm, though the phone is attended at all times.

Library

The Dennis Wolanski Library of the Performing Arts is open to the public between 10am and 6pm, Monday to Friday.

Public Transport

Ferry, train and bus services are available close to the Sydney Opera House, with some bus services coming to the door.

Car Park

The Sydney Opera House Car Park, adjacent to the building with car access from Macquarie Street, is operated by Enacon and open daily between 6.30am and 1am.

Disabled Patrons

Special services are provided for disabled patrons, including lifts and, when possible, parking on site (NSW Roads and Traffic Authority disabled persons parking authority holders only). For information about these services, telephone (02) 250 7185 between 9.30am and 4pm on weekdays.

Guided Tours

Daily, except Christmas Day and Good Friday, there are guided tours of the Sydney Opera House theatres and foyers, taking about one hour. The first begins at 9am, the last at 4pm. The 15-minute main hall tours are available only as part of an inbound tourism package. Backstage tours are conducted only on Sundays and public holidays, and subject to availability of backstage areas. Bookings can be made for private tours and for parties of 17 or more by phoning (02) 250 7250, faxing (02) 247 8349 or writing to the Supervisor, Visitor Services at the postal address below.

Diary

A free bi-monthly diary is available from Sydney Opera House information outlets. Annual subscriptions by mail require a postage fee of \$12 within Australia and \$A20 overseas, payable by cheque or money order made out to Sydney Opera House Trust and renewable in June. Write to Diary Subscriptions at the postal address.

Freedom of Information

Requests under the Freedom of Information Act for access to documents held by the Trust must be made by written application accompanied by a fee of \$30 and addressed to the Administration Manager, Sydney Opera House. Enquiries may be directed to the Administration Manager by phone between 10am and 4pm on weekdays.

CONTACT INFORMATION

Sydney Opera House Trust

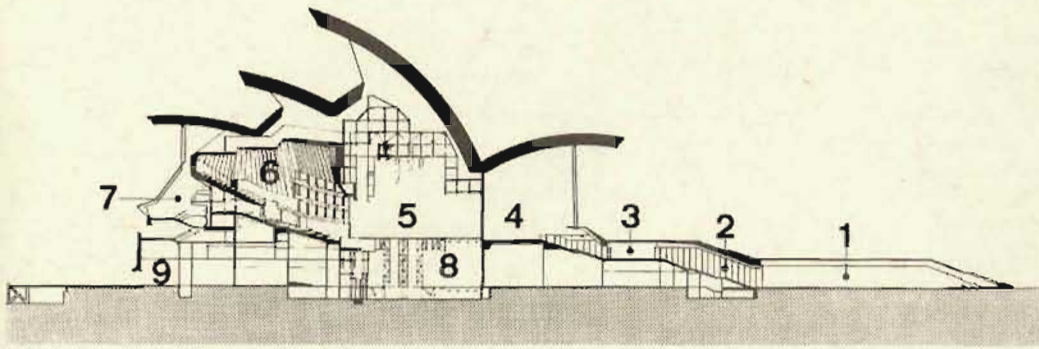
Sydney Opera House
Bennelong Point, Sydney

Postal Address

Sydney Opera House
GPO Box 4274 Sydney, NSW 2001 Australia

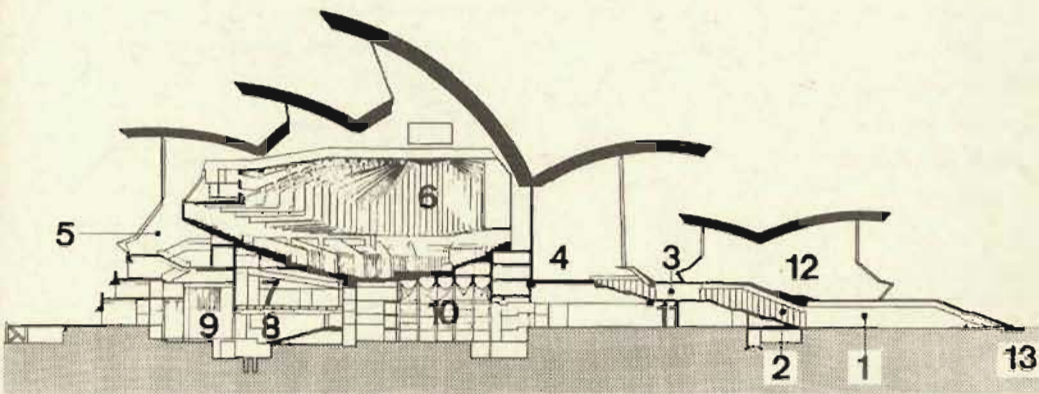
Electronic Communications

Administration telephone: (02) 250 7111
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Box office facsimile: (02) 251 3943



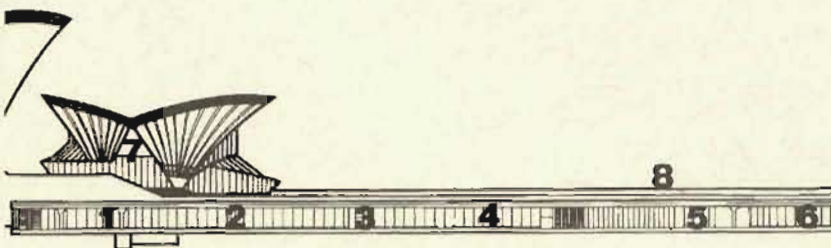
Opera House – Axial Section

- 1 Car concourse
- 2 Staircase to box office foyer
- 3 Box office foyer
- 4 Opera Theatre southern foyer
- 5 Opera Theatre stage
- 6 Opera Theatre
- 7 Opera Theatre northern foyer
- 8 Below stage
- 9 Harbour Restaurant and Takeout



Concert Hall – Axial Section

- 1 Car concourse
- 2 Staircase to box office foyer
- 3 Box office foyer, Cafe Mozart
- 4 Concert Hall southern foyer
- 5 Concert Hall northern foyer
- 6 Concert Hall
- 7 Rehearsal studio
- 8 Drama Theatre
- 9 Drama Theatre stage
- 10 Dennis Woflanski Library
- 11 Playhouse foyer
- 12 Bennelong Restaurant
- 13 Lower concourse arcade and pedestrian entrance to Sydney Opera House Car Park



Lower Concourse Arcade

- 1 The Shop
- 2 Performing Arts Shop
- 3 Scribbly Graphics
- 4 Opal Skyline
- 5 Guided Tours
- 6 Concourse Restaurant
- 7 Bennelong Restaurant
- 8 The forecourt

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Note

Audited financial statements appear between pages 46 and 56. Financial information elsewhere in this report is unaudited.

Credits

Written and edited by Jill Sykes
Designed by Reno Design Group / Graham Rendoth
Printed by John Fisher Pty Ltd
on recycled and recyclable paper
Photography by Peter Garrett, Tracey Schramm,
Greg Barrett, Jeff Busby, Branco Gaica,
James McFarlane, Jon Williamson, Scott Wagon.
Coordinated by the Head of Public Affairs,
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