

THE SYDNEY  
OPERA HOUSE  
TRUST

ANNUAL  
REPORT  
1987



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To the Honourable Barrie  
Unsworth, MP, Premier of  
New South Wales

Sir,

In accordance with the provisions of the Annual Reports (Statutory Bodies) Act, 1984, and the Public Finance and Audit Act, 1983, we submit, for your presentation to Parliament, a report on the work and activities of the Sydney Opera House Trust for the financial year ended June 30, 1987.

On behalf of the Sydney Opera House Trust,

*David Block*

D.G. Block  
Chairman

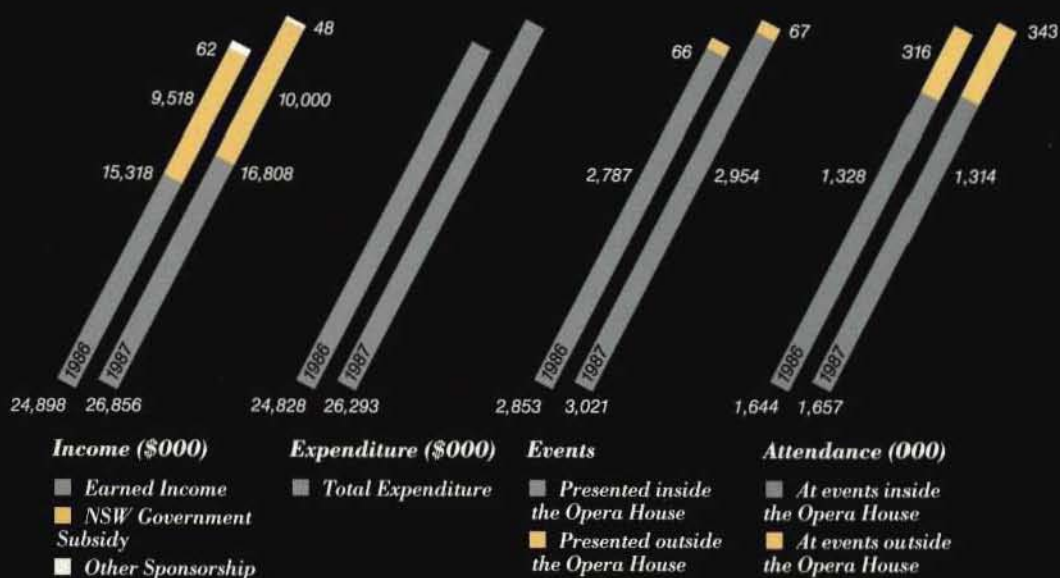
*Lloyd Martin*

Lloyd Martin  
General Manager

September 1987



## HIGHLIGHTS



> *Earned income rose to \$16,808,000, compared with \$15,318,000 for 1986.*

> *Catering revenue increased to \$9,002,000, an improvement of 21 per cent over the previous year's \$7,439,000.*

> *Major renovations in the Concert Hall are already proving their worth in savings of time and labour.*



The Sydney Opera House is operated and maintained for the Government of New South Wales by the Sydney Opera House Trust, which is constituted as a body corporate under the Sydney Opera House Trust Act, 1961-1973.

The Sydney Opera House works in association with the office of the Minister for the Arts and the Premier's Department.

The Trust is charged with:

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

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

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

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

*The Sydney Opera House Trust is involved in a host of exhilarating preparations for Australia's Bicentenary in 1988. New technical facilities are being introduced, refurbishments have been made, and special programs are being devised to commemorate the occasion with entertainments to remember.*

*The Trust's entrepreneurial projects are designed to cater for all tastes. Their focus is divided between Australian performers and visiting artists, between formal indoor events and outdoor spectacles.*

*Spearheading the overseas groups will be the Chicago Symphony Orchestra, with conductors Sir Georg Solti and Michael Tilson Thomas. Although their concerts don't take place until March 1988, their appeal can be measured by the enthusiasm with which an advance booking offer was taken up by subscribers to the Trust's bi-monthly diary and to ABC concerts. Nearly 1,300 seats, amounting to an audience investment of more than \$70,000, were sold by June 30, 1987.*

*While the Chicago Symphony Orchestra will feature great works from the standard repertoire – Mahler, Beethoven and Brahms – the smaller Ensemble Intercontemporain, directed by Pierre Boulez, will concentrate on more recent masterpieces.*



*Sir Georg Solti conducts the Chicago Symphony Orchestra*

Both groups of musicians are touring Australia under the auspices of the Australian Bicentennial Authority.

The Sydney Opera House Trust's special concern is the presentation of Australian artists, and two concert series have been created for this purpose. One will give audiences the chance to hear our "national treasures" in a cross-section of musical styles, jazz and country as well as classical. Don Burrows, Slim Dusty, Dame Joan Sutherland, Richard Bonyngé, Geoffrey Parsons, Roger Woodward and Sir Charles Mackerras are included in an exciting range of performers.

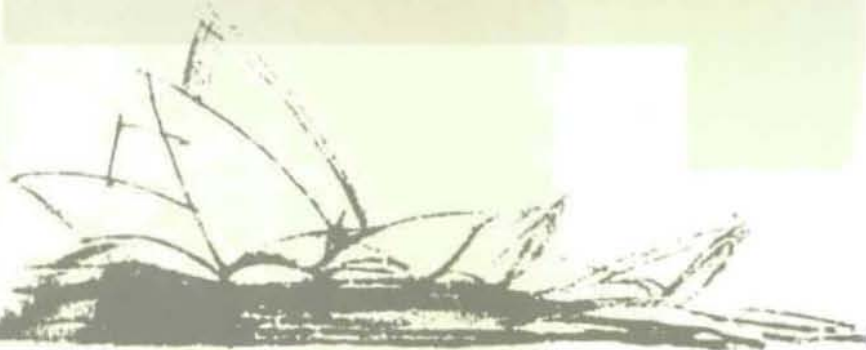
Perhaps even more importantly, there will be a "debut series" to give the most talented young musicians developing their careers in Australia the opportunity to be heard by the wider public. Sponsored by IBM Australia Ltd, this series is designed to be a launching pad for young performers, with help being offered in preparing their concert platform presentation and a cassette of their performance to take away as a calling card.

As the 15th anniversary of the official opening of the Sydney Opera House is celebrated in 1988, its traditional commemorative Open Day will be a bigger event than usual. The celebrations on October 23, 1988, include a pageant conceived as an anthology of Australia's artistic beginnings, presented through popular songs, dance and tableaux.

The NSW Government has contributed \$200,000 towards this pageant. One of Australia's best-known composers, Malcolm Williamson, now resident in the UK and Master of the Queen's Music, has been commissioned to write a work for the occasion, bringing together a choir, an orchestra and narrators. Dance will come in for special attention through a project with the title Dance Springboard. It is to be a three-day national conference on professional dance in Australia, with local and



Slim Dusty





*Renovating the Concert Hall stage*



*Keith Yates, technical manager, and the multi-level flexibility of the new Concert Hall stage lifts*



*Don Burrows*



*Conductor Sir Charles Mackerras has been invited to return for the Bicentenary*



overseas participants from all areas of the artform, performance to criticism, lighting to marketing, designing to finding sponsorship.

The prospectus for the Sydney Opera House Bicentennial Exhibition outlines a fascinating overview of the building's unique construction process, and the events which have taken place within its towering shells. Photographs, manuscripts, video tapes, sound recordings, models and examples of engineering materials will guide visitors through a history of the complex and into its present day activities.

**T**he Trust's popular summer presentation, *Mostly Mozart*, is receiving a boost for the Bicentennial. The most exciting of Australia's younger generation of conductors, Stuart Challender, has been appointed artistic director; the Sydney Symphony Orchestra will play in the series for the first time; and The Australian Opera will be involved in a concert performance of *La Clemenza di Tito* in collaboration with the SSO.

Other plans for 1988 include a new mural in the northern foyer of the Opera Theatre, an important project which will bring to the Sydney Opera House its first permanent Aboriginal work of art. The mural will be painted by artists of the Western Desert and sponsored by Cadbury Schweppes Pty Ltd.

Charles Blackman has been commissioned to design a Bicentennial poster for the Sydney Opera House, with financial backing from the Capita Financial Group.

The NSW Government, through the capital works unit of the Premier's Department, has allocated \$3.3 million towards the cost of a three-year Bicentennial refit, which will be completed next year. This allocation has enabled the upgrading of technical facilities to keep pace with the wide-ranging demands of hirers, as well as essential maintenance projects such as the replacement of worn carpets in the theatre foyers.



*Dame Joan Sutherland*

*The largest undertaking for the refit program over the past year was the installation of six hydraulic scissor lifts under the Concert Hall stage to facilitate the arrangement of multi-level platform requirements for orchestral and choral concerts. Operated by the touch of a button, they require a fraction of the time and labour that was involved in setting up the individual rostrums they have replaced.*



*A relic unearthed*

*Preparations have been made to install more of these lifts, including one especially designed to bring a piano on to the platform with minimum disruption to a concert program, and to make other modifications which will make the stage a more flexible performing area. A new stage extension is already in use, but it has yet to be clad in wood veneer to match its surroundings. This is expected to be done in the next financial year, using wood from the same timber yard that supplied the Sydney Opera House during its construction.*

*The reconstruction of the forecourt is part of the NSW Government's Bicentennial project to revitalise the area around Circular Quay. Over the past 12 months, the transformation has taken shape through highly mechanised infusions of concrete and the painstaking process of laying the decorative cobblestones. By 1988, its visual and practical impact will be enjoyed by everyone who comes to the Sydney Opera House.*



*The lower concourse level takes shape*



*Laying the cobblestones*



*Cobblestones give the forecourt a new face*

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

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

David Block, AO (Chairman): Chairman, Government Administration Unit to advise the Prime Minister and Cabinet; Chairman, Trinity Properties Ltd and George Ward Group Pty Ltd; Director, CSR Ltd and Kalamazoo Holdings Ltd; strategic adviser to Coopers & Lybrand; consultant to Coudert Brothers, international lawyers.

Elizabeth Butcher, AM: Administrator, the National Institute of Dramatic Art; Director, Seymour Theatre Centre.

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

Jill L.N. Hickson: Management Consultant and Literary Agent; Director, Ansett New Zealand Ltd; Member of the Board of Governors, NSW State Conservatorium of Music, and of the Board of the Sydney Symphony Orchestra; Patron of United Music Teachers of NSW and 2MBS-FM Music Foundation.

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

Alec B. Shand, QC: Barrister.

John Singleton: Chairman, John Singleton Advertising (Aust) Pty Ltd; Director, Oilmet Investments Ltd.

John Tolley: Industrial Officer, Labor Council of NSW; Deputy Chairman and Director, Industrial Supplies Office of NSW; Member, Army Reserve Advisory Council, NSW Council of Technical and Further Education, NSW Apprenticeship Council, Board of Governors, Australian Taxation Research Foundation.

On December 31, 1986, Gregory Coote resigned, and Elizabeth Butcher was appointed on January 1, 1987, to replace him. The terms of Rosita Holenbergh and John O'Neill expired on April 30, followed on May 1 by the appointments of John Singleton and John Tolley. Kim Santow and Alec Shand were reappointed for four-year terms.



*Alec B. Shand*

*Jill L. N. Hickson*

The Trust met 12 times during the year. Attendance figures were Carl Harbaum, 11; David Block and Kim Santow, 10; John O'Neill, 9; Rosita Hohenbergh and Jill Hickson, 8; Alec Shand, 7; Elizabeth Butcher, 5; Gregory Coote, 3; John Tolley, 2; John Singleton, 1.

Finance and Administration Committee, 12 meetings: Chairman David Block (10), Carl Harbaum (11), Kim Santow (10), John O'Neill (9), John Tolley (2).

Program Committee, 10 meetings: Chairman, Carl Harbaum (9), Jill Hickson (8), Rosita Hohenbergh (7), Kim Santow (7), Alec Shand (4), Elizabeth Butcher (4).

Public Affairs, House and Marketing Committee, nine meetings: Chairperson, Rosita Hohenbergh (7), John O'Neill (8), Gregory Coote (4).

Program and Marketing Committee, formed by merger of Program Committee with Public Affairs, House and Marketing Committee, one meeting: Chairperson, Elizabeth Butcher, Carl Harbaum, Kim Santow, Alec Shand, John Singleton.

Bicentennial activities planning group, 10 meetings: Chairman, Carl Harbaum (9), Jill Hickson (7), Rosita Hohenbergh (7), Kim Santow (5), Elizabeth Butcher (4), Gregory Coote (3), Alec Shand (1).

Appeal Fund Committee, one meeting: Chairman, David Block, Carl Harbaum, Kim Santow, Elizabeth Butcher, John Tolley.

Library Subcommittee, four meetings: Chairman, Russell Doust, Louise Douglas, Rosita Hohenbergh, Gordon Meckiff, Joan Sample, Hansey Simblist and Dennis Wolanski.

Education Advisory Subcommittee, four meetings: Chairperson, Rosita Hohenbergh, Elizabeth Butcher, Sister Johanna Conway, Geoff Miller, Rowena Danziger, Ian Vacchini, John Hopkins, Ron Smart and John Forsythe.




*Carl Harbaum*

*Elizabeth Butcher      John Singleton*

*Kim Santow*

*David Block (chairman)*

*John Tolley*



The prospect of being a focal point in Australia's Bicentennial celebrations is exciting. After the transformation of the forecourt, the Sydney Opera House will offer a renewed welcome for visitors who come to see its architectural splendours, as well as the diversity of high quality entertainment.

The trustees are grateful for the assistance of the NSW Government in its funding of capital works around the building and its contribution to Bicentennial events that will take place inside it. Yet we cannot help wondering, as we watch the surge of Bicentennial construction work around the city, whether the true cost of maintaining all these buildings has been calculated.

Nearly 15 years of seven-days-a-week wear and tear on the unique structure of the Sydney Opera House has brought about a wide range of maintenance problems, some of which are outlined in the general manager's review. Starting from the top, there is the formidable task of resealing the tiled surface of the shells. A consultant's estimate of the cost and time involved in this essential project is more than \$5 million over five years.

We feel sure that the State of NSW will apply itself to the basic task of ensuring the physical survival of its proudest symbol. This applies both to the building as an architectural wonder and to its future as a workable centre for the performing arts. Thus we look to The Hon. Barrie Unsworth, MP, Premier of New South Wales, for adequate increases in the annual endowments and special allocations for capital expenditure and maintenance.

Administration of our policies and activities continues to be streamlined for greater effectiveness, with a number of management initiatives taken this year as we strive to improve the quality of service to hirers, patrons and visitors, all of whom we thank for their continued support. Recognition of the work done by the general manager, Lloyd Martin, was



*David Block*

given formal public appreciation this year when he was appointed a Member of the Order of Australia. As ever, we thank him and all the people who work in the building for their commitment and dedicated service throughout the past year.

Changes to the membership of the Trust have been considerable, as the terms of several long serving trustees came to an end. We thank Rosita Holenbergh, John O'Neill and Gregory Coote for their work in past years, and welcome Elizabeth Butcher, John Tolley and John Singleton who will make a significant contribution to wide ranging activities of the Sydney Opera House.

Once again, generous sponsorship from CSR Limited has continued to sustain the Bennelong Program as the Trust's major educational activity. The Shell Company of Australia has again supported the folkloric festival which bears its name. We are indebted to them and other companies for their support in enabling us to continue to fund many exciting programs and projects.

So much has been achieved at the Sydney Opera House, yet there is always more that can be done. Responding to social change and cultural trends is an invigorating challenge which we accept with pride and enthusiasm. As Australia begins her 200th anniversary celebrations, we trust that future generations will feel the same way and that the Sydney Opera House will provide a national focus for centenaries to come.

**A**pproaching its 15th anniversary of full-time operation, the Sydney Opera House continues to be the most powerful 20th century symbol of Australia, fulfilling its dual role as a tourist attraction and centre for the performing arts.

The results for the year show that the Trust's earned income increased significantly from \$15,318,000 to \$16,808,000. The New South Wales Government's statutory endowment of \$10 million was an increase of five per cent on the previous year. The box office sold 490,538 tickets to the value of \$9,437,198, including 26,695 subscription tickets. This is an increase of 74,321 tickets and \$418,281 over last year's totals. Catering revenue increased by 21 per cent to a record \$9,002,000.

We are, however, always working towards higher goals, and over the past year a number of initiatives have been taken that are expected to contribute to management's objective of raising the quality of service to all customers. These range across the board, from in-house administration to aspects of presentation directed towards patrons and visitors. Some involve specific financial gains and others the immeasurably valuable impression made by the building and its staff. A summary of objectives achieved in the past 12 months follows the financial statements.

Taking stock of the Sydney Opera House image in the eyes of the public at large, management has reviewed



*Lloyd Martin,  
general manager*





*Steven  
Heathcote  
(left) and  
Adam  
Marchant in  
Glen Tetley's  
new version  
of Orpheus*

some areas of its operations outside the performing arena. The role of the uniformed attendants, for example, is to be directed more towards public relations than it has been in the past, though priority will continue to be given to the safety and security of the building.

Catering outlets, which are used by many people besides those who attend performances, are being given special attention. The new catering management has introduced fresher, simpler and more innovative menus to all the restaurants, and is planning to move away from the canteen style approach to budget meals. The enthusiastic response to catering initiatives is reflected in the number

and quality of functions catered for over the past record year.

Action plans for a management performance review have been completed. These identify long-range objectives for each department, the means of meeting them and the indicators that will measure their effectiveness.

Particular attention has been given to staff training. A two-day workshop

was organised for members of senior and middle management, whose individual skills are often based in specialised areas of knowledge and experience, rather than the broader responsibility of managing the people who work with them. Staff members were also sponsored for external courses in supervisory skills, communication and staff selection techniques.

**F**equal employment opportunity awareness training was offered by the Sydney Opera House in conjunction with the Premier's Department, which also gave useful assistance with the external courses. In addition, some staff at the middle and senior executive levels took advantage of stress management workshops.

There have been a number of staff changes, which are noted later in the report. The reason for one of these saddened us greatly, since it was the death of our valued administrative officer, John Beazley, who had been with the Sydney Opera House since February 1972. One of the first management appointments, he was a valuable intermediary between the performing arts community and the various branches of government with

whom they required contact.

While the enormous upheaval involved in transforming the forecourt has been an irritation for people visiting and working at the Sydney Opera House, the revitalised concept is steadily taking shape, and will overwhelmingly prove the temporary disruption to have been worthwhile.

Arrangements are well in hand for a new restaurant in the lower concourse, as well as appropriate shops and galleries that will be run by outside organisations which rent the spaces available. The Sydney Opera House's long-established Shop, which has won the NSW Tourist Commission's award for excellence in the category of tourist shops and souvenirs for the second year running, will also be relocated there.

We were disappointed that work on the Bennelong Point car park was delayed while a decision was made on the Sydney Harbour tunnel crossing, and trust the Government will not defer a start on the car park any longer than necessary. Meanwhile, we continue to be grateful for the generous assistance of the Sydney City Council in supporting the Park and Ride service from the Domain.

Overall attendances show an increase on 1986, despite the seven-week closure of the Concert Hall for renovations and the limitations on outdoor events while the forecourt reconstruction is being completed. There were some outstanding successes for the major hirers.



*Dennis Olsen and Amanda Muggleton discuss the issue over tea in Noel Coward's Private Lives*



*Barry Benson, programming manager*



*Christopher Hogwood introduces the item he is about to conduct for the Mostly Mozart series*

Presentations by the Sydney Opera House Trust have also attracted capacity and near-capacity audiences, notably Christmas at the Opera House, the New Year's Eve Gala Concert and events in the Mostly Mozart series. The Shell National Folkloric Festival attracted skilled participants and keen observers.

The Trust's exciting entrepreneurial ventures for the Bicentennial year – outlined on earlier pages – include a visit by the Chicago Symphony Orchestra and concerts designed to showcase Australia's most talented young musicians on the one hand, its best-known "national treasures" on the other.

One section of our Bicentennial refit is already completed and proving its value in savings on time and labour. This is the installation of six hydraulic scissor lifts under the Concert Hall stage to replace the independent rostrum settings required for orchestral and choral concerts. Further cost-cutting modifications are under way.

**Tourism** is unquestionably of major importance to Australia and its economy. The Sydney Opera House is making its contribution to attracting

tourists and catering for their needs. In return, it is benefiting from the patronage of interstate and overseas visitors, not only for its own activities but for those of its hirers, through increased ticket sales to non-residents.

A large percentage of these sales are made through packages put together by the tourism and marketing department, which has followed up the sell-out success of its Evening at the Sydney Opera House package of tour, dinner and a performance by introducing a package of performance and supper, which had the highest growth rate in this, its second year. There is also a third combination of show plus champagne and chocolates at interval. Their 1987 prices ranged from \$20 to \$85 each.

These packages were bought by 50,000 international visitors in the past year, an increase of 21 per cent on the previous year's figure. Many prospective clients had to be turned away in the peak months of February, March and April, so we look forward to the expansion and upgrading of the Sydney Opera House restaurant service in 1988.

Australia has again been a favoured destination for incentive programs devised by North American business houses, with the Sydney Opera House a regular stopover for visiting groups. These groups are usually made up of about 100 people, but they can go up to nearly 1,000. Amongst the three permanent and eight part-time staff working under the direction of the tourism consultant, we now have one staff member fully employed in looking after this revenue-producing area.

The Sydney Opera House has continued to assist the Australian Tourist Commission and the NSW Tourist Commission to entertain travel agents and journalists as part of its endeavour to be at the forefront of the promotional activities undertaken by these associations.

The number of people taking ordinary guided tours this year grew to 238,699; 3,369 took backstage tours.

**Overseas exposure** for the Sydney Opera House has had a particularly high profile this year. One of the highlights was the presentation of the American TV network NBC's popular breakfast program, Today, from the northern broadwalk. With regular hosts Bryant Gumbel and Jane Pauley, it was recorded on February 6 and went to air a few hours later in the US. An historical segment featuring the



*John Bell and Andrea Moor in David Williamson's play Emerald City*

*Marilyn Zweck, tourism and marketing consultant*

*Wayne Maddern, deputy general manager*



history and construction of the Sydney Opera House, and the presence of one of the trustees, Jill Hickson, as a guest on the program, enhanced the image of the building as more than a magnificent location. Impressive preparations for the telecast included a "recce" by station executives months before the event and a full dress rehearsal a week ahead. These, like the telecast itself, involved many hours of work for our own staff, but the resulting publicity was well worth it. The program was reported to have received the highest ratings ever for a morning breakfast show in the US during the week it was beamed from Australia.

The Sydney Opera House was featured in the Australian Fortnight at the Dallas department store Neiman-Marcus in October. Publicity manager, David Brown, flew to the US to promote our exhibit, which consisted of a model of the building that was shipped to Dallas at the store's expense, a display of photographs, and costumes that had been worn by Dame Joan Sutherland in performances at the Sydney Opera House. He reports that the Sydney Opera House was featured heavily in the Neiman-Marcus promotional material and that

in the week he was there, records were broken for attendances and store takings. Souvenir merchandise from the Sydney Opera House Shop was chosen by the store for display and sale in its own departments, proving popular with customers. The exhibition was later shown at the store's San Francisco branch.

The Sydney Opera House was also represented in the US during the year by the general manager, Lloyd Martin, who gave a keynote address at the January 1987 conference of Box Office Managers International.

Closer to home, a new, smaller model of the Sydney Opera House was borrowed by the Department of Foreign Affairs for display in India, Malaysia and Singapore, helping to promote the reputation of the complex in our own region.

In addition to the special presentation of the US Today show, there have been many TV appearances by the Sydney Opera House in programs overseas. The NSW Tourist Commission also focused on the Sydney Opera House in one of a series of commercials it made this year.

The complex made a spectacular venue for Sirocco and the Aboriginal Islander Dance Theatre to add their contributions to Australia's first year of participation in the International Night of Music, which linked 33 countries on television sets around the world late in June. An excerpt from The Australian Opera's production of Daughter of the Regiment, starring Joan Sutherland,



*David Brown, publicity manager, on the set of Good Morning Sydney with presenter Maureen Duval for his regular TV spot.*



*Kim Fairleigh, financial controller*



*Marshall  
Menzies,  
theatre  
manager, on  
duty in the  
foyer*

was also included – and it, of course, had been recorded for video release in our Opera Theatre.

**Publicity** at a state and national level has mixed well-established lines of public communication with some new ventures. For example, a special gathering of representatives from the community language media was held under the leadership of trustee, Carl Harbaum. There was a large attendance of editors or their representatives from organisations such as SBS TV, radio station 2EA, the

Nichigo Press, El Telegraph, La Fiamma, O Cosmos, Magyar Elet, ACCA News, Edinenie, Yorum, Ethnos, Wiadomosci Polski, Wilna Dumka and Sydney's Chinese Herald.

A new colour picture booklet on the complex was produced by the publicity department, and is selling well at \$3 a copy. The publication,

replacement this year for *Stroke of Genius*, but this has had to be postponed because of the cost and the difficulties of filming the complex during the reconstruction of the forecourt.

**Marketing** is of major importance to the Sydney Opera House management, whose plans to appoint a marketing coordinator resulted in nationwide advertisements at the end of the financial year. This appointment is part of a restructuring of the publicity department, and a review of the Trust's marketing strategies. A marketing consultant, Jeremy Wright, has developed a range of marketing initiatives currently being executed.

**T**hese initiatives are aimed at reinforcing the patronage of loyal audiences and hirers, and seeking new ones. They include a survey of patrons to establish better knowledge of audiences for the Sydney Opera House and its hirers; developing box office facilities to enable sophisticated direct marketing to patrons; improving and promoting access to the complex; and sponsorship initiatives for Sydney Opera House facilities and programs. They are all intended to lift the local profile of the Sydney Opera House and broaden its metropolitan audiences. The success of last year's industrial relations seminar – which we have been asked to repeat – was surpassed by a seminar on marketing and media relations held over two days in May. The seminar explored the basics of marketing, including marketing strategy, direct marketing, budgeting, brochure preparation, advertising and media relations. It was opened by Cathy Santamaria, representing the Minister for Arts, Heritage and Environment, The Hon. Barry Cohen, MP, and the keynote address was given by one of the newly appointed trustees, John Singleton.

Twenty-eight speakers and panellists were chosen both for their expertise in particular fields and for their collective ability to represent a cross-section of the industry. It had been hoped that



*John Pringle, in the title role of Eugene Onegin, with Glenys Fowles as Tatiana*

Sydney Opera House Grand Organ, published by the Trust in 1980 and revised the following year, has been reprinted. The department's current project is a souvenir book to replace *More than an Opera House and More than Meets the Eye*; it's expected to be ready by January 1988.

Responding to the popularity of video recorders, the archival film *Job No 1112* – showing the construction of the building's shell roofs – has been transferred to VHS and made available at The Shop. *Stroke of Genius*, produced to mark the 10th anniversary of the building in 1983, is being transferred to VHS, Beta and the American NTSC, and will be attractively packaged for public release. It had been hoped to make a



about 100 people would attend the seminar, but that figure was left behind as capacity was reached and applicants had to be turned away. The seminar was attended by 118 people from many areas of the arts, with representatives from every Australian state, and the survey taken at its conclusion suggested that they found it stimulating and instructive.

**An electronic booking schedule** is being tested, and is expected to be operating early in the new financial year. A custom-made program has been compiled to provide new opportunities in making the maximum use of marketable space in the building. Reports will be generated to give the theatre manager's department daily print-outs of available areas that can then be offered to hirers for special functions. The computer will also generate an outstanding action report which will enable the theatre manager's department to keep a closer watch on the processing of bookings, particularly in the area of collecting deposits and balances due.

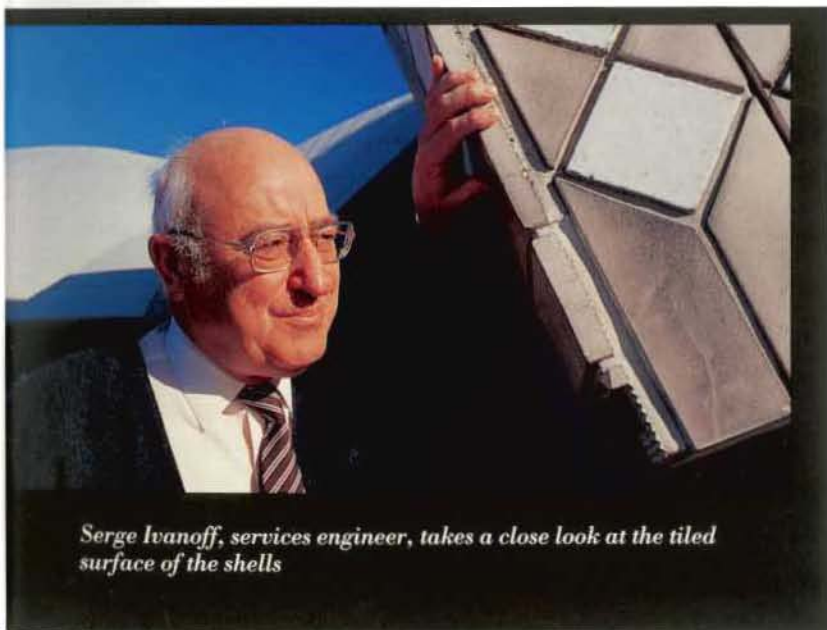
**Relationships with hirers** have been given special attention this year. The

Trust has convened meetings with its major hirers to discuss their new and ongoing requirements, and strategies have been developed to improve communication.

The Trust welcomes new chief executives to three of our major hiring companies, each holding the title of general manager. They are Donald McDonald, of The Australian Opera, Ann Churchill-Brown, of the Sydney Theatre Company, and Mary Vallentine, of the Sydney Symphony Orchestra.

We continue to work with Noel Pelly of The Australian Ballet, Lynn Ralph of the Sydney Dance Company, Phillip Henry of Musica Viva Australia and John Williams of the Public Schools Concert Committee. We have developed our relationships with Gary Penny Productions and the Phillip Street Theatre Company.

**Catering**, as mentioned earlier in this report, has been the outstanding



*Serge Ivanoff, services engineer, takes a close look at the tiled surface of the shells*

success story of the year. Kristina Vingis took up the post of catering services manager in July 1987, and the appointment of Rowland Commerical Catering (NSW) Pty Ltd, with Anders Ousback as consultant, followed a month later. They have begun a series of changes that will see the expansion and upgrading of the Sydney Opera House food outlets.

New menus of fresher, simpler food have already been welcomed by most patrons, though the new approach has not been without adverse criticism from those who have become accustomed to the old ways. In the process of change, our restaurants are attracting new patronage. Plans are well in hand to transform the canteen-style Harbour restaurant to a sophisticated seafood eatery and focus on brasserie-style meals in the new forecourt restaurant on the lower concourse. All the Sydney Opera House restaurants are to have waiter service.

After a slow start for the year, patronage of the Bennelong Restaurant has picked up encouragingly. The pre-performance meal – \$19.50 for two courses, with wine available by the

glass, half bottle or full bottle – is almost always booked out, and support for the new à la carte menu is growing.

Functions have expanded dramatically, not only in numbers but also in quality. In March, income from functions was just short of \$290,000, a record. Organisations which chose the Sydney Opera House for special events included the Food and Wine Society, which held a commemorative dinner in September. The 1986/87 Good Food Guide was launched here, as was the TV series *The Challenge* and the latest model Porsche promoted by John Newell. Other clients included the National Mutual Royal Bank Ltd, the Physical Therapy Congress, the Royal Australian Navy, Credit Lyonnais and Louis Vuitton.

**Staff changes** at middle management level have been numerous. In part, this reflects a trend that is going to become more prevalent in the next few years, as an unusually large group of staff members reaches retirement age. The reason for the high number is that people with considerable experience in their fields were appointed when the complex was being established as a working entity, and many of them are now approaching 60.

Among those who retired this year was the deputy technical manager,



*Rosemary Harris and Steven Vidler in Michael Gow's play *Away**

*Chris Rigden, staff and industrial officer*

*Kristina Vingis, catering manager*



Don Nisbet, who joined the Sydney Opera House in 1972. Mike Jefferys was promoted to replace him, and David Palmer was appointed assistant technical manager. Don Conyngham retired on medical advice just short of 13 years' service, and has been replaced by Jack O'Hara as acting house services manager. Ava Hubble, author of the 10th anniversary publication *More than an Opera House*, resigned from the post of press officer, which she had held since 1972. Kim Fairleigh took over from Brian Springall as financial controller; Paul Zanella replaced Jeff Wade as accountant. Keith Dobinson was appointed box office manager. Ralph Bott became assistant programming manager, replacing Shirley St Clair. Glenn Hodges was appointed administrative officer. Between them, these employees have made an enormous contribution to the growth of the Sydney Opera House.

The staff branch itself is undergoing reorganisation, following the loss of its equal employment opportunity and personnel officers. The aim is to redesign its structure in order to incorporate a high profile role in the functions of staff development and EEO policies.

The approved staff number has remained at 308 permanent full-time employees, in addition to about 300 casual staff, although the Government recruitment freeze from April has prevented us from filling a large number of vacancies. We have, however, been able to obtain several exemptions from the Premier's Department, enabling us in particular to continue our Bicentennial refit program.

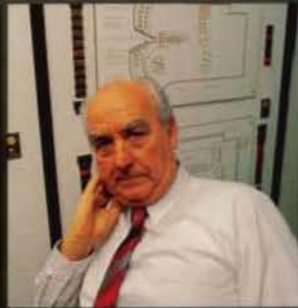
**Work experience** numbers went up by 27 per cent on the previous year, with 60 students participating in the scheme. About 80 per cent of them were looking for experience in theatre production, the rest in publicity and clerical areas. One person was taken on under the Government's Youth Employment Scheme.

This year's overseas intern from the State University of New York at Binghamton was Tim O'Sullivan, whose welcome contribution to the workings of the programming department served as the final segment of his studies for his Master of Business Administration.

**Maintenance** is a problem that increases with every year. A number of areas are showing signs of deterioration with age, and we are now facing the task of resealing the tiles that cover the shell roofs. The sealing materials are slowly degrading, increasing the risk of water penetration. Preliminary investigations have indicated the need for further development work to



*Alfred Williams (left), Kim Walker, Adrian Batchelor and Janet Vernon in a film clip from Graeme Murphy's ballet *Nearly Beloved**



*Jack O'Hara, acting house services manager*



*John Zadaricchio, manager engineering services, checks the air conditioning*

establish the most appropriate method of removing the old sealants and in devising specialised tooling methods for the application of the new sealants. Our consultants, Ove Arup and Partners, have estimated that a five-year program, costing between \$5 million and \$6 million, will be necessary to carry out this giant repair job.

Spalling of marine structures below the northern broadwalk is a major problem. It requires continuous repair of the concrete piers and beams

supporting the perimeter fascia panels. Two panels were dislodged last year by the combined action of steel corrosion and wave action, and had to be recovered from the harbour floor. A new way of fixing the panels to the beams is being examined. A cathodic protection system for these marine structures is being evaluated, with consideration being given to

a trial installation that could be closely monitored.

The granite paving slabs are suffering problems of progressive wear and tear, particularly in the area where heavy traffic goes over them on the western and northern broadwalks, which are showing signs of slabs breaking off their mountings. Some granite slabs on the monumental steps are also experiencing differential movement.

 Major repairs and improvements achieved this year included the resurfacing of the brushbox flooring and wall panels in the Concert Hall, the replacement of glass wall jointing material and the final stage of the installation of special supports to facilitate maintenance of the northern glass walls of the Concert Hall. The commissioning of a new chiller to replace one that was damaged in service has set the pattern for a more rational approach to the air-conditioning system supplying the building, with expected savings in energy consumption.

**Technical** improvements required the closing of the Concert Hall for most of January and all of February, which was of some concern to management. But the reason for the closure – the installation of six hydraulic scissor lifts under the stage – is already showing that it was a good investment. The lifts, topped by platforms of the original wooden stage surface, are set out in two rows of three platforms – stage left,

centre and right. Each platform is capable of moving individually or as a group. They replaced some 22 “podest” rostrums, which had to be brought from their storage area to the concert platform, set up and then returned to storage. This process used to take, on average, a stage crew of eight people one hour to set up and 45 minutes to strike. With the new scissor platforms, it takes two stage technicians 10 minutes to set up and five minutes to strike.

While the lifts were being installed, preparations were made for further modifications, including the installation of three more rows of hydraulic scissor platforms and another smaller lift that would allow easy access to the Concert Hall grand piano from a storage point under the stage. The stage extension, already in use when required, is to be surfaced to match the surrounding stage area.

**Emergency procedures** were activated on Easter Saturday when a short circuit in one of the Sydney County Council’s electrical substations on the premises resulted in a series of explosions resounding through the central passage. No one was injured, but the quantity of smoke within the building, and the need to make a full diagnosis of the fault, led to the cancellation of matinee performances by The Australian Ballet, the Sydney Dance Company and the Phillip Street Theatre Company. Evening performances went ahead as scheduled, though it was possible to supply only ventilation, not the customary air-conditioning, until further power could be restored.

Co-operation between the departments directly involved meant that this emergency was handled with the least possible disruption for the public. While members of theatre managers explained the situation to disappointed patrons, house services carried out their emergency security duties and the publicity department



*Joan Carden,  
as Ellen  
Orford, with  
Richard  
Greager in  
the title role  
of Benjamin  
Britten's  
opera Peter  
Grimes*

kept the media informed as members of the services engineers department restored order to the day's performance and catering schedules. Performances were also lost on the afternoon of Saturday October 11, when workmen engaged in reconstructing the forecourt damaged one of the electrical cables that supply power to the Sydney Opera House. Unfortunately, a spare emergency cable was out of service for regular maintenance by the SCC, and power was not restored in time for the

afternoon presentations to go ahead, though the evening's events were not affected.

**Safety** of the building and its occupants is the primary responsibility of the house services branch, which was in the frontline of the emergency procedures following the electrical short circuit described above. It was the only serious incident in the four occasions that these procedures were

activated this year. The Sydney Opera House fire prevention teams responded to 30 fire alarms, of which 13 were actual fires.

Yet the uniformed attendants who make up house services staff also have an enormous public relations responsibility, in that they are constantly in contact with visitors to the building. This aspect of their work has been given new importance in a wide-ranging review of their branch, to which they contributed. This organisation development analysis, carried out by the industrial and staff officer, is expected to lead to major changes in house services as its findings are explored, and recommendations evolved from them, by a process consultant early in the new financial year.

Meanwhile, the house services branch presses on with its diverse duties. Its first aid department maintains its proud service of 16 hours a day for staff and patrons. Over the past year, it answered 5,524 calls for assistance; these included 234 accidents, of which 84 resulted in patients being transferred to hospital. A total of 550

patrons were treated. As an additional precaution, training in basic first aid techniques is being offered to all staff.

Organising the limited on-site parking for staff, disabled drivers (who book up to 12 months in advance), hirers and their artists, is a labour intensive business that takes up a great deal of house services' time. In November, Ove Arup and Partners were commissioned to quantify the demand for parking by various users and identify periods of peak demand in relation to the various performances and activities on at the time. The purpose of the study was to improve the flexibility in car parking management and in car park usage, and at the same time streamline the tedious administrative process. The resulting report considers a number of options based on a computerised card pass system, and these are being investigated.

**Multiculturalism** has always been an important issue for the Sydney Opera House Trust. Its Ethnic Affairs Policy continues to identify ways to establish and develop a harmonious multicultural community via the pursuit of cultural and artistic activities.

This year, its initiatives aimed primarily at achieving equality of access to the Sydney Opera House,



*Her Majesty, Queen Margrethe II of Denmark, meets members of the Australian Opera after a performance*

*Glenn Hodges, administrative officer*





and awareness of its facilities and programs. They included the preparation of a new information brochure to be translated into 10 languages. This was done in collaboration with the publicity department and the Ethnic Affairs Commission, which provided translations into Arabic, Chinese, Croatian, French, German, Greek, Italian, Japanese, Serbian and Spanish.

The meeting with members of the ethnic press, outlined earlier, was another of the EAP ventures to meet its objectives. It is intended to maintain and develop the initial relationships made with the representatives of 17 publications, SBS TV and radio station 2EA.

Letters are to be sent to 166 organisations and 94 individuals listed in the current edition of the Australia Council's Ethnic Arts Directory, inviting them to submit suggestions for Sydney Opera House Trust presentations. Responses will be assessed by the programming department in order to help judge the relevance of Trust programs and policies to our culturally diverse society.

Accounting procedures were streamlined this year to offer information in greater detail and more quickly. This was achieved through the implementation of the computerised Budgetary Accounting System, which had been delayed by concerns about security and accommodation. These were resolved through the relocation of the accounts branch to a more appropriate place within the building.

Insurance on the building has increased, following a valuation last April which put its insurable value at \$451 million, an increase of nearly 50 per cent on the previous estimate.

An inventory valuation was conducted at the end of the financial year, following the updating of the stores records through the appointment of a new senior stores officer in December. The aim to establish a computerised inventory control system could not be achieved, owing to the withdrawal of funds allocated for the project.

Box office expanded its subscriptions activities by adding Gary Penny Productions to the clients for whom it already processes subscription bookings – The Australian Ballet, Musica Viva and the Australian Chamber Orchestra.

For the first time, tickets were sold more than 12 months in advance, in response to the return season announced for the Sydney Theatre Company's exceptionally successful production of Emerald City.

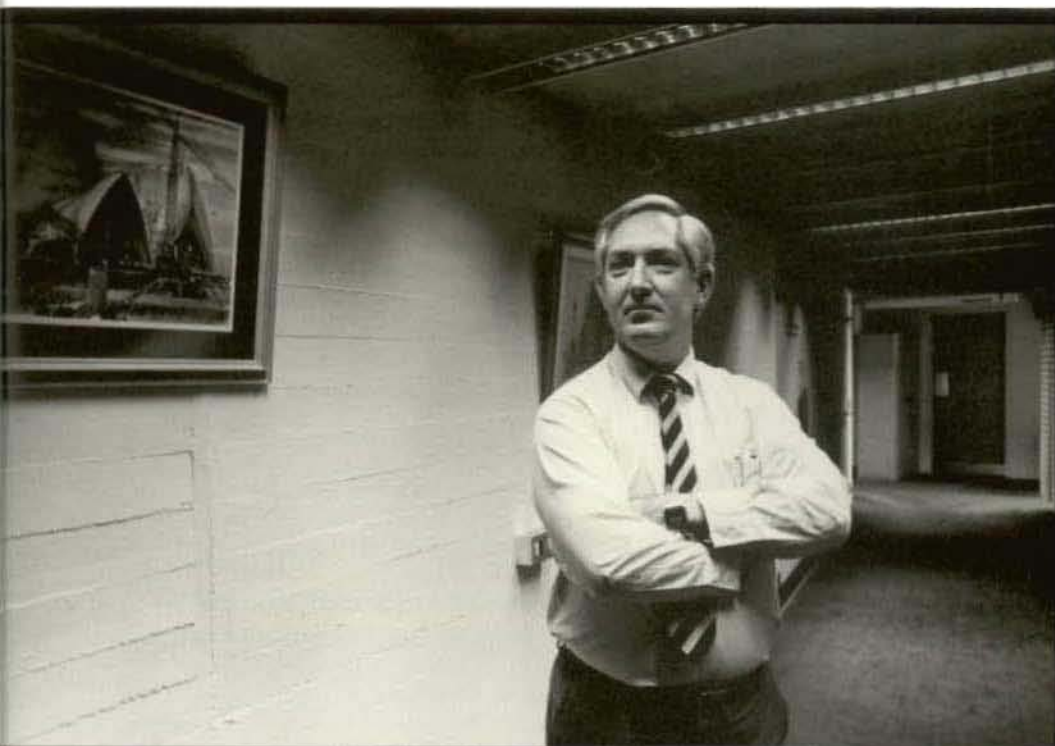
While such thriving business was good



Miles Buchanan (left) and Marcus Graham in the Neil Simon play *Biloxi Blues*



Keith Dobinson, box office manager



*Ian Stephens,  
assistant  
general  
manager*

news, it has underlined two problems which box office management hopes to overcome through the proposed computerisation. One is the cramped working area, exacerbated by the need to store all the tickets available for Sydney Opera House attractions in printed form. The other is the need to ease the burden on staff, who have to keep track of as many as 200 different ticket prices at any one time. Computerisation of the box office awaits the necessary Government approval and funding.

**Health** is of vital importance to everyone working at the Sydney Opera House, whether they are full-time staff or visiting artists. So we have responded to complaints of poor health, ranging from headaches, hay fever, eye irritation, dizziness and difficulty in concentration, to symptoms of asthma and upper



*Diana Sharpe, director of the Bennelong Program*

respiratory tract infections. We asked the Occupational Health Department at Royal South Sydney Hospital to identify any problems and recommend solutions to them.

Their study is nearing completion.

**Educational activities** at the Sydney Opera House took an exciting new turn in 1987. In its 10th year, the Bennelong Program adopted a different role in response to the move made by individual arts organisations to appoint their own education officers. This freed the Trust's long-established arts education resources to develop a broader, deeper method of communication and appreciation.

Called Arts Alliance, it involves a long-term program of reaching school

students through their teachers. Each of the 15 schools in the 1987 pilot venture was invited to nominate three teachers who became responsible for seeing the new program through three stages. The first is a two-week summer school in January for teachers, which is free. This is followed by a planning session with teaching artists, who then go into the schools at times arranged to fit into the teaching curriculum and the specific needs decided by the teachers. The final stage is attendance at a performance that suits the background work done earlier in the year.

The pivotal point of the program is to integrate the arts into the mainstream of education. The Trust believes that arts education, like education in mathematics, science, social studies or language arts, needs to be explored by students in their formative years, and that the understanding and valuation of the arts should be a critical part of learning.

Through this initiative, we aim to provide young people with greater opportunities to encounter the world of the arts and develop their perception. The focus is on the development of skills of analysis and perception rather than those of performance, though active participation is an integral part of the program. This process is introduced to the teachers, then developed with the students in the school situation.

The start made on Arts Alliance in 1987 has been most rewarding. With a few adjustments, it will be firmly established as a major initiative of the Bennelong Program. The one-off performance experience of the past is being cut back, though there is no intention of dropping such popular events as the Babies' Proms, which this year was extended by a companion event, Proms Plus, to provide the next step in music perception for young people. Both were immediate sellouts.

The Performing Arts Open Day in August, organised by the Bennelong Program to mark Education Week, was an outstanding success. Conceived as a market place of arts resources, it attracted 72 exhibitors from teaching institutions to individuals, and more

than 10,000 visitors from as far away as Brisbane. It is being held again in 1987.

Projects designed to reach out into the community, to adults as well as young people, continued, and some new ventures were added. One is for the blind and visually impaired to be introduced to a play before they attend the performance, giving them the opportunity to hear the script read and to go up on stage to explore the set and costumes. A special concept has also been developed for the deaf and aurally impaired, featuring the art of mime.

**C**entral to the direction taken by the Bennelong Program is its approach to working in conjunction, not in competition, with the arts organisations based in Sydney.

Approaches are being made to ensure that there is no overlapping in the arts opportunities being offered, and that the Sydney Opera House is offering something that other people are not. This attitude of co-operation has been

extended internationally in the first part of an exchange project with Washington's John F. Kennedy Center for the Performing Arts. At the end of June, a party of 69 arts educators, teaching fellows and artists arrived in Australia from the US for the Imagination Celebration, which focuses on youth performance. At the beginning of 1988, a similar group of Australians will go to the US.

It's all part of what the Bennelong Program envisages as the key elements of its developing role in arts resources for the community: accessibility, availability and networking.

**Presentations** and events within the Sydney Opera House have involved skilled planning for occasions that go far beyond the conventional run of the performing arts. Weeks of intensive preparation preceded the visit of His Holiness, Pope John Paul II, who addressed an assembly of the religious in the Concert Hall, as well as meeting



*His Holiness, Pope John Paul II, and his party are escorted into the Sydney Opera House by the general manager, Lloyd Martin*

members of top management, the press, and the public assembled on the monumental steps. The Sydney Opera House also hosted visits by Her Majesty, Queen Margrethe II of Denmark, Prince Henrik and their son Prince Joachim, and His Highness, the Aga Khan. In June, the Labor Party election campaign was again launched at the Sydney Opera House.

The traditional Trust attractions were very successful. Christmas at the Opera House played for 10 performances, five of them sold out, with total sales of 18,170. The audience at the New Year's Eve Gala Concert reached 99 per cent of capacity, and was delighted by the performances of June Bronhill, Robert Gard, Beverley Bergen and the Australian Chamber Orchestra.

Mostly Mozart underwent a few changes this year. While performances outdoors on the broadwalks were free, admission was charged for the foyer concerts – and willingly paid by enthusiastic audiences. The introduction of a dance component (the Early Dance Consort, performing in the style of the period) was well received, as was the presence of

Christopher Hogwood in the dual role of conductor and performer. An all-day recital in the Broadwalk Studio, organised by the United Music Teachers' Association, attracted good crowds over the six hours of its program.

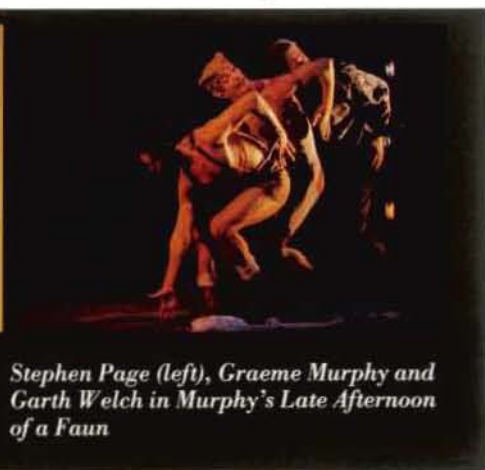
Things didn't go so well for Afters, a Trust initiative to bring together jazz and a late night supper in the Bennelong Restaurant on Friday nights. Although the venture was dropped, the concept of presenting some form of informal, post-performance entertainment remains to be explored further. During the year, the Trust also continued its association with the Gilbert and Sullivan Society, assisting in the presentation of *Ruddigore* and *Iolanthe*.

Support for Sydney Opera House events is given a boost by the enthusiasm of members of the Bennelong Club, which celebrated its 10th anniversary in October 1986. The Bennelong Club was formed to introduce people to the arts, to enable them to get to know some of the artists, and to meet others interested in the performing arts. There are now more than 1,000 members, and last year their activities turned over \$100,000.

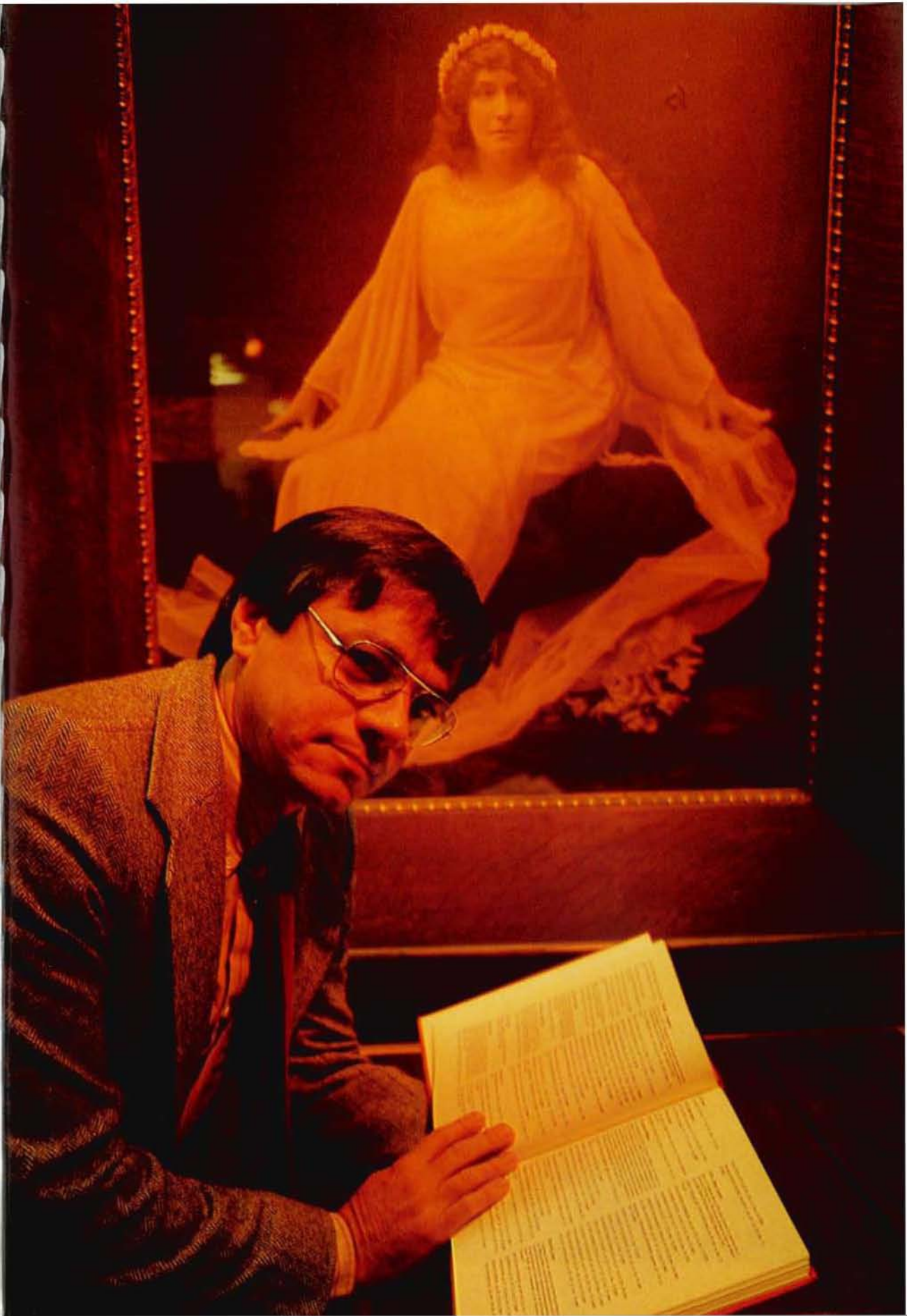
Library staff and volunteers focused their attention on press clippings as the major objective during the year for the



*Warren Hall,  
internal auditor*



*Stephen Page (left), Graeme Murphy and  
Garth Welch in Murphy's Late Afternoon  
of a Faun*



Dennis Wolanski Library and Archives of the Performing Arts. Procedures for handling the annual intake of 30,000 clippings were reviewed and the circulation service to managerial staff was improved. In addition, a considerable effort was made to reduce the substantial backlog of clippings from the period 1843 to 1986. By the end of the 12 months, 43,547 clippings from this group had been given subject headings, sorted and filed.

The oral history interviews continued, with 30 now completed and another 45 planned. The Ladies' Committee of the Sydney Opera House Appeal Fund donated \$3,500, bringing their total contribution to the project to \$7,000.

**A** consultant's report on automation for the library recommended that it join a shared cataloguing network to replace the existing card catalogue, develop a performance database to replace the functions of the existing non-book index, and gain access to on-line information services. These recommendations, and what they would involve, are being explored. In the meantime, automation was applied this year to word processing and accounting tasks.

The library's most pressing problem continues to be lack of space to house the collection. This also prevents the Trust from developing plans to upgrade its sound and video archive, although improvements were made during the year to the library's video and sound recording facilities.

Staff attended to more than 3,458 enquiries from visitors, the Sydney Opera House staff, the entertainment industry, school and university students, publishers and the general public. Volunteer staff worked a total of 6,580 hours, once again making an invaluable contribution to the maintenance of press clipping and program collections.

In addition to the regular publicity given to the library in-house displays and publications, acknowledgement of services rendered appeared in a number of books on the performing arts in Australia, and television programs. Articles on the collection also appeared in several trade newsletters, and in connection with exhibitions to which the library had supplied display material.

Acquisitions this year included four superb framed Nellie Melba programs on silk, 1893-1905, donated by Miss C. Ling; a NSW National Opera production book, 1951-1955, with typescript reminiscences, given by producer John Dudley; and a collection of manuscripts and photographs relating to the circus in Australia, donated by author and historian Mark St Leon.



*The LeGarde Twins brought some variety to the Concert Hall stage in America Salutes Australia*



*Judy Stone starred in the same show*





*Stuart Challender conducts the Sydney Symphony Orchestra at the Sydney Opera House*

The Sydney Opera House Trust's primary responsibility is the operation of the complex for its hirers and their patrons. In recent years, it has continued to develop its entrepreneurial role, presenting events on its own initiative and in association with other organisations, such as Musica Viva, the Australian Broadcasting Corporation, the Australian Chamber Orchestra and partners in the Confederation of Australian Arts Centres. A statistical chart of events and attendances is included in the financial section of this report. The following list is an indication of the range of works and artists presented during the year.

**Sydney Opera House Trust**  
Mostly Mozart  
Australian Chamber Orchestra  
Sydney Youth Orchestra  
Shell National Folkloric Festival  
Christmas at the Opera House  
On the Broadwalk  
String Soloists of the Berlin  
Philharmonic

Bennelong Program  
New Year's Eve Gala  
Iolanthe  
Ruddigore  
Afters - late night jazz  
Exhibitions  
Free outdoor entertainment  
**Australian Broadcasting Corporation**  
Sydney Symphony Orchestra  
> Conductors  
Brian Buggy  
Stuart Challender  
Carmine Coppola  
Dobbs Franks  
Vernon Handley  
John Hopkins  
Hiroyuki Iwaki  
Zdenek Macal  
Evelino Pido  
Thomas Sanderling  
Jukka-Pekka Saraste  
Georg Tintner  
Patrick Thomas  
Martin Turnovsky  
Victor Yampolsky  
> Artists  
Dmitri Alexeev

Michael Askill  
Jennifer Bates  
Boris Belkin  
Rhonda Bruce  
Michele Campanella  
Canberra Horn Consort  
Geoffrey Chard  
Shura Cherkassky  
Andrew Dalton  
Valter Despalj  
Thomas Edmonds  
Gerald Elias  
Margreta Elkins  
Lauris Elms  
Gerald English  
Nikolai Evrov  
Anthony Fogg  
James Galway  
Takashi Harada  
Louise Johnson  
Michael Leighton Jones  
Judy Bailey Quintet  
Kaori Kimura

Ralph Kirshbaum  
 Daniel Mendelow  
 Antonio Meneses  
 Phillip Moll  
 Gyorgy Pauk  
 Georg Pedersen  
 Peter Pfuhl  
 Michael Ponti  
 Patricia Price  
 Jean-Pierre Rampal  
 Alberto Remedios  
 John Steele Ritter  
 Heinrich Schiff  
 Nelli Shkolnikova  
 Janet Webb

**The Australian Opera**

The Barber of Seville  
 Boris Godunov  
 Madama Butterfly  
 Peter Grimes  
 Aida  
 La Fille du Regiment  
 The Magic Flute  
 Macbeth  
 The Consul  
 Manon Lescaut  
 Rigoletto  
 Die Fledermaus  
 Eugene Onegin  
 The Marriage of Figaro  
 Patience  
 The Mikado  
 I Masnadieri  
 Carmen  
 Alcina

The Turn of the Screw  
 National Opera Workshop  
 Victoria de los Angeles in  
 recital with Geoffrey Parsons

**Musica Viva**  
 String Soloists of the Berlin  
 Philharmonic  
 Trio di Milano  
 Vienna Chamber Ensemble  
 with Jorg Demus  
 Franz Liszt Chamber Orchestra  
 Borodin Quartet  
 Australia Ensemble  
 Chamber Music Society of  
 Lincoln Center  
 Frankl/Pauk/Kirshbaum

**Sydney Philharmonia Society**  
 Vespers of the Blessed Virgin  
 Mary, with the Monteverdi  
 Choir of Hamburg  
 The Creation  
 War Requiem  
 Christmas Oratorio  
 African Sanctus  
 German Requiem

**Australian Chamber Orchestra**

> Conductors  
 Vladimir Kamirski  
 Ronald Zollman  
 > Guest artists  
 Vovka Ashkenazy  
 Assad Brothers  
 Geoffrey Collins  
 Dene Olding  
 Janos Starker  
 Arnan Wiesel

**The Australian Ballet**  
 The Taming of the Shrew  
 Pas de Quatre

Orpheus  
 The Concert  
 La Bayadere, Act II  
 Song of the Earth

**Sydney Dance Company**  
 Nearly Beloved  
 Shining  
 Poppy  
 Late Afternoon of a Faun  
 Afterworlds  
 Rumours I  
 Sheherazade

**Sydney Theatre Company**  
 The Seagull  
 The Floating World  
 The Philadelphia Story  
 Emerald City  
 Away  
 Blood Relations

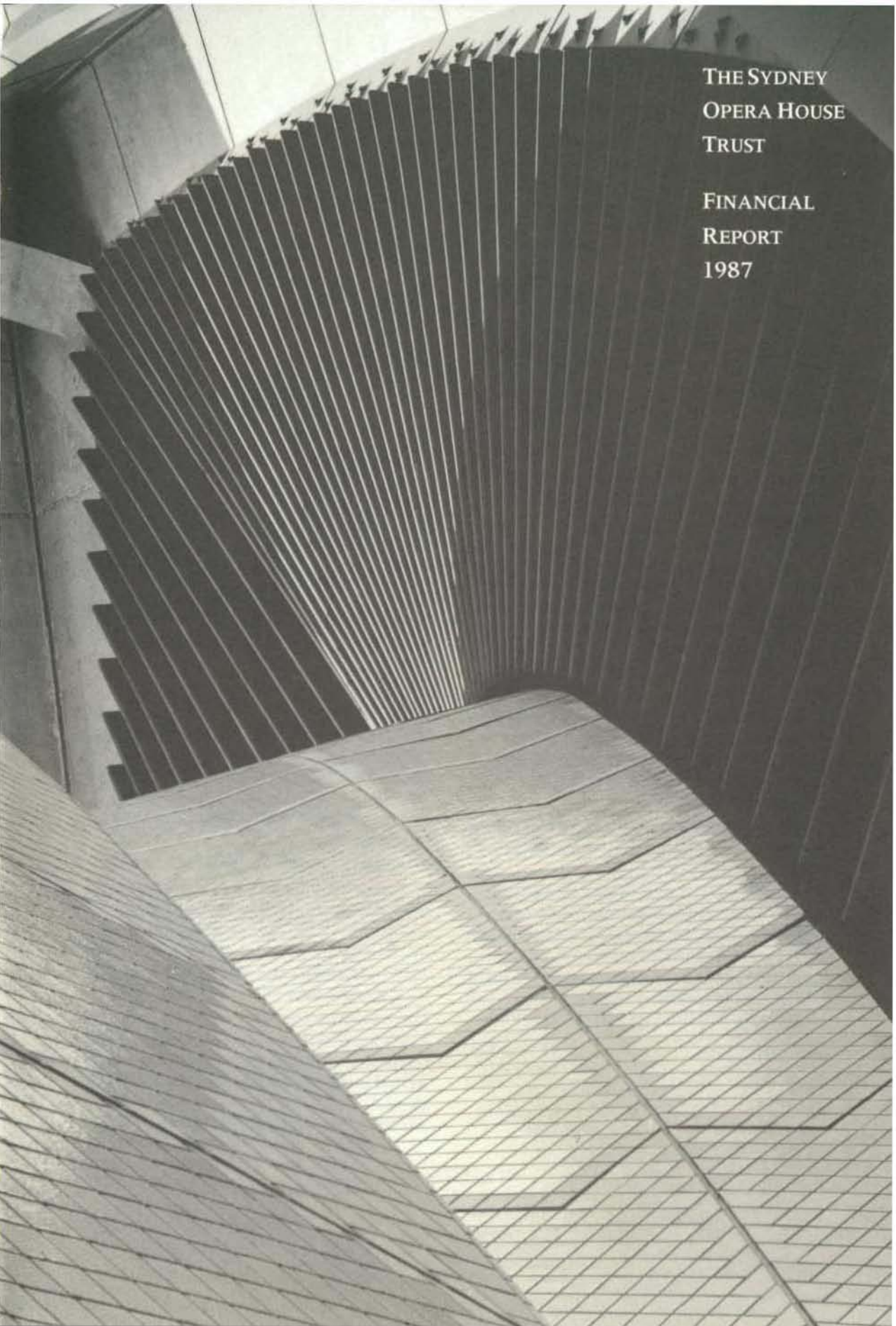
**Gary Penny Productions**  
 And a Nightingale Sang  
 The Selfish Shellfish  
 Biloxi Blues  
 I'm Not Rappaport

**Special events**

Treorchy Male Choir  
 Sydney Ensemble  
 Lionel Murphy Foundation  
 recital, by Roger Woodward  
 Flederman  
 Synergy  
 Seymour Group  
 International Society for  
 Contemporary Music  
 America Salutes Australia  
 City of Sydney Eisteddfod  
 Sun Aria  
 Metropolitan Opera Auditions  
 Philip Morris Superband  
 Private Lives  
 Bliithe Spirit  
 NSW Public Schools Concert  
 Committee presentations  
 Suzuki Graduation Concert  
 Posh  
 Jorge Bolet  
 Australian Mandolin  
 Ensemble  
 Indian music and dance  
 recital  
 Pan-Pacific Music Camp  
 concert  
 Sarah Grunstein  
 Kevin "Bloody" Wilson  
 Mark Isaacs Trio  
 Terra Australis in Partita  
 Films, including A Chorus  
 Line, Eleni, Playing Beatie  
 Bow  
 Exhibitions, including Print as  
 Object, Desert Artists of  
 Central Australia, Stamp and  
 Coin Fair, photographs by  
 Don McMurdo.



*The Shell National Folkloric Festival entertains a big crowd*



THE SYDNEY  
OPERA HOUSE  
TRUST

FINANCIAL  
REPORT  
1987

## SUMMARY OF FINANCIAL OPERATIONS

Financial operations in the year ended June 30, 1987, resulted in a surplus of \$720,000. This is an increase of \$312,000 (76.5%) over the surplus for the previous year.

The additional surplus resulted from the increased level of income which exceeded budget by \$424,000 (2.4%) and 1986 by \$926,000 (5.5%).

Income from trading activities was \$418,000 (5.9%) above budget and \$581,000 (6.8%) above 1986.

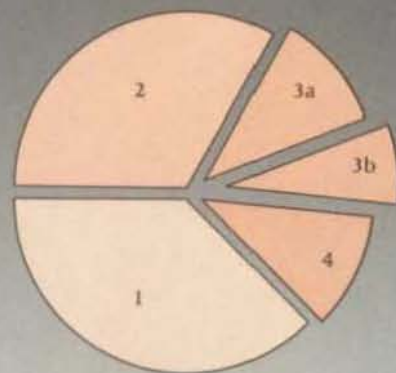
The Statement of Financial Position discloses an accumulated surplus of \$256,000. After allowing for the provision for long service leave (\$553,000) and commitments to be carried forward to the next financial year (\$423,000), the Trust had a net surplus in funds of \$386,000.

### INCOME

Income for the year, including accruals (\$296,000) and grants made to the Trust (\$48,000) amounted to \$17,837,000. This amount exceeded the original budget estimate by \$424,000.

#### Statutory Endowment

During the year under review a Statutory Endowment of \$10,000,000 was provided by the NSW Government to the Sydney Opera House Trust under the provisions of Section 20 of the Sydney Opera House Trust Act. Due to the overall successful performance of Trust trading activities and only a small increase in wages, supplementary funding was not required.



Income \$000

- 1 Statutory Endowment 10,000
- 2 Catering Revenue 9,002
- 3 Hire of Theatres & Facilities:
  - (a) Rentals, Halls etc. 2,993
  - (b) Cost Recovered from Hirers 2,044
- 4 Other Revenue 2,817

### Rentals

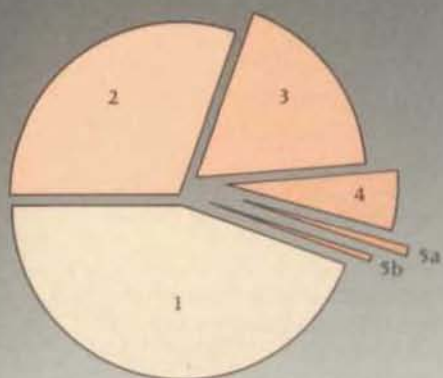
Rental income declined by \$136,000 (4.3%) compared to 1986 and was \$141,000 (4.5%) below budget. The reduced revenue can be attributed to a steadying of bookings and the six week closure of the Concert Hall for renovations.

#### Costs Recovered from Hirers

This item includes labour, electricity and other costs recovered from hirers. In comparison with 1986 results, recoveries increased by \$53,000 (2.7%) and were 6.8% above the budget estimate for the year. The total amount for 1987 was \$2,044,000.

#### Concession - The Shop

The Shop merchandises Australiana, books, souvenirs, clothing, records and jewellery. Rental income from The Shop exceeded budget by \$27,000 (23.5%) and grew by 24.6% on last year's performance.



#### Expenditure \$000

- 1 Salaries & Other Employee Payments 11,738  
 2 Catering Expenses 8,073  
 3 Other Operating Expenses 4,907  
 4 Repairs & Maintenance 1,196  
 5 Capital Expenditure:  
 (a) Alterations & Additions 313  
 (b) Plant, Furniture & Equipment 66

#### Catering

Catering revenue increased by 21.0% during the year whilst expenditure increased by 19.5%. As a result the final surplus available to help meet the Trust's operating expenses rose from \$686,000 to \$929,000, an increase of 35.4%. This result also represented an increase of \$242,000 (35.2%) over budget.

#### EXPENDITURE

The total expenditure for the year amounted to \$17,117,000 which was \$520,000 less than the original budget estimate of \$17,637,000 and \$614,000 (3.7%) greater than the previous year. Included in the actual figure for total expenditure are accrued expenses of \$727,000 and a credit adjustment made against salaries, wages and allowances of \$157,000 for the appropriation against the provision for long service leave. For the previous year accrued expenses and the adjustment against the provision for long service leave were \$717,000 and \$115,000 respectively.

#### Salaries, Wages and Allowances

Since July 1, 1984, no additional amounts have been set aside for long service leave and recreation leave, as such items of expenditure are met as they occur out of the consolidated fund. The provision for long service leave of \$553,000 is to be used to meet current costs until it is exhausted. The provision for long service leave for 1986 amounted to \$710,000.

Expenditure incurred during the year was \$10,307,000 which is a \$108,000 (1.0%) reduction on the original budget estimate. In 1986 salaries, wages and allowances cost \$9,540,000.

#### Workers' Compensation Insurance and Payroll Tax

The Workers' Compensation insurance premium declined by \$26,000 (9.2%) over 1986. The premium decline, which was in line with general market trends, combined with additional payroll tax charges resulted in expenditure increasing by \$48,000 (5.7%) and being \$113,000 (11.2%) below budget.

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### **Building – Alterations and Additions**

Expenditure of \$313,000 falls short of both the previous year's expenditure and budget by \$227,000 (42.0%) and \$167,000 (34.8%) respectively.

As a result of a downward trend perceived mid-way through the financial year, regarding income forecasts and the rate of expenditure against that income, activity in this category of expenditure was severely restricted. In the second half of the financial year when a change for the better in the income trend was realised, it was not possible to reinstate capital projects before June 30, because of the lead time associated with the work.

### **Trust Promotions and Exhibitions**

In accordance with the charter of the Trust, which covers the promotion of artistic taste and achievement, the Trust takes an entrepreneurial role in presenting quality attractions at the Sydney Opera House. In many cases these attractions would not otherwise have been seen in New South Wales because of their limited commercial appeal. The performances presented during the year resulted in a loss of \$160,000, which compares favourably with the loss of \$228,000 for the previous year.

### **Park and Ride**

Both expenditure and income on the Park and Ride service declined by \$25,000 (5.2%) and \$15,000 (3.5%) respectively. The decline in activity can be attributed to the closure of the Concert Hall for six weeks for major repairs and maintenance. The net result of a subsidy for this service of \$50,000 is seen by the Trust to be a necessary promotional cost to improve an otherwise awkward access to the House.

### **ACCUMULATED FUNDS**

As at June 30, 1987, there was a surplus in accumulated funds of \$256,000. The surplus arose as a result of a \$720,000 surplus for the year, which adjusted the carried forward deficiency for the previous year of \$464,000.

### **ADDITIONAL MATTERS**

An allocation of \$1.8 million was made on the Premier's Department's capital works program to help meet the cost of the Trust's replacement and refurbishment program. This allocation was amended during the year, to allow for the cost of providing equipment for the new forecourt restaurant. Expenditure incurred against this allocation amounted to \$2.112 million.

Expenditure incurred on behalf of the Sydney Opera House Trust by the Public Works Department amounted to \$465,000. These funds were spent on adjusting and improving engineering and architectural features of the building design which have required modification.

SYDNEY OPERA HOUSE TRUST

FINANCIAL OPERATIONS for the year ended June 30, 1987

	Note	1987 \$000	1986 \$000	Variation % (-)
<b>REVENUE</b>				
<b>Statutory Endowment – Sydney Opera House Trust Act, 1961</b>		<b>10,000</b>	<b>9,518</b>	<b>5.1</b>
<b>Activities</b>				
Rentals		2,993	3,129	(4.3)
Costs recovered from hirers	2	2,044	1,991	2.7
Guided tours		660	442	49.3
Booking fees		492	477	3.1
Miscellaneous	3	183	118	55.1
Concession – The Shop		142	114	24.6
Commission – Program sales		88	93	(5.4)
		<u>6,602</u>	<u>6,364</u>	3.7
Surplus on catering	4	929	686	35.4
		<u>7,531</u>	<u>7,050</u>	6.8
<b>Interest on investments</b>		<b>306</b>	<b>343</b>	<b>(10.8)</b>
		<u>17,837</u>	<u>16,911</u>	5.5
<b>EXPENSES</b>				
Salaries, wages and allowances	5	10,307	9,540	8.0
Workers' compensation insurance and payroll tax		892	843	5.8
Superannuation	6	539	595	(9.4)
		<u>11,738</u>	<u>10,978</u>	6.9
Building – Repairs and maintenance		1,196	1,210	(1.2)
– Alterations and additions	7	313	540	(42.0)
Electricity		1,131	967	17.0
Cleaning		727	716	1.5
Administrative expenses		714	656	8.8
General insurances		306	234	30.8
Publicity and advertising		298	256	(16.4)
Telephone and postage		223	154	44.8
Fees for services rendered		170	94	80.9
Trust promotions and exhibitions – deficit	8	160	228	(29.8)
Plant, furniture and equipment		66	389	(83.0)
Park and ride – Net cost	9	50	61	(18.0)
Audit fee		17	15	13.3
Trustees fees		8	5	60.0
		<u>5,379</u>	<u>5,525</u>	(2.6)
		<u>17,117</u>	<u>16,503</u>	3.7
<b>Addition to accumulated funds</b>		<b>720</b>	<b>408</b>	<b>76.5</b>
		<u>17,837</u>	<u>16,911</u>	5.5

SYDNEY OPERA HOUSE TRUST

FINANCIAL POSITION as at June 30, 1987

	Note	1987 \$000	1986 \$000	Variation % (-)
<b>ACCUMULATED FUNDS</b>				
Balance July 1, 1986 (Deficiency)		(464)	(872)	(46.8)
Addition for year		720	408	76.5
Surplus at June 30, 1987 (Deficiency)		<u>256</u>	<u>(464)</u>	*
Represented by –				
Investments	10	1,799	1,519	18.4
Debtors	11	1,132	802	41.1
Accrued income		296	198	49.5
Prepayments		14	10	40.0
Cash on hand		28	6	366.7
		<u>3,269</u>	<u>2,535</u>	29.0
Less				
Creditors – Advance sales, hirer's deposits, etc.		1,366	1,080	26.5
Accrued expenses	12	727	717	1.4
Bank		367	492	(25.4)
Provision for long service leave	1(d)	553	710	(22.1)
		<u>3,013</u>	<u>2,999</u>	0.5
		<u>256</u>	<u>(464)</u>	*

\*Deficiency in previous year — percentage not calculable

**RECONCILIATION OF THE CHANGES IN FINANCIAL POSITION STATEMENT WITH THE REDUCTION IN ACCUMULATED DEFICIENCY**

	1987 \$000	1986 \$000
Surplus for year	720	408
Less transfers against provisions: –		
Annual leave		252
Long service leave	157	367
	<u>563</u>	<u>41</u>
Add non-fund provisions raised: –		
Doubtful debts		29
Increase in monetary assets	<u>563</u>	<u>70</u>



SYDNEY OPERA HOUSE TRUST

CHANGES IN FINANCIAL POSITION for the year ended June 30, 1987

	1987 \$000	1986 \$000
<b>FUNDS WERE OBTAINED FROM</b>		
Statutory endowment	10,000	9,518
Catering	9,002	7,439
Rentals	2,993	3,129
Costs recovered from hirers	2,044	1,991
Guided tours	660	442
Booking fees	492	477
Trust promotions and exhibitions	488	748
Park and ride service	410	424
Interest	306	343
Miscellaneous	183	118
Concession - The Shop	142	114
Commission - Program sales	88	93
Grants for promotions and exhibitions	48	62
	<u>26,856</u>	<u>24,898</u>
<b>FUNDS WERE APPLIED TO</b>		
Working expenses	17,064	16,552
Catering	8,073	6,753
Trust promotions and exhibitions -		
General funds	648	971
Grant moneys	48	67
Park and ride service	460	485
	<u>26,293</u>	<u>24,828</u>
Increase in monetary assets	563	70
	<u>26,856</u>	<u>24,898</u>

### 1. SUMMARY OF SIGNIFICANT ACCOUNTING POLICIES

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

(b) The Treasurer has approved under section 41B (2) of the Public Finance and Audit Act, 1983, of the financial statements of the Sydney Opera House Trust being prepared on a modified accrual basis. Under this basis income earned but not received and expenses incurred but not paid at June 30, 1987, are included in the Statement of Financial Operations and are shown as accrued income and accrued expenses and in the Statement of Financial Position. Also assets are recorded as expenditure when purchased and depreciation is not provided for.

The Treasurer also approved under section 41B (3) (a) of the Public Finance and Audit Act, 1983, of the Trust dispensing with the necessity of preparing a balance sheet or statement of balances, subject to the presentation of a Statement of Financial Position.

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

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

For insurance purposes buildings, plant, equipment, fixtures, fittings and furniture are valued at \$451 million.

(d) Since July 1, 1984, no additional amounts have been set aside for long service and annual leave. Expenditure for 1986/87 has been charged against the provision for long service leave and will continue to be met in this way until the provision is exhausted. Funds to meet the payment of long service leave are provided out of the Statutory Endowment as they occur.

	1987	1986
	Provision for Long Service Leave \$000	Provision for Long Service Leave \$000
Opening Balance	710	825
Expenditure	157	115
Closing Balance	553	710

The balance in the Provision for Long Service Leave Account represents liabilities for leave accrued to June 30, 1984 and still untaken at June 30, 1987.

(e) Current Australian accounting standards, in so far as they are relevant to the modified accrual basis of accounting, have been adhered to in the preparation of the financial statements.

### 2. COSTS RECOVERED FROM HIRERS

Recoveries and collections comprise: -

	1987	1986
	\$000	\$000
Salaries and related costs	1,729	1,726
Miscellaneous	171	151
Electricity	126	107
Publicity and advertising	18	7
	<u>2,044</u>	<u>1,991</u>

### 3. MISCELLANEOUS INCOME

This item comprises:-

	1987	1986
	\$000	\$000
Tour packages	84	7
Sundries	30	26
Sale of assets	30	10
Credit card commission recoveries	26	22
Automatic telling machine rental	13	13
Grand piano - reimbursement of purchase price		40
	<u>183</u>	<u>118</u>

### 4. SURPLUS ON CATERING

	1987			1986		
	Food \$000	Beverages \$000	Total \$000	Food \$000	Beverages \$000	Total \$000
Sales	6,066	2,936	9,002	5,015	2,424	7,439
Cost of sales	1,928	778	2,706	1,529	676	2,205
	<u>4,138</u>	<u>2,158</u>	<u>6,296</u>	<u>3,486</u>	<u>1,748</u>	<u>5,234</u>
Catering expenses			5,367			4,548
Surplus			<u>929</u>			<u>686</u>

## 5. SALARIES, WAGES AND ALLOWANCES

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

	1987 \$000	1986 \$000
Permanent Staff – Salaries, Wages and Allowances	6,253	5,911
– Overtime	770	827
– Penalties	808	769
Temporary and Casual Staff – Salaries, Wages and Allowances	2,476	2,033
	<u>10,307</u>	<u>9,540</u>

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

## 6. SUPERANNUATION

The Trust's liability for deferred employers' superannuation charges on account of employees contributing to the State Superannuation Fund has been met through the payment of instalments to the Treasury. Actual charges are met as they occur by the Treasury out of these instalments.

Funds to meet the payment of deferred lump sum superannuation charges for retiring Trust employees who contributed to the Public Authorities Superannuation Fund are provided out of the Consolidated Fund as they occur. No provision has been made for these charges.

## 7. EXPENDITURE INCURRED ON BEHALF OF THE SYDNEY OPERA HOUSE TRUST

Expenditure incurred on capital works projects comprised:-

	1987 \$000	1986 \$000
Premier's Department	2,112	1,357
Public Works Department	465	295
	<u>2,577</u>	<u>1,652</u>

The expenditure is not reflected in the financial statements.

## 8. TRUST PROMOTIONS AND EXHIBITIONS

	1987		1986	
	\$000	\$000	\$000	\$000
Receipts and Interest		488		748
Grants:-				
Shell Company of Australia Ltd	45		40	
CSR Ltd	*		20	
Australia Council	3	48	2	62
		536		810
Less Payments		696		1,038
Deficit		<u>(160)</u>		<u>(228)</u>

\* A grant of \$20,000 was received on July 16, 1987.

## 9. PARK AND RIDE

	1987 \$000	1986 \$000
Collections	410	424
Less Payments	460	485
Net Cost	<u>(50)</u>	<u>(61)</u>

## 10. INVESTMENTS

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

	1987 Cost & Market Value \$000	1986 Cost & Market Value \$000
General Funds	1,732	1,459
Shell National Folkloric Festival	56	50
Bennelong Program	11	10
	<u>1,799</u>	<u>1,519</u>

**11. DEBTORS**

During the year an amount of \$10,000 was charged against the Provision for Doubtful Debts for bad debts written off. The debtors balances comprise:-

	1987 \$000	1986 \$000
Accounts owed to the Trust	1,147	827
Less provision for doubtful debts	<u>15</u>	<u>25</u>
	<u>1,132</u>	<u>802</u>

**12. ACCRUED EXPENSES AND COMMITMENTS**

Accrued expenses as at June 30, 1987, amounted to \$727,000. The Trust had an additional liability as at June 30, 1987, estimated at \$423,000 for commitments that have been entered into but not otherwise accounted for.

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

(a) Ownership of the land and building is vested in the Minister for Public Works. The building is on Crown land and, together with plant and equipment, fixtures, fittings and furniture, has an estimated value for insurance purposes of \$451 million. No current valuation exists for the land.

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

	1987 \$000
Works of Art – estimated value 30.6.87	1,664
Library Materials – estimated value 30.6.87	600
South Pacific Instruments – estimated value 30.6.87	150
Grand Piano – market value 30.6.87	<u>87</u>
	<u>2,501</u>

Market valuation of grand piano provided by Brashs Pty. Limited.

### TRUSTEES' STATEMENT

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

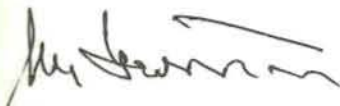
Pursuant to Section 41B (1) (f) of the Public Finance and Audit Act, 1983, and in accordance with a resolution of the Sydney Opera House Trust, we being members of the Trust, state that:-

1. In our opinion the accompanying financial statements exhibit a true and fair view of the financial position of the Sydney Opera House Trust as at June 30, 1987, and transactions for the year then ended.
2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

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



David Block  
Chairman



Carl Harbaum  
Trustee

July 30, 1987

### AUDITOR-GENERAL'S CERTIFICATE

The accounts of the Sydney Opera House Trust for the year ended June 30, 1987, have been audited in accordance with Section 34 of the Public Finance and Audit Act 1983.

In my opinion, the accompanying statements of financial position, changes in financial position, and financial operations, read in conjunction with the notes thereto, comply with Section 41B of the Act and exhibit a true and fair view of the financial position at June 30, 1987, and transactions for the year then ended.



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

SYDNEY.  
September 25, 1987

**1. RENTALS**

Was reduced by \$265,000 to allow for the fall-off in level of hirings for the Concert Hall, Opera Theatre, Playhouse and Broadwalk Studio. Reductions in the income budget for these halls are \$55,000, \$28,000, \$159,000 and \$23,000 respectively.

**2. INTEREST ON INVESTMENTS**

Was reduced by \$20,000 to \$280,000 to allow for the reduction in the level of funds available for investment as a result of the reduced number of performances being held at the House.

**3. SALARIES, WAGES AND ALLOWANCES**

Was reduced by \$60,500 as a result of a \$119,500 increase in recoveries from hirers for salaries and related expenses.

**4. BUILDING – REPAIRS AND MAINTENANCE**

Was increased by \$57,000 to \$1,228,000. Increased funds were allocated for essential and unavoidable expenditure on stage machinery, lighting stock and electronic equipment.

**5. BUILDING – ALTERATIONS AND ADDITIONS**

Was increased by \$19,000 to \$499,000. Increased funds were allocated during the year for the purchase of lighting and film equipment and other capital expenditure items.

**6. PUBLICITY AND ADVERTISING**

Was increased by \$37,000. Increased funds were allocated during the year to cover the additional cost of media advertising and general publications.

SYDNEY OPERA HOUSE TRUST

DETAILED BUDGET for the year ended June 30, 1987

	Note	\$000	\$000
<b>REVENUE</b>			
Statutory Endowment – Sydney Opera House Trust Act, 1961			10,000
<b>Activities:-</b>			
Rentals	1	3,134	
Costs recovered from hirers		1,914	
Guided tours		503	
Booking fees		480	
Miscellaneous		190	
Concession – The Shop		115	
Commission – Program sales		90	
		<u>6,426</u>	
Surplus on catering		687	
			7,113
Interest on investments	2		<u>300</u>
			<u>17,413</u>
<b>EXPENSES</b>			
Salaries, wages and allowances	3	10,415	
Payroll tax and workers' compensation insurance			1,005
Superannuation		<u>600</u>	
			12,020
Building – Repairs and maintenance	4	1,171	
– Alterations and additions	5	<u>480</u>	
			1,651
Electricity		1,080	
Other – Administrative expenses		788	
Cleaning		751	
General insurances		296	
Publicity and advertising	6	287	
Plant, furniture and equipment		212	
Telephone and postage		174	
Trust promotions and exhibitions		136	
Fees for services rendered		112	
Park and ride service – net cost		107	
Audit fee		16	
Trustee fees		<u>7</u>	
			<u>3,966</u>
			17,637
Addition to accumulated deficiency			<u>(224)</u>
			<u>17,413</u>

SYDNEY OPERA HOUSE TRUST

OUTLINE BUDGET for the year ending June 30, 1988

	1988 Estimate \$000	Estimate \$000	1987 Actual \$000
<b>Statutory Endowment</b>	<b>10,700</b>	10,000	10,000
<b>Revenue from operating activities</b>	<b>8,441</b>	7,413	7,837
	<u>19,141</u>	<u>17,413</u>	<u>17,837</u>
<b>Less: Recurrent services</b>			
Salaries and other employee payments	12,825	12,020	11,738
Other operating expenses	4,637	3,754	3,804
Repairs and maintenance	1,181	1,171	1,196
Capital expenditure	884	692	379
	<u>19,527</u>	<u>17,637</u>	<u>17,117</u>
<b>Addition to accumulated funds</b>			720
<b>Addition to accumulated deficiency</b>		224	
<b>Reduction from accumulated funds</b>	<u>386</u>		

DONATIONS TO THE SYDNEY OPERA HOUSE LIBRARY 1985/86

Miss M Adams	Mr J Dudley	Miss V Napier
Mr W Akers	Mr N Enright	National Library of Australia
Miss E Allen	Mrs A Hargreaves	New Theatre
Australian Singing Competition	Mrs L Harris	News Agency of the German
Australian Institute of	Mrs M Hill	Democratic Republic
Criminology	Mr F Hinder	Ms M Nilsson
Mrs R Bailey	Ms I Ireland-Cutter	Nimrod Theatre
Australian Music Centre	Mr E Irvin	Mr E S Phillips
Miss D Baltzer	Journalists' Club	Mr P Pirne
Mrs S Beggs	Ms V King	Pippi Storm Theatre Company
Mr F Blanks	Dr S Kippax	Public Record Office of South
Mrs M Bollin	Mr D Latta	Australia
Miss E Bonner	Library Service of Western	The estate of Mr R Rees
Mr R Bott	Australia	Mrs S Rice
Mr C Boyd	Miss C Ling	Riverina Theatre Co
Miss B Brickhill	Miss J Lupton	Mrs D E Rose
Ms L Campbell-Brown	Mr & Mrs D C Lutton-Brooks	Mr M St. Leon
Mr & Mrs V Carell	Mrs V Lyle	Mr M Schell
CEL	Miss C McCoy	Mr G Seaman
Mrs M Clarke	Mr F McCure	Ms S Singer
Mr S Clarke	Dr A McGrath	Mr D Stapleton
Mr D Champion	Mrs N MacGregor	State Library of Victoria
Miss D Clayton	Mr J Maver	Mr R Swanwick
Mr K J Cork	Miss K Melhuish	Theatre North
Mrs B Court	Mrs M Merletto	Theatre South
Mr E A Crome	Mr F Micali	Mr M Utting
Mrs E Dempster	Mr B C Morgan	Warringah Shire Library
Miss W Dickson	Murray River Performing Group	Ms V Weldrick
Mr G Doughty	Museum of Applied Arts and	Mrs H Wren
	Sciences	



## SUMMARY OF 1987 ACHIEVEMENT HIGHLIGHTS

Objective	Means	Performance Indicator
Upgrade food outlets.	Introduction of fresher, simpler, more innovative menus.	Record earnings by catering services, especially in functions area.
Improve efficiency and economy of stage setting process for Concert Hall events.	Installation of six hydraulic lifts under stage.	Setting up the Concert Hall stage requires a fraction of the time and labour involved under the old system of individual rostrums.
Streamline accounting processes.	Implementation of the computerised Budgetary Accounting System.	Accounting information available in greater detail and more quickly.
Achieve equality of access to the Sydney Opera House and awareness of what it has to offer throughout community.	Preparation of new information brochure in 10 languages.	Only just released, but already attracting interest.
Share resources with broader arts community.	Presentation of a two-day seminar on marketing and media relations.	So popular, applicants turned away. High approval rating from those who attended.
Make a greater impact on arts education of young people.	Bennelong Program's introduction of Arts Alliance, designed to reach students through their regular teachers.	Pilot project welcomed, to be followed by establishment of program as a major thrust of the Trust's educational activities.

### COMMENTS ON EVENTS AND ATTENDANCES STATISTICS for 1986/87: see charts overleaf

There was an increase in the number of events during the year ending June 30, 1987, despite limiting factors of major construction work inside and outside the complex. This year's 2,954 indoor events were a substantial rise over the previous year's total of 2,787. Total indoor attendance was 1,314,457.

This was a drop of 13,320 in attendances, due partly to the closure of the largest venue, the Concert Hall, for seven weeks while scissor lifts were being installed under the platform. This is reflected in the figures for the Concert Hall which had 35 fewer performances than last year and a drop in attendances of 58,753.

The number of events presented by the Sydney Opera House Trust grew from 519 in 1986 to 553 in 1987. Outdoor events continued to be restricted by the reconstruction of the forecourt adding only one event to the previous year's total of 66. But overall attendances of outdoor presentations improved by more than 26,000.

EVENTS AND ATTENDANCES 1986/87 including Trust

	Item	Concert Hall			C.H. Foyer		Opera Theatre			D.T. Foyer		Drama Theatre		
		Perfs.	Attdee	%	Perfs.	Attdee	Perfs.	Attdee	%	Perfs.	Attdee	Perfs.	Attdee	%
1.1	OPERA (subscription)						135	180249	85%					
1.2	(subs. matinees)						27	32865	78%					
1.3	(non-subs.)													
1.4	(non-sub. matinees)													
1.5	(youth subs.)													
1.6	(previews & invited aud.)						13	11690	N/A					
2.1	BALLET/DANCE (subscription)						68	93305	93%					
2.2	(subs. matinees)						12	16465	93%					
2.3	(non-subs.)	1	1438	53%			17	18427	73%			67	32113	87%
2.4	(non-subs. matinees)						4	4266	68%			8	3536	80%
2.5	(previews & invited aud.)						3	3340	N/A			3	1467	N/A
2.6	(school matinees)	14	26600	71%								1	400	74%
3.1	DRAMA/SPEECH (subscription)											188	85494	85%
3.2	(subs. matinees)											46	18482	76%
3.3	(non-subs.)	1	850	32%										
3.4	(non-sub. matinees)													
3.5	(school matinees)											7	3354	90%
3.6	(previews & invited aud.)											15	6818	N/A
4.1	ORCHESTRAL CONCERTS (subscription)	55	112842	76%										
4.2	(subs. matinees)	8	14417	67%										
4.3	(non-sub.)	6	12001	75%										
4.4	(youth subs.)	15	35351	88%										
4.5	(matinees)	1	1076	40%										
5.1	SCHOOLS CONCERTS	30	51473	73%										
6.1	CHAMBER ORCHESTRAL (subscription)	15	26031	65%										
6.2	(non-subscription)	8	15677	73%	1	302								
7.1	CHAMBER MUSIC (subscription)	5	10590	79%										
7.2	(non-subscription)	1	600	22%	2	660								
7.3	(youth subs.)													
8.1	RECITALS (subscription)	5	8222	61%										
8.2	(non-subs.)	3	5963	81%	26	14358	5	5717	76%					
9.1	CHORAL	2	5421	99%										
10.1	CHORAL ORCHESTRAL (subscription)	8	13224	65%										
10.2	(non-subs.)	8	12405	61%										
11.1	LIGHT CONCERTS/JAZZ/VARIETY (evenings)	16	33113	93%			1	474	33%					
11.2	(matinees)	4	8042	90%			1	675	47%					
11.3	(private audience)	4	1225	N/A										
12.1	FILMS (evenings)													
12.2	(matinees)													
12.3	(children's matinees)													
12.4	(school matinees)													
12.5	(private screenings)													
13.1	ONE MAN/ONE WOMAN SHOWS (evening)													
13.2	(matinees)													
13.3	(schools)													
14.1	MARIONETTES (evening)													
14.2	(matinees)													
15.1	ON THE BROADWALK													
16.1	POETRY READINGS													
17.1	EXHIBITIONS				1	330						1	70	N/A
18.1	CONFERENCE/CONVENTIONS	4	5600	N/A								4	1594	N/A
19.1	SEMINARS				1	150				1	30	1	200	N/A
20.1	LECTURES/DEMONSTRATIONS	7	4804	26%	70	17282	6	6189	71%	2	46	10	4996	93%
21.1	MEETINGS	3	4030	N/A	22	2512	2	950	N/A	29	1676	1	45	N/A
22.1	DEBATES											2	590	54%
23.1	RECEPTIONS				202	47623				192	19645	21	3714	N/A
24.1	RECORDING SESSIONS	7	--	N/A										
25.1	SPEECH DAYS	10	17680	N/A										
26.1	FASHION PARADES				1	104								
27.1	TV SHOWS				4	--								
28.1	AUDITIONS													
29.1	TV/COMMERCIALS/FILMING (days)	6	--	N/A	5	--	1	--	N/A	1	--			
30.1	AUCTIONS													
31.1	RECORDED MUSIC													
32.1	COMPETITIONS/CONTESTS	24	14912	23%										
33.1	BALLS				3	1060								
	SUNDAY ENTERTAINMENT													
	OUTDOOR ENTERTAINMENT													
	SUB-TOTAL	271	443589	68%	336	84381	295	374612	85%	225	21397	375	163073	84%
	REHEARSALS	305			11		628			--		580		
	TOTAL	576	443589		349	84381	923	374612		225	21397	955	163073	
	PERCENTAGE OF CAPACITY		68%		NOT APPLIC.		85%		NOT APPLIC.		84%			





Playhouse			Exhibit Hall		Reception Hall			Broadwalk Studio			Rhsd Room	Totals			Outdoor Activities
Perfs.	Attndce	%	Events	Attndce	Events	Attndce	%	Events	Attndce	%		% of Capacity	Perfs.	Attndce	
					3	80	N/A					N/A	5	162	
												61%	8	13019	
									2	551	96%	96%	2	551	
1	26	N/A	56	893	14	1936	63%	79	16335	72%	53%	166	27905		
			1	405	1	225	N/A	1	225	N/A	N/A	3	855		
			1	500							N/A	1	500		
2	137	N/A									N/A	2	137		
					4	88	N/A	12	455	N/A	N/A	16	543		
											70%	1	1883		
											98%	10	19778		
					1	28	N/A				N/A	1	1100		
											N/A	1	28		
			1	5000							N/A	1	5000		
			1	26300							N/A	1	26300		
			1	3200							N/A	1	3200		
			1	5200							N/A	1	5200		
1	200	N/A			2	155	N/A				N/A	3	355		
											N/A	1	—		
									10	2674	93%	93%	10	2674	
1	20	N/A	3	110	7	306	N/A				N/A	11	436		
					8	299	N/A				N/A	21	1158		
											N/A	1	110		
											92%	4	9950		
											N/A	9	7250		
									1	227	N/A	N/A	2	386	
									5	1200	83%	N/A	3	858	
											83%	5	1200		
					1	79	N/A				N/A	1	79		
											N/A	1	302		
											99%	1	2696		
									27	4998	64%	64%	27	4998	
															2/29000
					25	2157	N/A				N/A	184	22834		
									8	—	N/A	N/A	12	4970	
					4	344	N/A				N/A	8	—		
											N/A	4	344		
									10	—	N/A	N/A	10	—	
									1	30	N/A	N/A	4	155	
															1/12000
									2	576	100%	87%	5	6894	
												43%	1	1169	
															45/281600
												40%	1	1076	
															1/500
					1	13	N/A	2	60	N/A	N/A	4	88		1/200
5	383	N/A	65	41608	71	5710	63%	160	27331	73%	69%	553	176143	50/323300	
5	383		65	41608	71	5710		160	27331			553	176143	50/323300	
NOT APPLICABLE			NOT APPLIC.				63%			73%		69%			

---

General Manager  
Lloyd Martin

---

Deputy General Manager  
Wayne Maddern

Assistant General Manager  
Ian Stephens

Manager Engineering Services  
John Zadaricchio

---

Publicity Manager  
David P Brown

Financial Controller  
Kim Fairleigh

Services Engineer  
Serge Ivanoff

---

Theatre Manager  
Marshall Menzies

Administrative Officer  
Glenn Hodges

Acting House Services Manager  
Jack O'Hara

---

Technical Manager  
Keith Yates

Catering Manager  
Kristina Vingis

---

Librarian  
Paul Bentley

Box Office Manager  
Keith Dobinson

---

Programming Manager  
Barry Benson

Staff/Industrial Officer  
Chris Rigden

---

Internal Auditor  
Warren Hall

STAFF OF THE SYDNEY OPERA HOUSE as at June 30, 1987

	STAFF LEVELS			STAFF LEVELS	
	1987	1986		1987	1986
<b>ADMINISTRATION</b>	<b>8</b>	<b>10</b>	<b>Paul Myers – Treasury Supervisor</b>		
Carolyn Abraham – Secretary to General Manager			James Quiring – Clerk		
Chris Boyd – Minutes Secretary			Daniel Vucetich – Clerk		
Pat Delforce – Word Processor Operator			<b>INTERNAL AUDIT</b>	<b>2</b>	<b>2</b>
Ann Graham – Typist, Bennelong Program			Cliff Clark – Internal Audit Clerk		
Norma King – Secretary to Deputy General Manager & Assistant General Manager			Keith Eldridge – Internal Audit Clerk		
Ian McIntosh – Assistant Service Officer			<b>THEATRE MANAGEMENT</b>	<b>8</b>	<b>9</b>
Jim Ross – Driver/Assistant			Janice Beky – Clerical Assistant		
Ian Wright – Tours Assistant			Sandra Bortolin – Stenographer		
<b>PURCHASING</b>	<b>2</b>	<b>1</b>	Ralph Bott – Assistant Theatre Manager		
Michelle Matthews – Clerical Assistant			Paul Creevey – Deputy Theatre Manager		
Lilian Murr – Purchasing Officer			Walter Cummins – Assistant Theatre Manager		
<b>RECORDS</b>	<b>2</b>	<b>2</b>	David Hensler – Assistant Theatre Manager		
Brenda Dwyer – Officer in charge, Records			Karen Francis – Programming Assistant		
Maxine Priest – Clerical Assistant			Ann Wilkins – Assistant Theatre Manager		
<b>RECEPTION</b>	<b>2</b>	<b>2</b>	<b>CATERING</b>	<b>2</b>	<b>1</b>
Shelley Gray – Typist			Stephen Boggs – Assistant Theatre Manager (Functions)		
Rochelle Peek – Clerical Assistant			Judith Tallon – Theatre Management Assistant		
<b>STORES</b>	<b>3</b>	<b>2</b>	<b>BOX OFFICE</b>	<b>9</b>	<b>11</b>
Brian Gartrell – Stores Assistant			Geoff Cichero – Senior Box Office Assistant		
Andrew Ng – Senior Stores Officer			Colin Doyle – Box Office Assistant		
John Perry – Stores Assistant			Craig Estreich – Box Office Assistant		
<b>SWITCHBOARD</b>	<b>1</b>	<b>1</b>	Peter Nelson – Box Office Assistant		
Peggy Seymour – Switchboard Supervisor			Terry Orton – Box Office Assistant		
<b>STAFF BRANCH</b>	<b>7</b>	<b>9</b>	Bill Pepper – Box Office Assistant		
Rosanna Da Ros – Timekeeper			Nick Prendergast – Assistant Box Office Manager		
Friedel Lang – Typist			Andrew Rison – Box Office Assistant		
Richard Orton – Timekeeper			Teena Sharp – Typist		
Neil Smith – Assistant Staff Officer			<b>PUBLICITY</b>	<b>6</b>	<b>8</b>
Mark Wills – Clerk, General Staffing Matters			Deborah Cartwright – Assistant Publicity Manager (Advertising)		
Melanie Wilson – Staff Clerk			Jacqueline Eckhold – Typist		
Gary Wright – Supervisory Timekeeper			Marietta Hargreaves – Clerical Assistant		
<b>ACCOUNTS</b>	<b>11</b>	<b>8</b>	Alan Hughes – Assistant Publicity Manager (Publications)		
Karen Bulgin – Salaries Clerk			Don McMurdo – Photographic Operator		
Ian Coombs – Officer in charge, Salaries			Kerry Stark – Stenographer		
Terry Hardy – Settlements Clerk			<b>LIBRARY</b>	<b>2</b>	<b>3</b>
Neville Harris – Assistant Accountant			Evelyn Klopfer – Clerical Assistant		
Helen Hayes – Machine Operator			Warner Whiteford – Clerical Assistant		
Anthony Kimber – Promotions Clerk			<b>GUIDES</b>	<b>2</b>	<b>2</b>
Hendrawan Lukito – Salaries Clerk			Beverley Doylend-Ward – Senior Guide		
Leonie Quin – Clerk			Jeffrey Vandeleur – Guide		
Beverley Sundin – Payments Clerk			<b>SERVICES ENGINEERS</b>	<b>30</b>	<b>33</b>
John Tindall – Tours Packages Clerk			George Benyovics – Artisan, Ancillary Services		
Paul Zanella – Accountant			Scott Bourne – Apprentice Painter		
<b>CASHIERS – BOX OFFICE</b>	<b>7</b>	<b>7</b>	James Brown – General Assistant		
Trevor Braybrook – Clerk			Peter Burnicle – Electrical Fitter/Leading Hand		
Marie Brazher – Clerk			Balbino Dela Rea – General Assistant		
Gregory Franklin – Clerk			Warren Elder – Artisan, Ancillary Services		
Katherine Kristiansen – Clerk					

Peter Fathers - Painter			Mark Small - Electrical Fitter/Mechanic		
Allan Flaherty - Electrical Fitter/Mechanic			Les Sykes - Controls Technician		
Don Fraser - Building Foreman			Michael Willis - Mechanical Fitter		
Russell Halley - General Assistant			Ted Woreta - Plant Controller		
Paul Hendriks - Mechanical Fitter			<b>TECHNICAL MANAGEMENT</b>	<b>7</b>	<b>5</b>
Ken Hilder - Carpenter			Sue Barling - Costing/Rostering Clerk		
Graham Horsfall - Carpenter/Locksmith			Gai Bates - Typist		
Liza Iverson - Apprentice Mechanical Fitter			Mike Jefferys - Deputy Technical Manager		
Cliff Keith - Painter			Greig Landeman - Stage Manager		
Peter Knight - Technical Draftsman			David Palmer - Assistant Technical Manager		
Craig Le Patourel - Apprentice Electrical Fitter/ Mechanic			Ken McSwain - Stage Manager		
Eric McWilliams - Assistant Services Engineer			David Storie - Stage Manager		
Tony Manglis - General Assistant			<b>LIGHTING</b>	<b>18</b>	<b>21</b>
Jason Marshall - Apprentice Carpenter			Mike Berridge - Supervisory Technician		
Paul Murphy - Apprentice Plumber			Reg Binstead - Senior Projectionist		
Ilija Petricevic - Carpenter			John Champion - Deputy Lighting Master		
Alan Price - Maintenance Technician (Refrigeration Services)			Anthony Coulson - Lighting Operator		
Slavko Rajic - Carpenter			Phil Derepas - Electrical Fitter/Mechanic		
Mark Selmon - Electrical Fitter/Mechanic			Phillip Dunesky - Senior Operator (Lighting)		
Craig Sims - General Assistant			Andrew Hudson - Control Desk Operator		
Bob Smith - Assistant Maintenance Supervisor			John Lewis - Control Desk Operator		
Richard Vallack - Mechanical Fitter			Peter Lockwood - Lighting Operator		
Chris Young - Electrical Fitter/Mechanic			Jerry Luke - Control Desk Operator		
Steve Zamagias - General Assistant			Peter Marshall - Lighting Master		
<b>SERVICES ENGINEERS -</b>	<b>30</b>	<b>32</b>	Kate O'Neill - Lighting Operator		
<b>SHIFT PERSONNEL</b>			Alynn Pratt - Lighting Operator		
Bill Bacon - Mechanical Fitter			Warwick Rayward - Electrical Fitter/Mechanic		
Dennis Ball - Mechanical Fitter			Michael Schell - Control Desk Operator		
Ken Benjamin - Controls Technician			Gregory Taylor - Senior Operator (Lighting)		
Remy Cajés - Electrical Fitter/Mechanic			Stuart Udy - Control Desk Operator		
Ron Cannataci - Controls Technician			Brett Williams - Electrical Fitter/Mechanic		
Bill Churcher - General Assistant			<b>STAGE MACHINERY</b>	<b>10</b>	<b>12</b>
Ernie Clements - Electrical Fitter/Mechanic			Ken Beshaw - Supervisory Technician (Electrical)		
Kevin Coulter - Plant Controller			John Drinkwater - General Assistant		
Danny Dane - Controls Technician			Alan Game - Stage Machinery Technician (Electrical)		
Warwick Fitzgerald - Plant Controller			Ron Hudson - General Assistant		
Andrew Georgopoulos - General Assistant			Stuart Innes - Stage Machinery Technician (Mechanical)		
Bruce Gilmore - Plant Controller			Ken Mather - Stage Machinery Technician (Mechanical)		
John Grgurica - General Assistant			Alois Naehrer - Supervisory Technician (Mechanical)		
Lee Harrison - Electrical Fitter/Mechanic			Manfred Raddatz - Stage Machinery Technician (Electrical)		
Michael Kenny - Electrical Fitter/Mechanic			Charlie Regetas - Supervisory Technician (Electrical)		
Jim Kiss - Mechanical Fitter			John Turner - Stage Machinery Technician (Electrical)		
Ray Latimer - Electrical Fitter/Mechanic			<b>SOUND</b>	<b>5</b>	<b>6</b>
Bill Lloyd - Shift Superintendent			Alan Ball - Control Desk Operator, Grade III		
Malcolm McCallum - Plant Controller			Bruce Cook - Control Desk Operator, Grade II		
Bob McKeever - Shift Superintendent			David Gibson - Control Desk Operator, Grade I		
Esteban Ovelar - General Assistant					
Mato Pavin - General Assistant					
Steve Pavin - General Assistant					
Iain Rahilly - Shift Superintendent					
Ken Raschke - Shift Superintendent					
Miche Rinos - General Assistant					



STAFF LEVELS  
1987 1986

STAFF LEVELS  
1987 1986

Linda Kish – Control Desk Operator, Grade III  
Lana Lazareff – Control Desk Operator, Grade III  
**ELECTRONICS** 9 7  
Jim Burke – Electronics Technician, Grade III  
Robert Carrick – Electronics Technician, Grade III  
Andrew Eager – Electronics Technician, Grade III  
Brian Gruit – Electronics Technician, Grade I  
George Kwok – Electronics Technician, Grade II  
Ron Nelson – Electronics Technician, Grade III  
John Northeast – Installation Supervisor  
Jon Pinkerton – Electronics Technician, Grade III  
Grahame Wilson – Electronics Supervisor  
**STAGE SERVICES** 20 22  
Nicholas Angelicas – General Assistant/Stage Hand  
Ken Bartlett – Assistant Supervisor/Senior Machinery Desk Operator  
John Boros – Supervisory General Assistant  
Tony Cirillo – General Assistant/Stage Hand  
Adam Crome – General Assistant/Stage Hand  
Kim Davis – Control Desk Operator (Machinery)  
Ken Fisher – Supervisory General Assistant  
Bernard Fitzgerald – Leading Hand General Assistant  
Giulio Grazioli – General Assistant/Stage Hand  
Sue Hart – General Assistant/Stage Hand  
Richard Hoysted – General Assistant/Stage Hand  
Nick Karantzis – Deputy Stage Master  
Sam Ladikos – General Assistant  
Frank Millane – Stage Master  
Chris Millar – Assistant Supervisor/Senior Machinery Desk Operator  
Peter Perdikouris – Leading Hand General Assistant  
Sam Safadi – Leading Hand General Assistant  
Fred Santos – Control Desk Operator (Machinery)  
John Taprell – General Assistant/Stage Hand  
Peter Tregillgas – Control Desk Operator (Machinery)  
**HOUSE SERVICES** 3 2  
Julie Grice – House Services Assistant  
Clifford Loydall – Deputy Chief Security Officer  
Joyce Swindell – House Services Assistant  
**SENIOR FIREMEN** 10 11  
Brian Hissey  
Phil Lovett  
Derek Poole  
Peter Tucker  
**FIRE PREVENTION OFFICERS**  
Bernie Davis  
Bill Davis  
Bob Donald  
John French

Bob Geddes  
Peter Stott  
**SENIOR UNIFORMED ATTENDANTS** 34 38  
Terry Antram  
Al Laasberg  
Gordon Reading  
Rick Zaric  
**UNIFORMED ATTENDANTS**  
Bryan Algie  
Kerry Baxter  
Andrew Bodnar  
Bob Braithwaite  
Bill Briscoe  
Shane Bryant  
Ross Campbell  
Bobby Chandra  
Trevor Cook  
Stephen Dally  
Alan Dayment  
Drew Drysdale  
Alan Gurnett  
Pat Herbert  
Graham Hill  
John Humer  
Joe Keep  
Ron McLean  
Kevin Martin  
Kerry Merrick  
Alan Moore  
Lynda Moschioni  
Karl Nightingale  
Arthur Samuel  
John Seach  
Sri Kantha  
Barry Thompson  
Derek Whittle  
John Wilkinson  
Lyle Wilson  
**STAGE DOOR SENIORS** 2 3  
Don Johnston  
Andy Lucca  
**FIRST AID** 3 2  
Olga Andrich – Registered General Nurse  
Jenny Heighway – Senior Registered Nurse  
Mary Heathwood – Registered General Nurse  
**TOTAL (including Management)** 272 288  
**CONSULTANTS**  
Anna Grega  
Justin Macdonnell  
James Murdoch  
Diana Sharpe  
Jeremy Maughan Wright  
Marilyn Zweck



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Fax: 221 8072

#### **Access**

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

#### **Disabled Patrons**

Special services are provided for disabled patrons, including lifts and parking on site when possible (NSW Department of Motor Transport permit holders only). For information about these, phone (02) 250 7178 or 250 7185, between 9.30 am and 4 pm on weekdays.

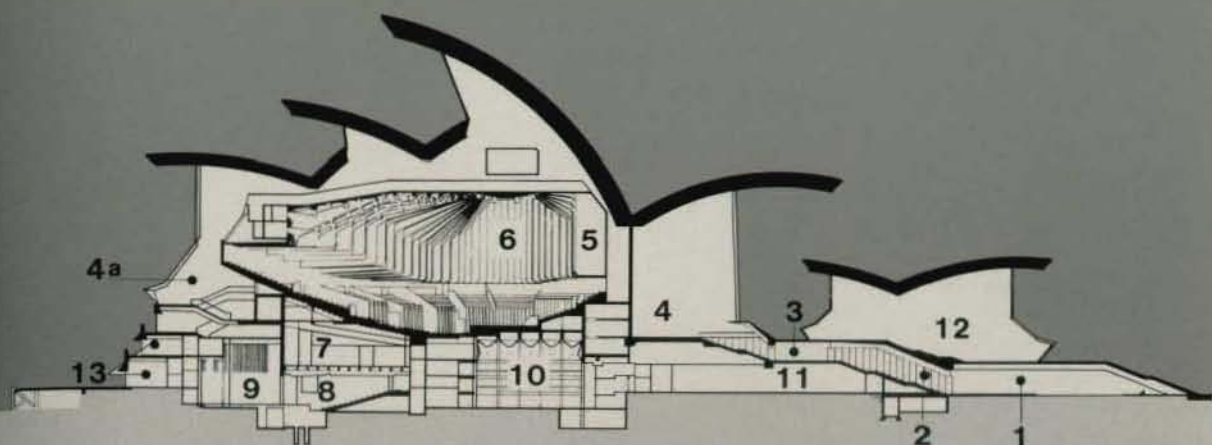
#### **Guided Tours**

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

#### **Diary**

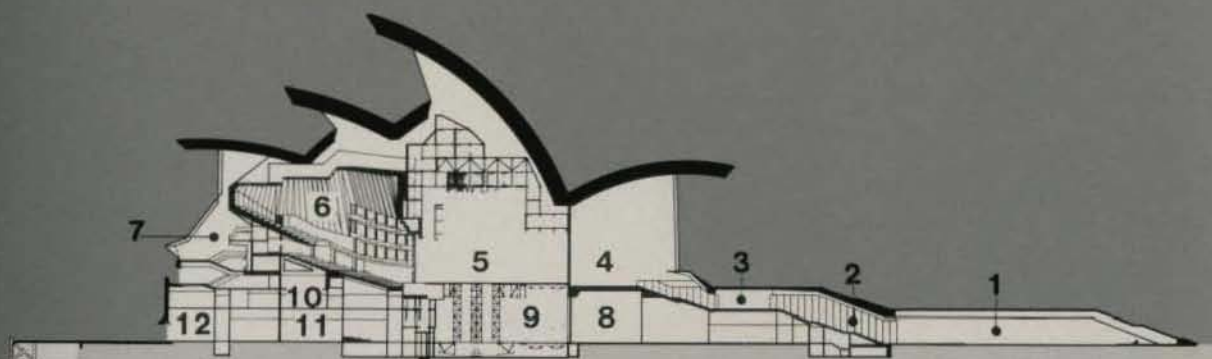
If you wish to receive a free bi-monthly diary of Sydney Opera House events, please send your name and address, printed, to the postal address, with the envelope marked Diary.

## CONCERT HALL AXIAL SECTION



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

## OPERA THEATRE AXIAL SECTION



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

Designed and produced by  
Ross Barr and Associates

Photography by  
Lorrie Graham  
Don McMurdo  
Dave Irvin  
Branco Galca  
John Anderson  
Sandy Edwards  
Urs Buhlman

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