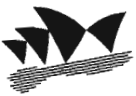


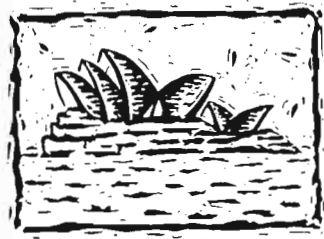
1989



A N N U A L  
R E P O R T



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



# CONTENTS

TO THE HON. PETER COLLINS, MP  
Minister for the Arts in  
New South Wales

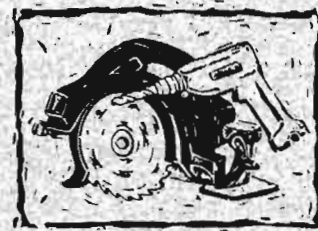
Sir,  
In accordance with the  
provisions of the Annual  
Reports (Statutory Bodies)  
Act, 1984, and the Public  
Finance and Audit Act,  
1983, we submit, for your  
presentation to Parliament,  
a report on the work and  
activities of the Sydney  
Opera House Trust for the  
financial year ended June 30,  
1989.

On behalf of the Sydney  
Opera House Trust,

ELIZABETH BUTCHER Chairman

LLOYD MARTIN General Manager  
September 1989

|                             |    |                             |     |
|-----------------------------|----|-----------------------------|-----|
| Charter and Philosophy      | 2  | Events at the Sydney        |     |
| Corporate Mission and Goals | 3  | Opera House                 | 38  |
| Sydney Opera House Trust    | 5  | Management Profile          | 46  |
| Chairman's Report           | 7  | Senior Management Structure | 46  |
| General Manager's Review    | 10 | Staff List                  | 47  |
| Corporate Plan              | 12 | Management Objectives 1990  | 50  |
| Organisational Structure    | 15 | Financial Report            | 52  |
| Maintenance                 | 16 | General Information         | IBC |
| Technical Management        | 18 |                             |     |
| Industrial Relations        | 19 |                             |     |
| Staff Development           | 20 |                             |     |
| Staff Branch                | 20 |                             |     |
| Safety and Security         | 21 |                             |     |
| SOHT Records                | 22 |                             |     |
| Internal Audit              | 23 |                             |     |
| Catering                    | 23 |                             |     |
| Box Office                  | 24 |                             |     |
| Theatre Management          | 25 |                             |     |
| Tourism Marketing           | 27 |                             |     |
| Marketing                   | 27 |                             |     |
| Sponsorship                 | 28 |                             |     |
| Publicity                   | 29 |                             |     |
| Entrepreneurial Ventures    | 30 |                             |     |
| Outdoor Activities          | 32 |                             |     |
| Education Activities        | 33 |                             |     |
| Library and Archives        | 35 |                             |     |



# MINISTER'S MESSAGE

The Sydney Opera House's  
15th birthday celebrations  
confirmed that Sydney's most  
potent architectural image  
had come of age. But, as  
with any 15th birthday, joy  
was tinged with some  
anxiety about the way  
ahead.

The "great white sails" have  
become an integral part of  
the national identity and the  
foremost focus of the arts,  
not only in New South Wales,  
but in Australia. Overseas  
tourists are already familiar  
with the Sydney Opera House  
before they come to  
Australia; they recognize  
the unique design of our  
celebrated national symbol,  
a symbol of which all  
Australians are proud.

On October 20, 1973, this  
modern architectural feat  
was transformed into  
operational reality, and in  
1989 it stands as innovative

to the eye as it did then.  
The test of time has silenced  
the critics.

In March of this year it  
was necessary to address  
the concerns that existed  
about the maintenance of  
the building. It was obvious  
that the Sydney Opera House  
needed a coherent repair and  
maintenance program.  
Accordingly, the New South  
Wales Government will spend  
\$103 million on this vital  
task over a period of  
10 years.

A further landmark was the  
appointment in May 1989  
of the first woman,  
Ms Elizabeth Butcher, AM,  
as Chairman of the  
Sydney Opera House Trust.

The challenge for the future  
is to ensure that this cultural  
symbol is maintained at the  
highest functional level.  
I am certain that the Trust

and staff of the Sydney  
Opera House, performers,  
patrons and the New South  
Wales Government will take  
up this challenge, and  
preserve for posterity the  
unique role and character of  
one of the greatest buildings  
of the 20th Century.



PETER COLLINS  
Minister for the Arts



## CHARTER AND PHILOSOPHY

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 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



## CORPORATE MISSION AND GOALS

entertainment and methods of presentation.

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

The Sydney Opera House Trust predicates its operations and activities on the following set of principles:

- ▶ excellence
- ▶ efficiency and effectiveness
- ▶ minimum cost and highest appropriate rate of return
- ▶ support and development of the performing arts
- ▶ strong active management to implement all strategies and achieve targets

The mission of the Sydney Opera House Trust is to preserve and promote the Sydney Opera House as a unique symbol of Australia and the nation's leading cultural centre.

The corporate plan adopted by the Sydney Opera House Trust for the next five years, 1989 to 1994, has set the following corporate goals.

The Trust aims to:

- ▶ increase the proportion of earned income to 70 percent of total operating income;
- ▶ contain the costs of operation;
- ▶ maintain the Sydney Opera House as the number one tourist attraction in Australia;
- ▶ increase and extend the use of the Sydney Opera House as a cultural centre and as a commercial venue;

SYDNEY OPERA HOUSE FROM LAVENDER BAY



TRUST MEMBERS,  
LEFT TO RIGHT,  
ELIZABETH BUTCHER  
(CHAIRMAN),  
JOHN PASCOE,  
JILL HICKSON,  
KIM SANTOW,  
EVAN WILLIAMS



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, 1989, were:

**ELIZABETH BUTCHER, AM**  
CHAIRMAN

With long experience in arts administration, she has been administrator of the National Institute of Dramatic Art

since 1969. She has also served as a member of many eminent committees, including the NSW Government Cultural Grants Advisory Council and the

Australia Council, chaired the Theatre Board of the Australia Council and been a director of the Seymour Theatre Centre.

**CARL HARBAUM, MBE**  
A public accountant with a special interest in multicultural affairs,

he is chairperson of the Federation of Ethnic Communities' Councils of Australia Inc and St Christophorus Homes

for the Aged Association; executive officer, Arthur Phillip German-Australian Foundation.

**JILL HICKSON**  
Literary agent and a leading figure in the arts community of NSW, she is a member of



## THE SYDNEY OPERA HOUSE TRUST

the Board of the Sydney Symphony Orchestra, patron of United Music Teachers of NSW, 2MBS-FM Music Foundation and Fellowship of Australian Writers (NSW). Formerly a senior executive with Qantas Airways Limited, she is now a director of Ansett New Zealand.

**JOHN PASCOE**  
A businessman with a legal background, he was a partner of Stephen Jaques Stephen before he joined the Board of George Weston

Foods Limited, of which he is now deputy chairman and chief executive. He is a member of the Board of the Royal Alexandra Hospital for Children, member of the Business Council of Australia and the NSW State Cancer Council, and an associate member of the Trade Practices Commission.

**KIM SANTOW**  
Partner in Freehill, Hollingdale and Page, solicitors, his legal knowledge has been sought by many and varied bodies. He is a trustee of Sydney Grammar School and of the Malcolm Sargent Fund for Children with Cancer in Australia, a director of

Amalgamated Holdings Ltd and Greater Union Ltd, and a member of the Commonwealth Attorney-General's legal committee on the new companies and securities laws.

**ALEC SHAND, QC**  
One of Australia's leading barristers.

TRUST MEMBERS  
CARL HARBAUM  
(LEFT) AND  
ALEC SHAND



EVAN WILLIAMS

An experienced arts administrator, he is secretary of the NSW Ministry for the Arts and executive member of the Arts Advisory Council. A former newspaper editor, he is chief film critic of The Australian and since 1988 has been chairman of the Australian Films Board of Review.

On April 30, 1989, David Block completed his second term as chairman of the Sydney Opera House, having served as chairman of the Finance and Administration Committee and the Appeal Fund up until the time of his retirement. On June 16, 1989, John Tolley tendered his resignation following a permanent appointment in Melbourne; during the year under review he had been a member of the Finance and Administration Committee,

the Library Subcommittee and the Program and Marketing Committee.

The Trust and the Business Committee met 11 times during the year. Attendance figures were Elizabeth Butcher, 10; Jill Hickson, 9; Carl Harbaum, 9; David Block, 7; John Tolley, 7; Kim Santow, 6; John Pascoe, 5; Alec Shand, 5; Evan Williams, 2, following his appointment in May.

Membership of committees, and frequency of meetings during the year under review: Finance and Administration Committee, 11 meetings: John Pascoe (Chairman), Carl Harbaum, David Block (Chairman until April), Kim Santow (until April), John Tolley (until June).

Program and Marketing Committee, 11 meetings: Carl Harbaum (Chairman), Jill Hickson, Kim Santow, Alec Shand; Elizabeth Butcher (Chairman until April 30), John Tolley (Chairman, May), John Pascoe (until April 30).

Library Sub-committee, three meetings: Russell Doust (Chairman), Louise Douglas, Elsa Jacoby, Gordon Meckiff, Rishpal Singh, Dennis Wolanski.

Appeal Fund Committee, whose membership is the same as the Trust, met once.



CHAIRMAN'S REPORT

This year was marked by a series of significant events, some with an immediate public profile and others whose benefits will take longer to become visible.

In April, the Trust approved a corporate plan for the House which will provide the strategic basis for the development and directions of the Sydney Opera House over the next five years. The goals of this plan are directed towards increased revenue and improved productivity.

This is particularly important because of the disappointing results for the year under review. Although revenue improved, it did not reach the levels anticipated after the unprecedented growth of the previous year, and costs rose markedly.

The deficit of \$1.69 million can be traced to two specific

areas. One is catering, where the surplus was lower than had been predicted. The other is salaries, wages and allowances, where a 9.5 percent increase resulted in a wages bill that was \$1,280,000 above the original budget forecast. This increase included national wage rises which are excluded from budget calculations under Treasury guidelines.

The Trust is grateful to the State Government for the allocation of \$103 million over the next 10 years for the catch-up maintenance program. The program, which began this year, will not only provide maintenance for the outer fabric of the building, but will include widespread refurbishing of items such as carpets and seating which are suffering from the wear and tear of constant use.

It should be noted that, while 1988 was the 15th year of operation for the Sydney Opera House, parts of the building are twice that age. Work on the foundations began 30 years ago, in March 1959. Since it opened in 1973, the Sydney Opera House has been host

to more than 30 million patrons and visitors. The extraordinarily heavy and virtually continuous use over its first 15 years of operation is estimated to be the equivalent of 30 or 40 years of performances at other international arts centres.

Members of the public were invited to join in the October celebrations for the 15th anniversary of the Sydney Opera House as a working arts centre. An Open Day was declared, enabling people to see the operation of the building behind the scenes as well as enjoying a special program of free performances which concluded with a pageant depicting the history of Bennelong Point. An estimated 25,000 people visited the Sydney Opera House that day.

Performances during the year have been diverse and exciting. The Trust's own entrepreneurial ventures ranged from a new and well-attended mini-festival, Basically Bach, to the popular perennial, Christmas at the Opera House, which was given a strong Australian accent this time.

Major hirers provided a wide variety of high calibre entertainment. The Sydney Symphony Orchestra and its chief conductor, Stuart Challender, returned from their acclaimed US tour in fine form. The Australian Ballet also shared the benefits of overseas touring with its Sydney audiences. The Australian Opera's diversity of repertoire was celebrated by an outstanding new production of Die Meistersinger von Nurnberg and an amusing version of The Gondoliers.

The Sydney Dance Company's Kraanerg proved a controversial presentation. The Sydney Theatre Company showed that it is possible to create and stage a genuine Australian musical with its premiere of Summer Rain.

Gary Penny Productions created particular interest with the plays Orphans and Speed-The-Plow. Musica Viva presented a characteristically high quality selection of chamber ensembles, including the Monteverdi Choir and English Baroque Soloists in a joint presentation with the Trust. The Australian Chamber Orchestra attracted a larger audience with its return to the classic repertoire. The Sydney Philharmonia Society offered major choral works.

It was good to welcome a commercial entrepreneur, Michael Edgley International, with a number of high profile musical events that included recitals by the young Greek pianist Dimitris Sgouros and performances by the USSR State Symphony Orchestra, conducted by Yevgeni Svetlanov.

The Trust continues to play a leading role in the arts nationally as a member of the Confederation of Australian Arts Centres and the Theatre Proprietors and Entrepreneurs Association. Our general manager,

Lloyd Martin, was elected chairman of the Confederation this year, following the retirement of George Fairfax, former general manager of the Victorian Arts Centre.

Australia's Bicentenary attracted many overseas visitors. Amongst the official Government guests who visited the Sydney Opera House were Queen Beatrix and Prince Claus of the Netherlands, Prince Tupouto'a of Tonga, the President of the Republic of Italy, the Hon Francesco Cossiga and the US Vice-President Dan Quayle.

US VICE-PRESIDENT DAN QUAYLE,  
MRS QUAYLE, MRS KATHRYN GREINER,  
WIFE OF THE NSW PREMIER,  
SYDNEY OPERA HOUSE GENERAL  
MANAGER LLOYD MARTIN  
AND MRS MARTIN



While tens of thousands of tourists visited the Sydney Opera House, there has been a drop in inbound tourist figures nationally over the past six months. There has also been a change in the profile of tourism, with a higher percentage of young back-packing visitors. This is

affecting all organisations in which tourism makes an important contribution to income, including the Sydney Opera House. The Trust is concerned that these factors may seriously affect the levels of audience attendance.

Sponsorship for Trust activities has been gratefully received. We thank Qantas for its first year's support

of the Folkloric Festival, Kimberly-Clark for sponsoring the Bennelong Program, Digital Equipment Corporation (Australia) Pty Ltd, the Girvan Group, Hanimex Pty Ltd and Merrell Dow.

The Trustees would like to thank the management and staff and performers for their contribution to the continuing achievement of the Sydney Opera House over the past year. We appreciate their caring and hard work.

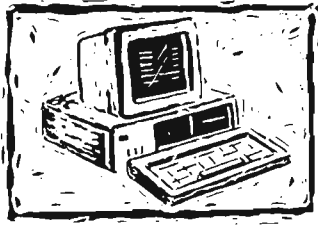
Finally, I would like to thank David Block, who retired from the position of Chairman in April after eight years of dedication to the Sydney Opera House. The value of his contribution is incalculable, encompassing his astute financial and organisational approach to business management at the highest level of efficiency.

I am honoured to follow him as Chairman of the Sydney Opera House Trust. I am, nonetheless, only one of a team, and I thank my fellow Trustees for the time, energy and expertise they give to the Sydney Opera House. In particular, I want to mention my appreciation of the work done by John Tolley, who tendered his resignation from the Trust in June when he took up a permanent appointment in Melbourne.



*Elizabeth Butcher*

ELIZABETH BUTCHER Chairman



## GENERAL MANAGER'S REVIEW

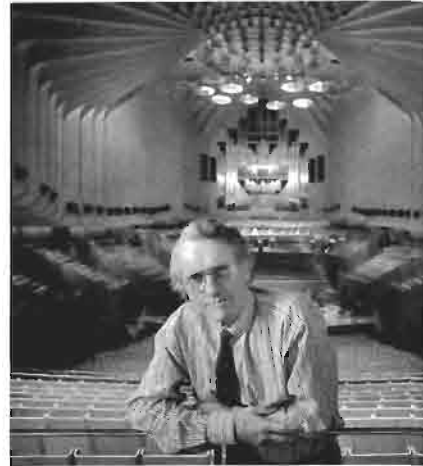
This has been a year of far-reaching changes in the approach to management of the Sydney Opera House. They include the adoption of a five-year corporate planning process and a rearrangement of senior management responsibilities in order to streamline operations.

The commencement of a major maintenance program is an important step towards the resolution of concerns which have troubled the Trust for a number of years. It has been undertaken with the generous assistance of the NSW Government, which has set aside \$103 million to be used for this purpose over the next 10 years, by which time we expect to have completed the catch-up maintenance. From 1993, we will systematically introduce a preventive maintenance

program which will take over as the sole area of maintenance expenditure from 1998.

These issues are outlined in detail later in the report. At this point, I want to pay tribute to the chairmanship of David Block, who has worked untiringly to ensure that these valuable initiatives were under way before his second term as chairman was completed on April 30. Over the past eight years, he has made a most significant and lasting contribution to the Trust. The implementation of the corporate plan and the maintenance program will extend his influence for many years to come.

Financial results for the year under review have not been as successful as anticipated, concluding with a deficit of \$1.69 million. A balanced



LLOYD MARTIN IN  
THE CONCERT HALL

budget had been the target for the year.

The deficit can be linked to two areas. One was catering, in which the disappointing surplus of \$338,000, was \$662,000 less than the forecast result, and there was an overrun of \$361,000 on the setting-up costs of the Harbour restaurant. The other was the 9.5 percent increase in salaries, wages and allowances over the previous year, which brought the total to \$1,280,000 above the original budget forecast of \$13,027,000. In accordance with Treasury guidelines, the original budget figure had not allowed for adjustments for national wage increases.

Measures are now in place to ensure that cost overruns of this size do not occur in the future. It should be noted, however, that the 1989 budget was formulated at a time when we anticipated continuity in the growth patterns of recent years, particularly in the area of tourism. In fact, this area of growth has slowed considerably. Expectations set up by the unprecedented earnings in the early part of Australia's Bicentennial year and the months leading up to it only underline the fact that the Bicentenary was an exceptional period and the financial rewards that came from it must be seen in that light.

Earned income increased by 4.4 percent from \$21,807,000 to \$22,756,000. Total revenue, including the NSW

Government's statutory endowment of \$11,342,000 and a capital works grant of \$6 million, grew to \$40,437,000. Catering revenue increased from \$11,908,000 to \$12,258,000, though increased costs held back the surplus to \$338,000. Rental income declined by 5.7 percent from the record level of 1988, but this fall had been foreseen so the result came in close to budget at \$3,630,000. Box office results also showed a decrease from the previous record year, selling 520,182 tickets to the value of \$11,349,796.

Following the departure of the former deputy general manager, Wayne Maddern, on July 29, 1988, Ian Stephens became acting deputy general manager and Kristina Vingis acting

assistant general manager. I would like to thank them both for taking over full responsibility for the management of the Sydney Opera House when I was away on sick leave through a critical and extended period.

Performing highlights in the year under review included the final concert in our Bicentennial National Treasure series, in which Sir Charles Mackerras conducted the Melbourne Symphony Orchestra with Roger Woodward as soloist. The Trust's Debut Series was the catalyst for outstanding performances by young artists such as soprano Miriam Gormley and bass Stephen Bennett.

The 15th birthday of the Sydney Opera House was marked by an Open Day



which attracted an estimated attendance of 25,000 people who enjoyed free tours backstage, varied entertainment and a late afternoon pageant devised for the occasion. Exhaustive organisation and enthusiastic staff involvement ensured the celebrations were a great success.

It is with sadness that I note the death of Marshall Menzies. He began working for the Sydney Opera House on a casual basis in September 1973, before it was officially opened. His front-of-house and box office experience led to a permanent position on staff in 1974 as assistant counter booking manager. A year later, he became assistant box office manager and in 1979 he was promoted to box office manager. From January 1986 until his

retirement in March 1989, he was theatres manager. In those three years he introduced a number of significant changes, such as the electronic bookings schedule, reorganisation of the branch and a new uniform for staff whose jobs bring them into regular contact with the public.

#### CORPORATE PLAN

The corporate plan provides the Sydney Opera House Trust with a comprehensive set of goals and performance targets which indicate its desired future, and a process

by which this will be achieved. It provides the basis for the strategic direction, objectives and programs for the next five years.

The Sydney Opera House Trust, like few other public sector organisations, is very visible and is often the subject of public scrutiny. Within the environment of public accountability, the Trust was the subject of detailed review by the New South Wales Commission of Audit in 1988 and has taken

account of a number of the Commission's recommendations, while rebutting many of the criticisms in a detailed response to the report, published in September 1988.

The Government has made progressive moves towards greater commercialisation of all Government trading enterprises. In response to this, the Trust has directed its goals towards the achievement of revenue targets or profitable returns from specific profit centres. Our cost centres will be strictly monitored. Growth in expenditure in real terms will only be possible through increased revenue or improved productivity.

The corporate plan has been prepared on the basis that there will be no major reversals in economic

circumstances beyond the normal seasonal variations. It has also been assumed that there will be no major changes in the cost or range of Government charges that apply to the operation of the House. The plan will be reviewed and discussed with the Trust at six monthly intervals and will be rolled forward to cover five full years at all times.

All the business goals are quantifiable and time specific. They have been incorporated into a comparative statement of income and expenditure, forecast income and forecast expenditure, covering the years 1989 to 1994.

The first strategies under our business goals deal with rentals and recoveries, which will be subject to the most significant change over the next five years. The target to

increase revenue from rentals and recoveries by 30 percent in real terms, and the introduction of a "bare walls" hiring policy, will bring about a fundamental change in our relationships with our major hirers and require phasing in through a carefully prepared program.

The new hiring policy will provide the hirer with a clean, airconditioned theatre and the power to run house lights. Other services, such as stage lighting and front of house staff, will be supplied according to the hirer's requests, and billed in itemised invoices. This is expected to increase the effectiveness of the hiring agreement and the satisfaction of both parties through the provision of a commercially efficient service.



In all, a total of 10 business goals have been set to increase the revenue earning capacity of the Sydney Opera House through areas such as catering, box office, guided tours, sponsorship and Trust promotions.

The corporate goals, outlined in the opening pages of this report, encompass strategies to develop the building's commercial potential, the productivity of its staff and its public support as a cultural centre and tourist attraction, while maintaining it physically with minimal interruption to its commercial operation.

It has always been the Trust's policy to minimise costs across the board. One example from the year under review concerns an expected two to three percent saving on electricity following an

electrical energy analysis that resulted in a change of tariff from May. Further savings were made in the area of debts, where the total value of debts in excess of 30 days was reduced by 12.4 percent.

The Trust must at all times be conscious of its social goals as well as its business goals. It will maintain a vibrant performance program which can entertain its current audiences and attract new ones to its halls and theatres. The Trust must ensure that the next generation of concert and theatre goers is introduced to the facilities, services and programs at the Sydney Opera House.

It is one of the Trust's responsibilities that these audiences, and the staff who look after them, should provide the widest possible

representation of Australian society. This is enshrined in the Trust's ethnic affairs policy, through which special attention is given to the requirements of people from diverse cultural backgrounds, and by the application of equal employment opportunities to embrace groups which might otherwise be disadvantaged because of their sex, racial inheritance or physical disability.

**Corporate Objective 1988/89**

To increase earned revenue by 10 percent.

**Achievement**

An increase of 4.4 percent was achieved. Although this is less than half the growth



we had anticipated, it is still 35.4 percent greater than the revenue earned in the year prior to the Bicentenary. The period surrounding the start of the Bicentennial year was exceptional, and must be seen in that light.

**ORGANISATIONAL STRUCTURE**

Considerable restructuring of management will be required to achieve the goals of the

corporate plan. It began this year with the re-arrangement of responsibilities held by the two most senior positions under the general manager.

The deputy general manager now has responsibility for the administrative and technical services, which

include finance, personnel and industrial relations, maintenance, stage operations, administration, systems, security and safety. The assistant general manager is responsible for income generation, programming and marketing,

a broad area which encompasses theatre hire, catering, box office, guided tours, tourism marketing, publicity, the Bennelong Program and presentations by the Trust.

This division of responsibility allows the separation of income generating activities from the maintenance and

operation of the House. The Sydney Opera House librarian and internal auditor continue to report directly to the general manager. A computing coordinator has been appointed and an officer has been delegated to take responsibility for the policy and planning area.

It is envisaged that three senior management positions will come within the new senior executive service. These positions have been evaluated by outside consultants in accordance with the senior executive program. When the results of this evaluation have been compiled and the executives appointed, an internal review of the whole organisation will be undertaken. It is intended that all branch managers' positions will be reviewed and upgraded as necessary.

At present, we employ a number of consultants. In due course, their roles will be evaluated to determine whether permanent staff positions should be established. A human resources and job skill review will also be undertaken to help decide whether existing staff at all levels are appropriately placed and fully utilised in line with the overall corporate and business planning needs of the Sydney Opera House.

**MAINTENANCE**

The major maintenance program involves four sub-programs related to the structural fabric of the building, the architectural fabric of the building, the services within the building and the technical stage services.

The urgency for Government recognition of the need to redress the lack of funding for proper maintenance is illustrated by a rule of thumb calculation for general building maintenance expenditure. The commercially accepted level of maintenance funding ranges from one to two percent per annum of asset value. Ever since it opened in 1973, maintenance funds for the Sydney Opera House have been substantially below one percent of asset value.

Initially, in April 1988, Government indicated to the Trust that it would make available \$58 million for a six or seven year program. During the year under review, the advice of the Trust's consultants and the Department of Public Works was that the present

restoration and maintenance program must be extended to 10 years in order to avoid undue interference with commercial operations and that it must take account of inflation, revised estimates and unforeseen additional work.

As a consequence, the Trust approached the NSW Government with graphic and convincing evidence. In February 1989, the Trust recommended that the catch-up allocation be increased to \$103 million over 10 years, including \$19 million for contingencies. Government agreed, for which the Trust is very appreciative.

In May 1988, Public Works Department principal engineer Pat Belcastro,

formerly a member of the Trust's senior management, was given the responsibility of managing the program.

Since that date, work on the project has included the establishment of an organisational framework, development of program management strategy, prioritisation of projects within the program, documentation of project works and finalisation of project description sheets. The information gathered will be combined in an integrated computerised preventive maintenance system.

The first large scale element of the major maintenance program to be completed was the recoating of the birch veneer wall and ceiling



WORKING PLATFORM SUSPENDED FROM CONCERT HALL CEILING

panels in the Concert Hall. It was done by the use of working platforms suspended from the ceiling by electronically controlled winches, an innovative approach to a complicated task, which resulted in the venue being shut down for only six weeks.

Development, installation and commissioning of the platforms was a difficult project accomplished by the joint efforts of representatives from the Sydney Opera House Trust,

Public Works Department, Amalgamated Steel, G.P. Plan (Austria) and the dedicated consultant Walther Sedlaczek. The platforms have been designed to suit other areas in the building. They will be used next to repaint the Opera Theatre.

Aspects of the maintenance program are being directed towards the needs of the physically disabled. For example, ramps were installed this year to provide easier access to the stage door. In May, a forum was

BERNADETTE CULLEN  
AS CHARLOTTE  
IN WERTHER



convened to consult experts in the field on plans to upgrade facilities at the Sydney Opera House for the hard of hearing and the visually impaired.

**Maintenance Objective 1988/89**

To initiate a five-year maintenance program.

**Achievement**

Plans for a 10-year major maintenance program in place and first large project completed

**TECHNICAL MANAGEMENT**

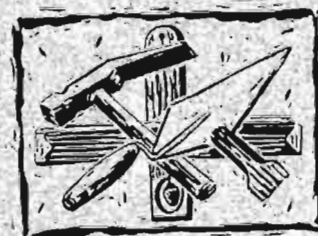
In a year when analysis and review have played an important role in all areas of Sydney Opera House activities, the technical manager's branch has come up with a number of prospects to improve efficiency and client relationships.

A full analysis of the costs and charges for goods and services provided by this branch has been undertaken. Now a computerised cost accrual system is being installed with a local area network at the trialling stage. This is designed to speed the costings information to the client and give the branch a clear indication of overheads, and the extent of support for other in-house operations such as catering.

Changes in branch structure are being implemented to answer the changing demands of clients. For example, a new audio-visual

unit began operating in May to cater for the growing needs in this area. Conversely, the electronics sections are being rationalised with the merging of the special projects section back into the mainstream electronics maintenance section.

Work is proceeding on a document to set in place for future administrators a philosophy concerning the type and extent of equipment required in technical staging services, with particular reference to the level of technology at which the staging services should be maintained.



The technical staging services component of the major maintenance program comprises a schedule of maintenance and capital equipment replacement items, some 290 projects with an indicative cost of \$23 million.

**Technical Management Objective 1988/89**

To raise the standard of proficiency in stage lighting as a first step in improving efficiency of technical management personnel in all areas.

**Achievement**

Proposed stage lighting training program could not be implemented after budgetary restraints were introduced. Resources were devoted to the development of the more urgent stage services training.

**INDUSTRIAL RELATIONS**

The processing of a number of second tier packages was completed early in the financial year, and a major restructure of the box office (to complement its computerisation) was processed through the Australian Conciliation and Arbitration Commission in September.

Negotiation and consultation on the restructure of the

Sydney Opera House (Staff) Award proceeded at a rapid rate throughout the year and the first stage of agreed amendments was processed in April, albeit under terms of the existing national wage principles. This included the updating of classification titles, responsibility and legislative references; different or new provisions in relation to casual employees, cash handling procedures, language allowances and other matters.

The new award also took in the restructuring of part of the theatres management area, tourism marketing, house services and the new audio-visual section. All these changes should assist in providing greater flexibility with which the Trust might meet its corporate objectives.

#### STAFF DEVELOPMENT

Staff development and training activities were given a deservedly high profile this year, following the appointment of an equal employment opportunity/staff development officer early in 1989.

Staff selection technique workshops were undertaken. The Trust engaged a consultant to design and implement an ongoing management skills development program for senior and branch managers, commencing in May.

With the assistance of the Bennelong Club, a group

of Sydney Opera House supporters, senior lighting operator Greg Taylor was financially assisted in his application to attend a lighting techniques workshop in London. He found the course of great benefit and took the opportunity to research theatre installations in London.

Staff awareness of equal employment opportunity continues to increase through the integration of EEO components on all training courses. The engagement of an EEO officer has given staff a formal outlet to air their grievances for investigation, and this opportunity has been taken up. It is interesting to note that as

EEO awareness has increased within the organisation, grievances have decreased.

Liza Iversen's award-winning expertise in a traditionally male-dominated trade is a fine example of equality of opportunity at the Sydney Opera House. A fourth year apprentice fitter/machinist, she was recently presented with the Caltex award for the highest pass in the fluid power fitting for Stage 3 fitting and machining in NSW, the Demco award for 1989 Woman of the Year in engineering trades, and an award for the highest mark in her year at Gympie Technical College. NSW education authorities have arranged for her to speak to classes at girls' schools on careers in metal trades.

#### STAFF BRANCH

The branch's capacity for



greater productivity was enlarged by appointments made during the year to three new positions: an EEO/staff development officer, a personnel/projects officer and an industrial clerk/stenographer.

New systems related to the sick leave policy, staff appraisal and a computerised payroll were developed during the year. The first was completed in line with the new legislative requirement following consultations with the appropriate unions. The others require further work.

#### Staff Objective 1988/89

To improve supervisor/employee relationship.

#### Achievement

Staff development officer engaged, staff appraisal scheme in latter stages of development.

#### SAFETY AND SECURITY

Ensuring the safety of people working in the Sydney Opera House, and those visiting it, has been of prime concern to the house services branch this year.

Significant steps were taken to improve safety performance on the site. These included streamlining the Trust's safety committee and giving its members special training through the Department of Industrial Relations and Employment; implementation of the accident report and injury investigation procedures set up at the end of the last financial year; conducting risk management surveys;

and the promotion of safe working practices through staff awareness and education programs.

As an indication of the success of these measures, the number of accidents on site decreased this year by 37.5 percent from 312 to 195. But there are further plans to improve our safety management systems. Among these are the appointment of a safety coordinator to bring together all aspects of safety performance across the organisation, and the implementation of a workplace inspection program. Training programs for frontline supervisors in injury investigation and hazard identification will also be introduced.



Emergency evacuation procedures are being improved with the assistance of a safety expert to update our existing procedures and emergency plan. A zone warden scheme is being developed and tested by simulated emergency evacuations. New communications systems have been planned to upgrade emergency paging as well as routine contact within the building.

The restructuring program within the branch continued. Senior branch management positions have been restructured to place more emphasis on customer service, complementing the sharper focus on occupational health and safety in the workplace provided by the appointment of the safety coordinator. Security staff have been undertaking training to improve their skills in the area of customer services and security.

During the year, a highly regarded member of the Sydney Opera House staff, Jack O'Hara, retired after



10 years with house services branch, including a period as acting manager.

**Safety Objectives 1988/89**

To reduce the time lost through injuries incurred in the workplace by improving safety performance.

To ensure safe procedures are followed in the event of an emergency evacuation of the building.

**Achievements**

Following significant steps taken to improve safety performance, the number of accidents on site was reduced by 37.5 percent this year.

Existing procedures updated and simulated emergency evacuations carried out.

**SOHT RECORDS**

An extensive review of the Trust's records system, followed by computerisation,

LEA FRANCIS AND  
KIM WALKER  
IN KRAANBERG



has greatly improved the efficiency and accessibility of this essential information bank.

A comprehensive cull of the system resulted in all archival records being boxed and rehoused, and the separation of active and semi-active records. Following the purchase and installation of appropriate computer software, the manual registry was transferred into a data base to provide a fully computerised information centre. Indexing, file movements and enquiries are now performed by keyboard entry, with immediate updating of master records.

**Records Objective 1988/89**

To create a records management policy which



will involve record storage and disposal, and appraisal of records for archival value.

**Achievement**

Records culled, system streamlined and computerisation completed to provide speedy and efficient access to stored information as well as instantaneous updating.

**INTERNAL AUDIT**

Internal audit has met the tasks set by management this year, including its current involvement in the testing of a computerised payroll system for the Sydney Opera House.

Audit staff gained greater knowledge of computer skills and their application to auditing through books and courses. The internal auditor attended a contemporary EDP auditing course. One of the assistant internal auditors undertook studies in data processing and programming; both obtained hands-on experience during the year with personal computers.

**Internal Audit Objectives 1988/89**

To ensure a timely, conclusive decision on internal audit recommendations and queries within 28 days.

To gain greater computer skills and their auditing application.

**Achievements**

Although the well argued responses essential to making decisions on internal audit recommendations and queries were only rarely received within 28 days, branch managers have improved their rate of response to audit issues.

Computing skills in auditing context satisfactorily developed through study, courses and hands-on experience.



**CATERING**

Catering revenue rose to a new record this year. A total of \$12,258,000 was earned from sales in the restaurants and bars, and from special functions held in a variety of venues within the Sydney Opera House under the continuing management of Rowland Catering (NSW) Pty Ltd.

This was, however, lower than the anticipated income following the previous year's unprecedented increase of 32 percent. There were a number of factors to which the lack of growth in catering patronage can be attributed over the past 12 months.

Without the extraordinary attendances at the Sydney Opera House which accompanied the high profile Bicentennial events set in and

around its grounds, catering services were less in demand.

One of the building's four restaurants, the Harbour, was re-established as a seafood restaurant this financial year and is taking time to build up patronage with only a small marketing budget to launch it individually.

Both the Harbour and the Forecourt have outdoor eating areas dependent on good weather to reach their potential. This was not possible when Sydney had a near record number of rainy days over several months of the year under review.

Despite this, the Forecourt's business has consolidated over the year, and the Harbour take-out section is answering a market need.

The fall in tourist numbers nationwide after the

Bicentennial boom has had a marked effect on the food and beverage outlets. The functions area has also suffered from the drop in tourists, though it is otherwise progressing well in terms of the number of events catered for and its consequent earnings.

**Catering Objectives 1988/89**

To establish the Harbour restaurant as a popular seafood restaurant.

To develop a promotional brochure for functions as a first stage in the development of a promotional strategy for the catering operation as a whole.

**Achievements**

The Harbour restaurant opened in July 1988, followed by the take-out

section in September. The restaurant is gradually establishing itself in the competitive catering market.

A functions brochure was produced and distribution began in February 1989.

**BOX OFFICE**

The computerisation of the box office, which took place during the last financial year, has been a remarkable success. All tickets are now issued in computerised form, with as many as 740 performances on sale at one time.

The Sydney Opera House won a silver award for its box office computerisation in the inaugural Federal Government Technology Productivity Awards. This was accepted on behalf of the Trust in February at Parliament House, Canberra, by Nick Ramensky, national

marketing director of Digital Equipment Corporation (Australia) Pty Ltd, which contributed computer equipment worth nearly \$500,000.

The increased efficiency of a fully computerised box office has played a role in clearing the overload on the telephone booking services which was a problem last year. A review of the

telephone system also contributed to the improvement.

The alternative box office placed in the lower concourse for the convenience of patrons was not the success which had been hoped, and was closed in June after 12 months' operation.

**Box Office Objective 1988/89**

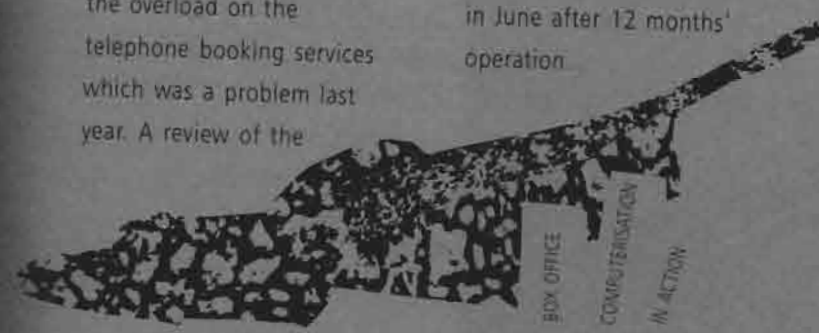
To issue all tickets from the box office in computerised form.

**Achievement**  
Task completed.

**THEATRE MANAGEMENT**

The foundations of the new "bare walls" policy towards the hiring of theatres and halls, an economic cornerstone of the Trust's five-year corporate plan, were set down during the past 12 months.

Following a review of the current hiring agreement by theatre managers branch, and the tidying up of some aspects, a significant alteration was introduced. This is the separation of the foyer areas from the auditoriums when letting the various theatres and halls.



FIOMA TONICH AND  
GREG HIRSMAN IN  
TRANSFIGURED NIGHT



This measure has been adopted to increase revenue raising opportunities. While the primary use of a foyer is to accommodate patrons from the adjacent performing venue, the proposed flexibility of access and control will enable foyers

to be let separately for functions when this does not interfere with performances and their audiences. The new contractual arrangement is expected to contribute to the theatre managers branch objective 1989/90 to increase rental

and recoveries by nine percent in real terms over the result of the past 12 months

Internal branch operations this year included the introduction of a new method of allocating casual front-of-house work. The old system, set in motion soon after the Sydney Opera House opened, built up a core of experienced workers. But it was costly in terms of the loss of potentially good staff who were under utilised, and had to be replaced, resulting in two or three large intakes of new people each year. The new system, which began operating in May, gives all casual front-of-house staff equal access to the available work.

### Theatre Management Objectives 1988/89

To review and update the current hiring agreement.

To give all casual front-of-house staff equal access to available work.

### Achievements

Hiring agreement reviewed in line with new "bare walls" policy.

New system of allocating front-of-house work operating from May, offering equality of employment to all staff according to their availability.

### TOURISM MARKETING

The financial year under review has been a period of extreme fluctuation in the travel industry. In 1988, tourism figures in Australia reached an all time high, domestically and internationally, but in 1989 a

most significant recession in tourism is occurring.

By switching its marketing initiatives from traditional tourism sources, the tourism marketing department of the Sydney Opera House has been able to minimise the downturn in results.

With the launch in June of our first six-month Sydney entertainment guide printed in Japanese, we confidently expect the interest in theatre packages to increase significantly amongst Japanese visitors. Meanwhile, there has been a marked increase of 33 percent in Asian, but especially Japanese, patronage of the Bennelong and Harbour restaurants.

The need for a less expensive Evening at the Opera House package is highlighted by the 31 percent increase in sales of our champagne interval package and a 33 percent decrease in our traditional tour, dinner and performance package.

Attendances at all major tourist conferences, seminars and workshops, in addition to sales trips, have assisted in securing our market share.

But the international tourism outlook for Australia over the next 12 months is not promising, and careful analysis will be essential for all major tourism attractions in Australia to meet a declining and more discerning market.

Guided tours taken independently of tourism marketing packages totalled 216,534, and 2,580 people took backstage tours. This small section of operations exceeded its forecast revenue by 7.9 percent.

### MARKETING

The broad marketing objectives of the Sydney Opera House are to increase audience attendances and the use of facilities such as the restaurants, bars, shops and guided tours, while providing greater opportunities for audience growth through increased use of the venues by new and existing hirers.

Significant strategies were put in place this year to help achieve these objectives. An extensive survey of the Sydney market for the performing arts was commissioned, and its results set beside the 1987 survey of

Sydney Opera House audiences to form the basis of marketing action which commenced with a major advertising campaign in May.

The 1988 Sydney arts market survey, completed in September, identified four approximately equal groups. Of these, the "involved" and "wealthy" arts lovers comprise loyal existing audiences. The "special night out" group may provide opportunities to broaden the appeal of the Sydney Opera House. Those in the "fringe" group attend intermittently, are harder to reach and should be lower in our promotional priorities.

An important finding was the declared wish to go more often to Sydney Opera House events. It was expressed by more than 60 percent of people surveyed, suggesting that the potential for increased patronage is high.

The information gathered in these two surveys was used as the basis for a major advertising campaign designed to reach these wouldbe patrons. After inviting several advertising



JOANIE THOMAS (LEFT),  
KEN RADLEY, DONNA LEE,  
JONATHAN BIGGINS,  
VALERIE BADER, GREG STONE,  
PETER CARROLL, NANCY  
HAYES AND DAVID WHITNEY  
IN SUMMER RAIN

agencies to respond with competitive tenders, the Trust chose Foster Nunn Loveder to undertake this campaign.

It consists of general advertising in the Good Weekend magazine of The Sydney Morning Herald, specific advertising on the entertainment pages of the same newspaper, and the publication of a six-monthly diary of events as an advertisement, commencing in May 1989.

It is too early to make any definitive judgements on the success of the campaign, but the qualitative results seem to indicate an early positive response. The Trust is confident that it is a pertinent campaign for the target audience.

### Marketing Objective 1988/89

To develop appropriate marketing information to assist in attracting new audiences and encouraging patrons to make greater use of Sydney Opera House facilities such as restaurants, bars and shops.

### Achievement

An extensive research project completed and utilised in developing a major advertising campaign.

### SPONSORSHIP

The Trust has continued to seek sponsorship from major corporations in finance and in kind, although care has to be taken to avoid conflict with the efforts and interests of hirers.

Our efforts have been

rewarded by generous support from Qantas, which has sponsored the Folkloric Festival for the first time; from Kimberly-Clark, taking over the sponsorship of the

Bennelong Program and offering two years' supply of toilet paper throughout the building; Merrell Dow for both financial support and throat lozenges to back up the "coughless concert" campaign; and the Girvan Group for financing the artwork and printing of the architectural Sydney Opera House poster as an item of Building of the Century exhibition merchandise.

The Trust's association continues with the Digital Equipment Corporation (Australia) Pty Ltd, key donors to the 1988 box office computerisation project, and with Hanimex Pty Ltd, which has contributed funds and merchandising assistance over the past 12 months.

### PUBLICITY

The Sydney Opera House has received an enormous amount of publicity in the past year as the focus of the continuing Bicentennial activities, for its 15th birthday and for the Trust's special events in addition to its ongoing programs

The Trust's publicity branch was responsible for focusing

the broad sweep of attention and generating media interest in individual events. It has been impossible to give an accurate estimate of the dollar value for all the free publicity received in the media throughout the year, but it is calculated that several hundred thousand dollars worth of free publicity was obtained by the branch for the 15th birthday alone.

October 20 marked the 15th anniversary of the formal opening of the Sydney Opera House, but official celebrations were held the following Sunday, October 23, with an Open Day in which about 25,000 people took advantage of free tours and performing events.

The Open Day committee, under the chairmanship of the publicity manager, organised activities in each of the major performing venues to illustrate their varied use to everyone taking the walk-through tours. Sample bags designed for the occasion were given to visitors.

Publicity was given to the 15th birthday by press, radio and television around Australia. It was also covered by a number of major international media organisations such as Time Inc (a Time Australia cover story on the Building of the Century exhibition), Nikkei Architecture and the Frankfurter Allgemeine Zeitung.

A campaign to increase the mailing list of the bi-monthly Sydney Opera House diary brought the number of subscribers to 14,500 in January. The following month it was decided to introduce a \$12 annual mail subscription fee (\$20 overseas) from July, though the diary will still be made available free to anyone who wishes to pick it up at the Sydney Opera House.



This change in policy took place when the subscriber total was just short of the goal figure of 15,000 and the introduction of a fee is bound to decrease the number of subscribers after the last free mailing in June. It should be noted, however, that every edition of the diary has a print run of at least 40,000, so it regularly reaches tens of thousands of people by means other than a mailing list.

A writer/editor and publisher have been appointed to produce two publications on the Sydney Opera House. The first is a souvenir book giving details of the history, construction and performances, with appropriate photographs. It will be marketed through all major book shops as well as being sold at the Sydney Opera House. The second publication will be an abridged version of the souvenir book, primarily of interest to schools, education authorities and tourists.

Both these publications were to be produced in this financial year, but owing to the detailed research required, there has been a delay in meeting the original production deadline. As these books will be definitive reports on the Sydney Opera House, it was agreed to extend the production deadline in favour of accuracy.

**Publicity Objectives 1988/89**

To increase mailing list of bi-monthly diary to 15,000.

To produce two souvenir books.

**Achievement**

Mailing list subscriptions reached 14,500 in January, before mailing fee introduced.

Production deadline for souvenir books extended to accommodate longer research and writing period than anticipated.

**ENTREPRENEURIAL VENTURES**

In addition to its principal responsibility of operating

the Sydney Opera House as a multi-venue for a wide variety of hirers, the Trust undertakes a number of entrepreneurial activities to complement the conventional range of attractions presented by resident companies and other entrepreneurs.

In 1988, the Trust's special events made a high profile contribution to Australia's commemorative Bicentennial activities. During the year under review, the Trust concluded its National Treasure programs with a concert featuring the Australian pianist Roger Woodward with the Melbourne Symphony Orchestra under the direction of Sir Charles Mackerras.

The Debut Series continued with recitals by sopranos Fiona Maconaghie and Miriam Gormley, bass

Stephen Bennett, horn player Hector McDonald and the Gagliano Trio. This emphasis on youthful musicians was maintained by the Trust's support of concerts by the Sydney Youth Orchestra and the Bavarian National Youth Orchestra.

Young theatrical talent was showcased in Interplay '88, presented by the Trust in conjunction with the 2nd International Festival of Young Playwrights and the Australian Bicentennial Authority. It comprised seven plays by writers under 22 from Australia, Vietnam, the UK, Poland, Yugoslavia and the Philippines, performed by professional Australian actors. There were also rehearsed readings by non-professional performers.

Interplay '88 was one beneficiary of a special venture by the Trust to

nurture innovative performing projects, the Broadwalk Studio assistance scheme. The workshopping of a new musical, Pastrana, also received a \$10,000 grant under this scheme, enabling the presentation of semi-staged performances in rehearsal clothes to test public reaction.

Christmas at the Opera House, the New Year's Eve Gala, the annual co-production with the Gilbert and Sullivan Society (Yeoman of the Guard on this occasion), the Mostly Mozart series and the Folkloric Festival which this year took on the name of its new sponsor, Qantas.

YEOMAN OF THE GUARD



Unfortunately the Broadwalk Studio is temporarily closed as a performing venue, having been required for relocation of the library while excavation work takes place in the former library and exhibition area.

Traditional Trust favourites showed no signs of slackening in popularity. They included the Babies Proms for the Bennelong Program,

The 1989 Qantas National Folkloric Festival, presented between June 10 and 12, involved more than 1,500 participants from 45 countries. Among those who joined the festival for the first time were the Makossa African Dance Group, with tribal dances from the Volta region of Ghana; Tomonaga, with religious singing and dancing

from Japan; the all-female St Nicholas Russian Orthodox Youth Group; a group from Saibai Island in the Torres Strait; the Sydney Welsh Choir and a Peruvian group, Sabor Peruano.

Basically Bach, an addition to the Trust's special music presentations designed for a wide audience, attracted large attendances in a traditionally quiet time, the week leading up to Easter. This mini-festival featured a variety of music in an earlier than usual timeslot, 6.30 pm, which was obviously convenient and appealing to a great many people.

The Trust's programming branch was, of course, involved in the Open Day which celebrated the 15th anniversary of the formal opening of the Sydney Opera House. It was responsible for the outdoor pageant commissioned for the occasion and directed by Richard Wherrett, outlining the history of Bennelong Point.

**OUTDOOR ACTIVITIES**

The aim to administer the

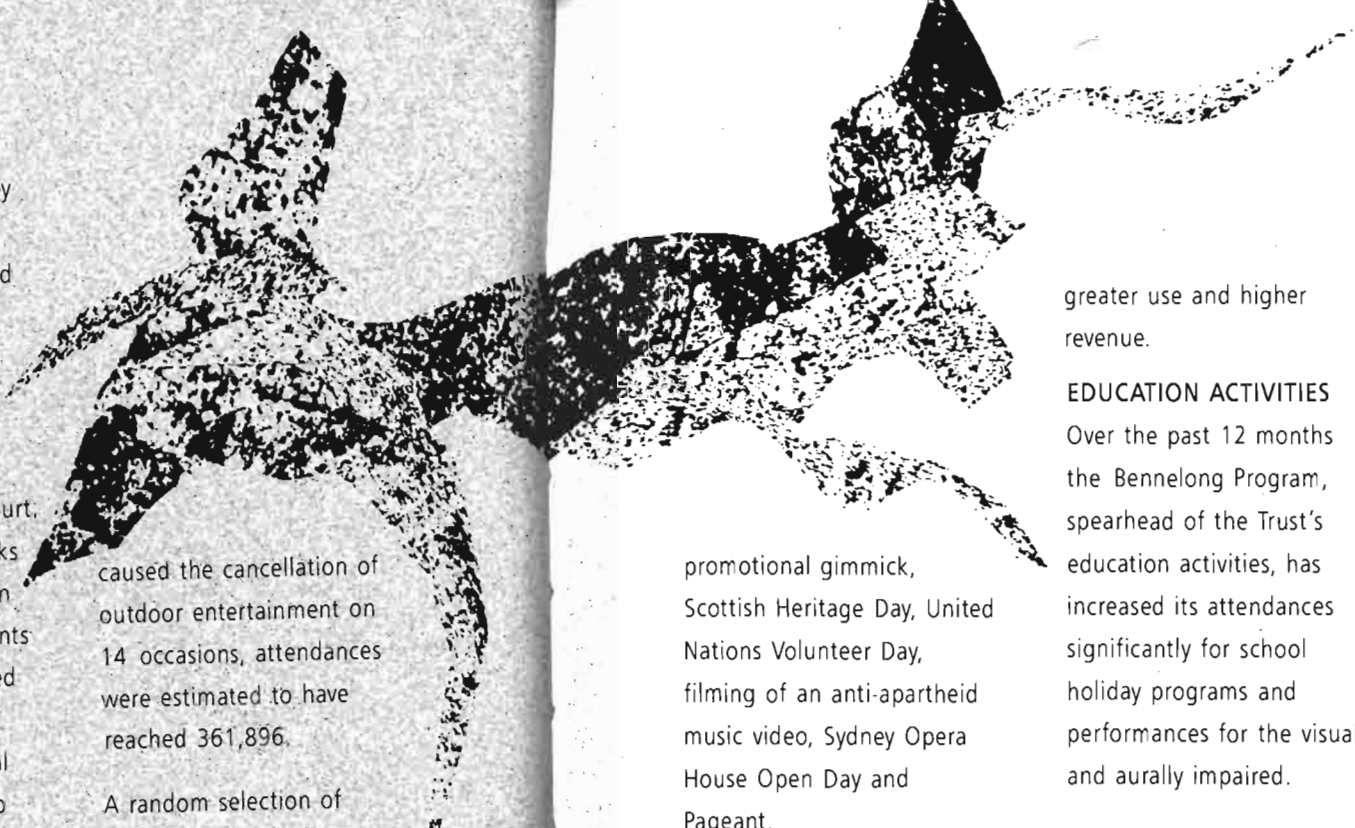
exterior hiring of the Sydney Opera House more appropriately, efficiently and effectively has produced a substantial improvement in terms of numbers and revenue.

The demand on the forecourt, and surrounding broadwalks of this unique venue for an extraordinary range of events — some examples are listed later — indicates its value. Until this year, its potential has not been harnessed to provide maximum advantage to the Trust and its clients. Analysis of the existing hiring policy by programming branch resulted in a new approach which puts exterior hirings on a more businesslike and formal footing.

The accumulation of improved statistical data has shown that the number of days on which there were exterior activities rose from 86, including 39 days of outdoor entertainment, in 1987/88 to 160, including 67 days of outdoor entertainment in 1988/89. Despite the unusually high number of wet days, which

caused the cancellation of outdoor entertainment on 14 occasions, attendances were estimated to have reached 361,896.

A random selection of exterior events for the year indicates their range. They included the State's official celebrations for Australia Day 1989, the Prime Minister's presentation of the Australian of the Year award which was covered live by Channel 10's Good Morning Australia, the Naval "call to quarters" ceremony during Navy Week, a Japanese television satellite broadcast, ceremonial farewell and welcome to the outgoing and incoming Governors-General, Greek National Day celebrations, press conference of the US Vice-President, Dan Quayle, the tethering of a giant Mickey Mouse balloon as a



promotional gimmick, Scottish Heritage Day, United Nations Volunteer Day, filming of an anti-apartheid music video, Sydney Opera House Open Day and Pageant.

Revenue from exterior hirings, previously accounted for as miscellaneous revenue, is now credited to a separate account, which totalled \$39,645 at June 30, 1989. All expenses for labour and equipment supplied to exterior area hirers is fully recovered.

**Outdoor Hiring Objectives 1988/89**

To administer the exterior hiring of the Sydney Opera House more appropriately, efficiently and effectively.

**Achievement**

Fewer conflicts in scheduling, more accurate statistics, better advance notice,

greater use and higher revenue.

**EDUCATION ACTIVITIES**

Over the past 12 months the Bennelong Program, spearhead of the Trust's education activities, has increased its attendances significantly for school holiday programs and performances for the visually and aurally impaired.

Amongst the school holiday programs, the growth of audiences for the Imagination Celebration was outstanding, with a 30 percent increase for the 1988 program. This is an annual event, presented in conjunction with the John F. Kennedy Center for the Performing Arts, Washington, DC. The 1988 highlights included a storytelling festival in the foyers, performances by the Palo Alto Chamber Orchestra and Sydney's Darc Swan in its dance fairytale The Yellow Dwarf.

In the October holiday period, Toronto's Mermaid Theatre was a guest attraction. Overall, school holiday programs catered for more than 6,000 enthusiastic young patrons.

Special events for the visually and aurally impaired are part of the Bennelong's arts access program, and are conducted in collaboration with the Sydney Theatre Company. Hands-on workshops to explore by feel the set, props and costumes used in a Drama Theatre presentation were offered for the STC's Dinkum Assorted, Away and Romeo and Juliet. Participants were also given an introduction to the production process in what has become a popular component of the Bennelong Program, with a 25 percent

STAFF MEMBER SANDRA MCINTOSH AT A WORKSHOP FOR THE VISUALLY IMPAIRED



audience increase over the past 12 months. The aurally impaired benefited from the "signing" by sign language interpreters of selected performances from the STC repertoire.

Arts access also provided a number of events tailor-made to suit major hirers such as the Australian Opera and the Australian Ballet, as well as the technical and guided tours branches of the Sydney Opera House. These enabled the Bennelong Program to cover specialist areas through the close cooperation which has been developed with existing arts organisations.

There is concern, however, that general performance activities have suffered from the temporary closure of the Broadwalk Studio. There has been some dissatisfaction amongst performers and

audience over the production facilities in the main alternative venue, the Reception Hall.

Work experience programs for high school and tertiary students attracted more participants than in previous years. They were offered temporary work opportunities in a cross-section of Sydney Opera House departments in addition to the Bennelong Program administration.

In the Bennelong Program's third main area of activity, the arts alliance, the previous year's participation figures were maintained, but not increased as had been hoped. The arts alliance has been developed as a partnership between schools and artists, spanning a two-week summer workshop for teachers and continuing contact between arts

practitioners and schools throughout the year.

A number of factors hindered the expansion of this program, which has been enthusiastically endorsed by those taking part in it. They include the unusually high number of special events offered to students over the last six months of the Bicentennial year, current economic constraints and changes within the NSW Department of Education.

In the year under review, the Bennelong Program farewelled Diana Sharpe, its director since the program's inception in 1978. She was the driving force behind its establishment, and her commitment to the program and its growth did not falter over the decade that followed. Her personal and

professional contribution to its outstanding success is immeasurable.

#### Education Objectives 1988/89

To expand Bennelong Program's arts alliance venture to involve 30 schools.

To increase attendances by holiday groups, particularly for Imagination Celebration, and by people who are visually or aurally impaired.

#### Achievements

No increase in the number of schools involved in arts alliance: 13 applied, with 46 participating teachers.

Increased attendances at holiday programs — up by 30 percent for the 1988 Imagination Celebration — and at the hands-on workshops for the visually impaired, where the increase was 25 percent.

#### LIBRARY AND ARCHIVES

An exhibition which documents the history and

achievements of the Sydney Opera House. The Building of the Century, maintained a high profile over the 10 months that it was open to visitors. It was seen by 78,000 people.

Assembled by staff members of the Trust's Dennis Wolanski Library and Archives of the Performing Arts, the exhibition opened at the end of the last financial year, but made its greatest impact in the year under review.

One thousand items were exhibited, twice as many processed.

The Sydney Opera House is Australia's greatest architectural achievement and national symbol. There is a need to put this in context for tourists and local visitors, to satisfy their curiosity in an entertaining and informative way.

The computer capacity of the library was upgraded in March with the installation of an automated library system which consists of several modules, including acquisitions, cataloguing, serials control and on-line

public access. It will be used to develop an integrated data base of the library's extensive holdings of books, serials, press clippings, performing arts programs, photographs, original art, posters, manuscripts, sound and video recordings, films, microfilm and artefacts.

An innovative aspect of the data base will be the development of performance records which will provide information on works performed at the Sydney Opera House and elsewhere, on the people who create the works and perform them.

Cataloguing the backlog of monographs and serials was deferred because of staff resignations, but a survey of more than 100 works in the Trust's art collection was carried out. Conservation measures needed to repair and preserve the works are expected to be undertaken over the next financial year.

Library volunteers contributed 5,070 hours in support of library activities. With their assistance, more than 45,000 press clippings and 6,000 programs were processed. The Ladies Committee of the Sydney Opera House Appeal

Fund gave \$5,000 to the oral history project, bringing their total financial backing for it to \$17,000. We note with gratitude the contribution made by Mrs Joan Sample, who retired as president in 1988 after more than 30 years' association with the Ladies Committee.

Amongst other services, the library responded to 2,930 reference enquiries from Sydney Opera House staff and the public, collated reports on event attendances, and provided a serials and press clippings circulation service to management. From May, service to the public had to be temporarily curtailed, as the library was moved to the Broadwalk Studio while renovations proceeded under the major maintenance program.

Acquisitions over the past year included a collection of stage designs by Frank Hinder, Beth and Victor

Carell's manuscript notes, correspondence, press clippings, photographs, sheet music, recorded interviews and speeches relating to their book *Gentle Genius: a Life of John Antill*; six Australian theatrical posters; Nimrod Theatre records and drawings of the Sydney Opera House under construction by Mervyn Smith and J. Grainger Phillips.

#### Library Objectives 1988/89

To process items assembled for the Building of the Century exhibition.

To add to Sydney Opera House oral history project.

To develop automation system.

#### Achievements

Two thousand items processed.

Two oral history interviews recorded, 25 master tapes created, 38 interviews transcribed and edited.

Automated library system installed.

Donors to the library this year were Mrs B. Allinson, Mr W. Andrade, Mrs V. Baccarini, Belvoir St. Theatre, Mrs B. Bennett, Mr T. Bishops, Mr R. Bott, Mr F. Callaway, Canberra Philharmonic Society, Mrs S. Caplan, Mr and Mrs V. Carell, Mr B. Churcher, Mrs M. Colebrook, Mr G. Dixon, Mrs M. Garrett, Ms W. Godfrey, Ms M. Gomme, Mrs O. Green, Mrs L. Harris, Mrs P. Hay, Mrs D. Heath, Ms C. Henkel, Mr F. Hinder, Mr S. Hoare, Ms S. Imwald, Mrs E. Jacoby, Miss V. Johnson, Mrs J. Kidman, Mr H. Kainllainen, Miss E. Klopfer, Mr L. Kristensen, Mrs O. King, Mrs J. Lindsay, Mrs E. Merewether, Mr P. Millard, Mrs R. Moss,

Miss V. Napier, Nimrod Theatre, Mr L. Packer, Mr G. Phillips, Mrs P. Reed, Mrs F. Russell, Ms G. Ryan, Mr B. Shipley, Mr K. Southgate, Mr W. Starkey, State Library of NSW, Mr A. Steel, Ms V. Stern, University of NSW Library, Mr B. Walker, Mrs J. Walker, Ms J. Walker, Miss C. Werner, Mr R. Wickham, Mr H. Yelland.

A portrait of Stefan Haag was commissioned from Louis Kahan to commemorate Haag's contribution to Australian theatre. It was an Appeal Fund project made possible by donations from Mr F. Baden-Powell, Mr and Mrs W. Baer, Mr I. Bevan, Mr K. Bittman, Mr N. Blackburn, Mr K. Brodziak, Mr T. Brown, Canberra Theatre Centre, Mr J. Carroll,

Ms L. Collins, Ms B. Cook, Dr H.C. Coombs, Mr H. Crawford, Mr B. Crocker, Mrs J. Evans, Lady Fairfax, Mr R. Gard, Mr J. Germain, Mr F. Gibson, Mr H. Gordon, Gotto Enterprises Pty Ltd, Mr T. Gould, Mr R.E. Gridiger, Mr S. Hall, Dame Joan Hammond, Mr R. Harris, Mr F. Heimans, Mr F. Hinder, Ms E. Hucker, Mr L. Hupfau, Lend Lease Commercial Pty Ltd, Mr A. Light, Mr B. Limb, Mr W. Maddern, Mr L. Martin, Mr and Mrs D. McDonald, Mr T. McFarlane, Mr H.M. Miller, Mr P. Moore, Ms T. Moore, Lady Moses, Mr R. Murdoch, Mr B. Nebenzahl, NIDA, Mr M. Olding, Mr J.S. Ostoja-Kotkowski, Mr D. Owen, Mr M. Oxenbould, Mr J. Painter, Mr R. Patten, Mr B. Piggott, Mr B. Scott, Dame Margaret Scott, Mr and Mrs G. Smith, Mr D. Stapleton, Mr J. Sumner, Mr E. Troyna, Mr J. Truscott, Mr F. Turnovsky, Mr J. Unicomb, Mr T. Vaughan, Mr V. Williams, Mr J. Young.

KELVIN COE AND GRAEME MURPHY,  
ONE OF A PORTFOLIO OF  
COMMISSIONED PHOTOGRAPHS  
PRESENTED TO THE  
SYDNEY OPERA HOUSE





## EVENTS AT THE SYDNEY OPERA HOUSE

### PRESENTATIONS BY THE TRUST AND HIRERS

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 developed its entrepreneurial role, presenting a greater number of events on its own initiative and in association with other organisations such as the Australian Broadcasting Corporation, Musica Viva, the Australian Chamber Orchestra, partners in the Confederation of Australian Arts Centres and, in 1988, the Australian Bicentennial Authority and the NSW Bicentennial Council. This list gives an indication of the range of events and artists presented during the year. It is followed by a statistical chart of events and attendances.

### SYDNEY OPERA HOUSE TRUST

Australian Chamber Orchestra  
Basically Bach, a series of three concerts featuring the St Philips Chamber Orchestra directed by Michael Dyer

Bavarian National Youth Orchestra

Bennelong Program

The Building of the Century exhibition

Christmas at the Opera House  
Peter Combe, children's entertainer

Debut series: Stephen Bennett, Gagliano Trio, Miriam Gormley, Fiona Maconaghie, Hector McDonald

Free outdoor entertainment

Glories of the Solo Repertoire, a series by the Australian Society for Keyboard Music

Interplay '88, 2nd International Festival of Young Playwrights

Melbourne Symphony Orchestra, conducted by Sir Charles Mackerras with soloist Roger Woodward

Monteverdi Choir with the English Baroque Soloists

Mostly Mozart series, including concerts by the Australian Chamber Orchestra, Elizabethan Philharmonic Orchestra, Australia Ensemble, Sydney

GAGLIANO QUARTET,

LEFT TO RIGHT,

GREGORY FORD,

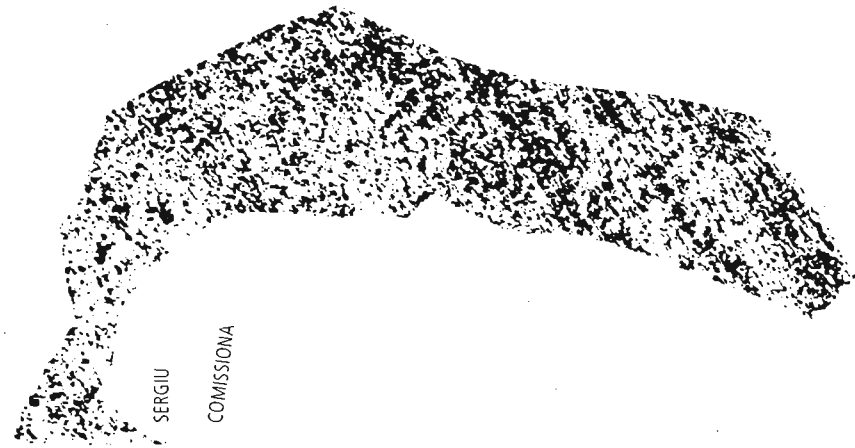
FIONA ZIEGLER,

LEONE ZIEGLER,

PIERRE EMERY



Philharmonia Choir, Gagliano Quartet, Richard Tognetti, Kathryn Selby, Michael Kieran Harvey, Denise Papaluca, Christopher Doig; conductors Stuart Challender and John Grundy with soloists Paul Hooper, Phillip Shovk, Michael Dauth, Gillian Sullivan, Fiona Janes and Stephen Bennett; pre-concert talks with Leo Schofield  
New Year's Eve Gala



SERGIU  
COMISSIONA



### AUSTRALIAN BROADCASTING CORPORATION

Conductors  
Serge Baudo

Stephen Bishop-Kovacevich

Nicholas Braithwaite

Brian Buggy

Stuart Challender

Sergiu Comissiona

Charles Dutoit

Christopher Hogwood

Hiroyuki Iwaki

Andrew Litton

Charles Mackerras

Jorge Mester

David Porcelijn

Stanislaw Skrowaczewski

Guest Artists

Jennifer Bates

Elizabeth Campbell

Joan Carden

Geoffrey Collins

John Cran

Bernadette Cullen

Michael Dauth

Grant Dickson

Lawrence Dobell

Richard Greager

Hakan Hardenberger

Ofra Harnoy

Donald Hazelwood

Guy Henderson

Horst Hoffmann

Robert Johnson

Yvonne Kenny

Michael Lewis

Mischa Maisky

Daniel Mendelow

Irena Morozov

Igor Oistrakh

Valery Oistrakh

Dene Olding

Cristina Ortiz

Geoffrey Parsons

David Pereira

Ronald Prussing

Dimitris Sgouros

Donald Shanks

Howard Shelley

Amanda Thane

Barry Tuckwell

Janet Webb

John Williams

Frank Peter Zimmerman

On the Broadwalk, free Sunday concerts throughout the year

Open Day and 15th birthday celebrations

Organ recital series

Pastrana

Qantas National Folkloric Festival

Speed-the-Plow

Sydney Youth Orchestra

Yeoman of the Guard



**MUSICA VIVA**

Academy of St Martin  
in the Fields  
Australia Ensemble  
Beaux Arts Trio  
Borodin Trio  
Gabrieli String Quartet  
Monteverdi Choir with the  
English Baroque Soloists  
Quartetto Beethoven di Roma  
Shostakovich Quartet  
Vermeer Quartet

**THE AUSTRALIAN OPERA**

Albert Herring  
La Boheme  
Dialogues of the Carmelites  
La Forza del Destino  
Fiddler on the Roof  
Fra Diavolo  
The Gondoliers  
Madama Butterfly  
Manon  
The Marriage of Figaro  
A Masked Ball  
Die Meistersinger von Nurnberg  
Otello  
The Rake's Progress  
Rigoletto

The Tales of Hoffman

Tosca  
Werther  
Whitsunday

**AUSTRALIAN CHAMBER  
ORCHESTRA**

**Conductors**  
Erich Binder  
Stephen Bishop-Kovacevich  
Paul Dyer  
Max McBride  
Carl Pini  
**Guest Artists**  
Beverly Bergen  
Stephen Bishop-Kovacevich  
Isobel Buchanan  
Thomas Edmonds  
Paul Hooper  
Geoffrey Lancaster  
Cho Liang Lin

**SYDNEY PHILHARMONIA  
SOCIETY**

**Conductors**  
John Grundy  
John Hopkins  
Max McBride  
Sir David Willcocks  
**Guest Artists**  
Jennifer Bates  
Elizabeth Campbell  
Conal Coad  
Andrew Dalton  
Grant Dickson  
Christopher Doig  
Malcolm Donnelly  
Thomas Edmonds  
Lauris Elms

Anne Fisch  
Richard Greager  
Rosamund Illing  
Michael Leighton Jones  
Michael Lewis

David Miller  
Gerald Sword  
Irene Waugh  
Glenn Winslade  
Gregory Yurisich

**THE AUSTRALIAN BALLET**

Beyond Twelve  
La Fille Mal Gardee  
Four Last Songs  
Paquita  
La Sylphide  
The Three Musketeers  
Transfigured Night

**SYDNEY DANCE COMPANY**

Arbos  
The Choreographer Dances,  
a gala program  
Daphnis and Chloe  
Happy Trails  
Kraanerg  
Song of the Night  
Tabula Rasa  
Waiting

**SYDNEY THEATRE  
COMPANY**

Away  
Big and Little  
Dinkum Assorted  
A Dream Play  
Romeo and Juliet  
Summer Rain

**GARY PENNY  
PRODUCTIONS**

Don's Party  
Orphans  
Passion Play  
Rough Crossing  
Speed-The-Plow

**SPECIAL EVENTS**

City of Sydney Eisteddfod  
Colleen Clifford, vocal recital  
Croatian Folkloric Concert  
Grant Foster, piano recital  
Hong Kong Children's Choir  
and Youth Chinese Orchestra  
Inti-Illimani, John Williams  
and Paco Pena  
Japanese Budo Performance  
Amjad Ali Khan  
Sir Yehudi Menuhin

Mormon Tabernacle Choir  
Musicians for World Peace,  
conducted by Ronald Zollman  
with soloists Igor and Valery  
Oistrakh

New Directions Festival,  
including a free concert in  
the 20th Century Orchestra  
series by the Sydney  
Symphony Orchestra; Hotspur  
and Out of this Nettle,  
Danger, monodramas by  
Gillian Whitehead; new  
works for voices and clarinet  
performed by Roslyn Dunlop  
and the Australian  
Contemporary Players;  
concerts by the Sydney  
University Chamber Choir,  
Pipeline and Flederman

North Indian Classical Music,  
with Alan Posselt and Amil  
Palit

Premier Body Building

Public Schools Concert  
Committee Presentations

Katia Ricciarelli

Russian Sacred and  
Classical Music

Kathryn Selby, piano recital

Seymour Group

Dimitris Sgouros

Suzuki Talent Concerts

Synergy

USSR State Symphony  
Orchestra, with conductors  
Yevgeni Svetlanov and  
Vladimir Verbitsky, violinist  
Andrei Korsakov, mezzo-  
soprano Tamara Sinyevskaya  
Variety in Concert, presented  
by the Variety Club of  
Australia

The Wallace Collection,  
brass ensemble

Young Philharmonic  
Orchestra Dortmund

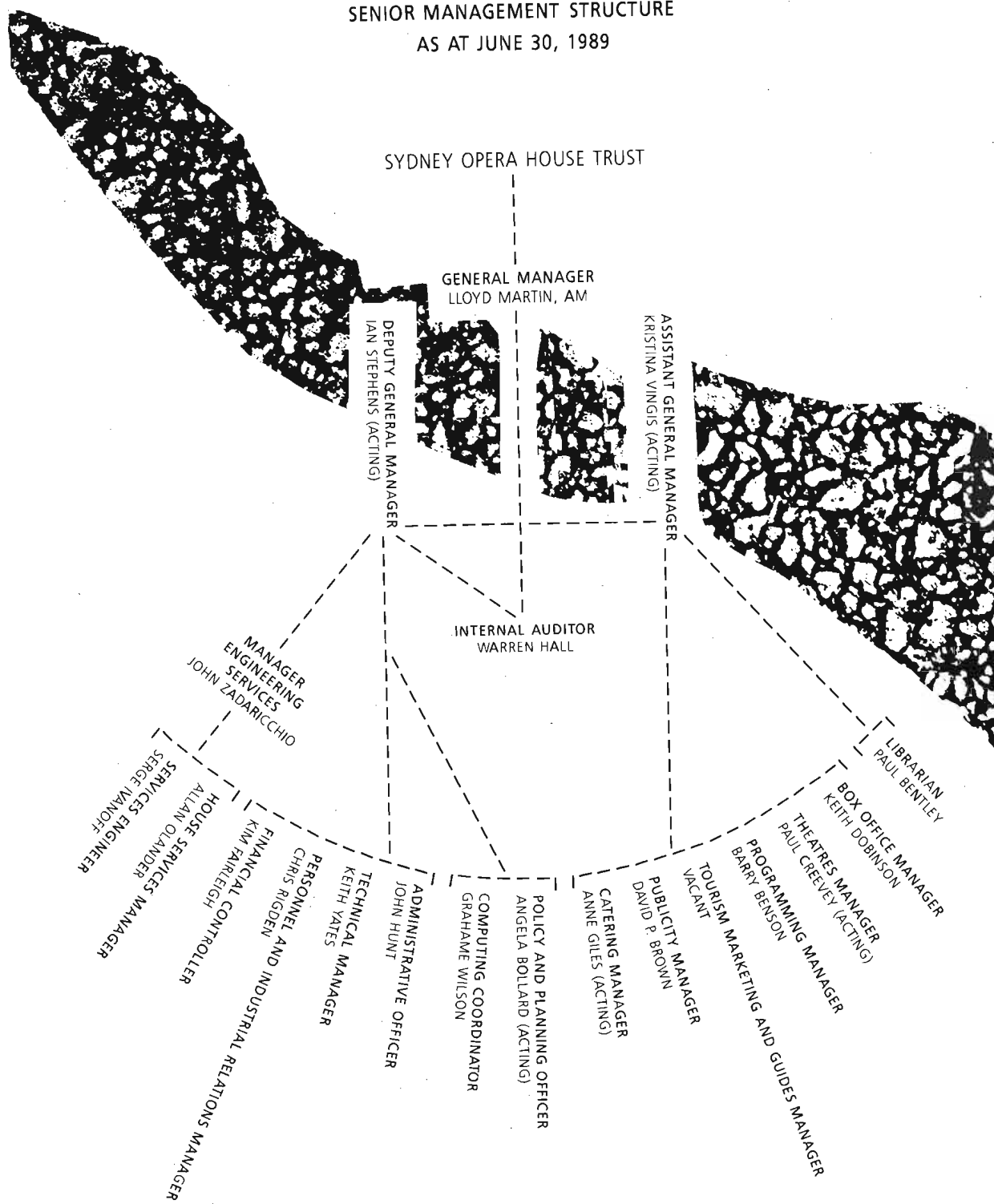






# MANAGEMENT PROFILE

## SENIOR MANAGEMENT STRUCTURE AS AT JUNE 30, 1989



## STAFF OF THE SYDNEY OPERA HOUSE AS AT JUNE 30, 1989

|   | STAFF LEVELS |      |   | STAFF LEVELS |      |
|---|--------------|------|---|--------------|------|
|   | 1989         | 1988 |   | 1989         | 1988 |
| <b>ADMINISTRATION</b>   | 7            | 10   | <b>INTERNAL AUDIT</b>                                     | 2            | 2    |
| Carolyn Abraham   |              |      | Nevenka Dmitrovic Internal Audit Clerk                    |              |      |
| Secretary to General Manager  |              |      | Paul Woelfl Internal Audit Clerk                          |              |      |
| Therese Allen Secretary to Deputy General Manager and Assistant General Manager |              |      | <b>THEATRE MANAGEMENT</b>                                 | 4            | 6    |
| Chris Boyd Minutes Secretary  |              |      | Walter Cummins Assistant Theatre Manager                  |              |      |
| John Drew Assistant Service Officer   |              |      | David Hensler Assistant Theatre Manager                   |              |      |
| Julie Grice Word Processor Operator   |              |      | Sandra McIntosh Assistant Staff Supervisor                |              |      |
| Gary Partington   |              |      | Ann Wilkins Assistant Theatre Manager                     |              |      |
| Assistant Administrative Officer  |              |      | <b>PROGRAMMING</b>  | 2            | 2    |
| Jim Ross Driver/Attendant   |              |      | Ralph Bott Assistant Programming Manager                  |              |      |
| <b>PURCHASING</b>   | 1            | 1    | Karen Francis Programming Assistant                       |              |      |
| Lilian Murr Purchasing Officer  |              |      | <b>CATERING</b>   | 1            | 2    |
| <b>INFORMATION</b>  | 2            | 2    | Sandra Bortolin   |              |      |
| Shelley Gray Typist   |              |      | Theatre Management Assistant                              |              |      |
| Rochelle Peek Clerical Assistant  |              |      | <b>BOX OFFICE</b>   | 11           | 12   |
| <b>STORES</b>   | 3            | 3    | Geoffrey Cichero Acting Supervisor, Box Office Operations |              |      |
| John Cox Senior Stores Officer  |              |      | Colin Doyle   |              |      |
| Brian Gartrell Stores Assistant   |              |      | Acting Telephone Sales Supervisor                         |              |      |
| John Perry Stores Assistant   |              |      | Craig Estreich Booking Clerk                              |              |      |
| <b>SWITCHBOARD</b>  | 1            | 1    | Peter Nelson  |              |      |
| Peggy Seymour Switchboard Supervisor  |              |      | Acting Supervisor, Box Office Operations                  |              |      |
| <b>STAFF BRANCH</b>   | 15           | 8    | Warren Noud Booking Clerk                                 |              |      |
| Ian Coombs Officer-in-Charge, Salaries  |              |      | Sue Oros Typist   |              |      |
| Rosanna Da Ros  |              |      | Terry Orton Booking Clerk                                 |              |      |
| Rosters and Allowances Officer  |              |      | William Pepper  |              |      |
| Stephanie Francis Leave Clerk   |              |      | Acting Telephone Sales Supervisor                         |              |      |
| Carolyn Hancock Personnel/Projects Officer                                      |              |      | Nicholas Prendergast                                      |              |      |
| David Jenkins Salaries Clerk  |              |      | Acting Supervisor, Box Office Operations                  |              |      |
| Norma King Industrial Clerk/Stenographer  |              |      | Andrew Rison Booking Clerk                                |              |      |
| Friedel Lang Typist   |              |      | Margaret Walker Booking Clerk                             |              |      |
| Michelle Madden Salaries Clerk  |              |      | <b>PUBLICITY</b>  | 4            | 6    |
| Jennilyn Noack-Murphy   |              |      | Felicity Baverstock                                       |              |      |
| EEO/Staff Development Officer   |              |      | Assistant Publicity Manager                               |              |      |
| James Quiring Salaries Clerk  |              |      | Deborah Cartwright  |              |      |
| Helga Richmond Staff Clerk  |              |      | Assistant Publicity Manager                               |              |      |
| Louise Santarossa   |              |      | Don McMurdo Photographic Operator                         |              |      |
| Rosters and Allowances Officer  |              |      | Warner Whiteford Administrative Assistant                 |              |      |
| Neil Smith Staff/Salaries Co-ordinator  |              |      | <b>LIBRARY</b>  | 3            | 3    |
| Melanie Wilson Staff/Employment Officer   |              |      | Chris Colwell Acquisitions Officer                        |              |      |
| Gary Wright Officer-in-Charge, Rosters and Allowances                           |              |      | Evelyn Klopfer Clerical Assistant                         |              |      |
| <b>ACCOUNTS</b>   | 9            | 8    | Amanda Werner Press Clippings Officer                     |              |      |
| Adolfo Del Rio Clerk  |              |      | <b>GUIDES</b>   | 1            | 1    |
| Terry Hardy Settlements Clerk   |              |      | Jeffrey Vandeleur Acting Senior Guide                     |              |      |
| Neville Harris Assistant Accountant   |              |      | <b>SERVICES ENGINEERS</b>                                 | 33           | 31   |
| Anthony Kimber Promotions Clerk   |              |      | George Benyovics  |              |      |
| Jacqueline Lelah Machine Operator   |              |      | Artisan, Ancillary Services                               |              |      |
| Beverly Sundin Payments Clerk   |              |      | Ken Beshaw  |              |      |
| John Tindall Tours Packages Clerk   |              |      | Maintenance Program Co-ordinator                          |              |      |
| Sharon Umschaden Typist   |              |      | Scott Bourne Apprentice Painter                           |              |      |
| Paul Zanella Accountant   |              |      | Peter Burnicle  |              |      |
| <b>CASHIERS - BOX OFFICE</b>  | 3            | 7    | Assistant Maintenance Supervisor                          |              |      |
| Marie Brazher Clerk   |              |      | Ray Dick Carpenter  |              |      |
| Gregory Franklin Clerk  |              |      | Warren Elder Artisan, Ancillary Services                  |              |      |
| Daniel Vucetich Clerk   |              |      | Peter Fathers Painter                                     |              |      |

STAFF LEVELS  
1989 1988

Randall Findlay General Assistant  
Allan Flaherty Electrical Fitter/Mechanic  
Bill Hanak Mechanical Fitter  
Paul Hendriks Mechanical Fitter  
Ken Hilder Building Supervisor  
Liza Iversen Apprentice Mechanical Fitter  
Cliff Keith Painter  
Peter Knight Technical Draftsperson  
Craig Le Patourel  
Apprentice Electrical Fitter/Mechanic  
Glenn McCauley Apprentice Carpenter/Joiner  
Les McLean Maintenance Technician  
Eric McWilliams Deputy Services Engineer  
Tony Manglis General Assistant  
Paul Murphy Apprentice Plumber  
John Pengelly General Assistant  
Ilija Petricevic Carpenter  
Slavko Rajic Carpenter  
Mark Selmon Electrical Fitter/Mechanic  
Bob Smith Maintenance Supervisor  
Gregory Tsoukalas General Assistant  
Bruce Warburton Assistant Services Engineer  
John White Carpenter  
Steve Zamagias General Assistant

**SERVICES ENGINEERS - SHIFT PERSONNEL** 26 30  
Stephen Annan Electrical Fitter/Mechanic  
Dennis Ball Mechanical Fitter  
Remy Cajés Electrical Fitter/Mechanic  
Ron Cannataci Controls Technician  
Kevin Coulter Plant Controller  
Anthony Cox Electrical Fitter/Mechanic  
Danny Dane Controls Technician  
Balbino Dela Rea General Assistant  
Warwick Fitzgerald Plant Controller  
Andrew Georgopoulos General Assistant  
John Grgurica General Assistant  
Lee Harrison Electrical Fitter/Mechanic  
Jim Kiss Plant Controller  
Ray Latimer Electrical Fitter/Mechanic  
Bill Lloyd Shift Superintendent  
Malcolm McCallum Plant Controller  
Bob McKeever Shift Superintendent  
Esteban Ovelar General Assistant  
Kenneth Palmer Mechanical Fitter  
Mato Pavin General Assistant  
Steve Pavin General Assistant  
Iain Rahilly Shift Superintendent  
Ken Raschke Shift Superintendent  
Miche Rinos General Assistant  
Mark Small Electrical Fitter/Mechanic  
Les Sykes Control Technician  
Mark Tonks Electrical Fitter/Mechanic  
Michael Willis Mechanical Fitter  
Ted Woreta Plant Controller

**TECHNICAL MANAGEMENT** 7 7  
Ruth Aldridge Stage Manager  
Cliff Clark Costing/Rostering Clerk  
Paul Haseler Stage Manager  
Mike Jefferys Deputy Technical Manager  
Greg Landeman Stage Manager

David Palmer Assistant Technical Manager  
Teena Sharp Typist

**LIGHTING** 21 20  
Reg Binstead Senior Projectionist  
John Champion  
Deputy Lighting Operations Supervisor  
Anthony Coulson Lighting Operator  
Phil Derepas Electrical Fitter/Mechanic  
Philip Dunesky Senior Operator (Lighting)  
David Duthie Lighting Operator  
Raymond Hawkins Lighting Operator  
Robert Henry Electrical Fitter/Mechanic  
Andrew Hudson Senior Operator (Lighting)  
Simon Jenkins Lighting Operator  
John Lewis  
Control Desk Operator (Lighting)  
Peter Lockwood Lighting Operator  
Peter Marshall Lighting Operations Supervisor  
Kate O'Neill  
Control Desk Operator (Lighting)  
John Padbury Lighting Operator  
Alynn Pratt  
Control Desk Operator (Lighting)  
Warrick Rayward Supervisory Technician  
Michael Schell  
Control Desk Operator (Lighting)  
Sonja Stockreiter  
Control Desk Operator (Lighting)  
Gregory Taylor Senior Operator (Lighting)  
Brett Williams  
Supervisory Technician (Lighting)

**STAGE MACHINERY** 6 10  
Alan Game  
Stage Machinery Technician (Electrical)  
Charles Heginbotham  
Stage Machinery Technician (Mechanical)  
Ken Mather  
Stage Machinery Technician (Mechanical)  
Alois Naehrer  
Supervisory Technician (Mechanical)  
Manfred Raddatz  
Stage Machinery Technician (Electrical)  
John Turner  
Supervisory Technician (Electrical)

**SOUND** 5 6  
Alan Ball Acting Sound Supervisor  
Colin Budd  
Control Desk Operator, Grade III  
Martin Hansford  
Control Desk Operator, Grade III  
Lana Lazareff  
Control Desk Operator, Grade II  
Neil McGarry  
Control Desk Operator, Grade III

**ELECTRONICS** 5 8  
Jim Burke  
Electronics Technician, Grade III  
Brian Gruit  
Electronics Technician, Grade I

STAFF LEVELS  
1989 1988

STAFF LEVELS  
1989 1988

George Kwok  
Electronics Technician, Grade II  
Ron Nelson  
Electronics Technician, Grade III  
Lance Olsen  
Electronics Technician, Grade III

**STAGE SERVICES** 19 19  
Nicholas Angelicas  
Control Desk Operator (Machinery)  
Ken Bartlett Supervisory General Assistant  
John Boros Supervisory General Assistant  
Tony Cirillo General Assistant/Stage Hand  
Adam Crome  
Assistant Supervisor/Senior Machinery Desk Operator  
Kim Davis  
Control Desk Operator (Machinery)  
Richard Hoysted  
General Assistant/Stage Hand  
Cameron Hume  
Control Desk Operator (Machinery)  
Nick Karantzis  
Deputy Stage Operations Supervisor  
Chris Kelly General Assistant  
Sam Ladikos General Assistant  
Mark McLeod  
General Assistant/Stage Hand  
Frank Millane  
Stage Operations Supervisor  
Peter Perdikouris  
Leading Hand General Assistant  
Sam Safadi  
Leading Hand General Assistant  
Fred Santos  
Control Desk Operator (Machinery)  
Robert Schueren General Assistant  
James Wheeler  
General Assistant/Stage Hand  
Rachel Willis  
General Assistant/Stage Hand

**HOUSE SERVICES** 2 2  
Peter McGrath Operations Coordinator  
Joyce Swindell House Services Assistant

**SENIOR FIRE PREVENTION OFFICERS** 10 12  
Bill Davis  
Bob Donald  
Peter Tucker

**FIRE PREVENTION OFFICERS**  
Michael Cassidy  
Bernie Davis  
John French  
Keith Jefferys  
Martin Shipton  
Peter Stott  
Geoff Ward

**SENIOR UNIFORMED ATTENDANTS** 36 37  
Terry Antram  
Alan Gurnett  
Gordon Reading  
Rick Zaric

STAFF LEVELS  
1989 1988

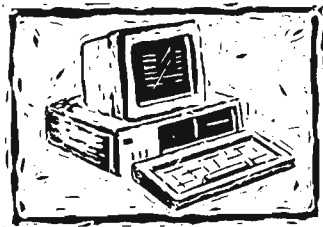
**UNIFORMED ATTENDANTS**  
Bryan Algje  
Andrew Bodnar  
Bob Braithwaite  
Bill Briscoe  
Robert Brown  
Shane Bryant  
Jeffrey Bugeja  
Ivan Buhinjak  
Ross Campbell  
Bobby Chandra  
Trevor Cook  
Kelvin Costello  
Drew Drysdale  
John Dummet  
Kerry Heighway  
Pat Herbert  
Graham Hill  
John Humer  
Joe Keep  
Cliff Loydall  
Ian McIntosh  
Ron McLean  
Kerry Merrick  
Alan Moore  
Lynda Moschioni  
Karl Nightingale  
Louis Perrine  
Arthur Samuel  
Denise Uzal  
Derek Whittle  
John Wilkinson  
Lyle Wilson

**STAGE DOOR SENIORS** 3 3  
Don Johnston  
Kevin Martin  
Barry Thompson

**FIRST AID** 2 2  
Olga Andrich  
Acting Senior Registered General Nurse  
Janita Payne Registered General Nurse

**TOTAL Including Management** 263 279

**CONSULTANTS**  
Ove Arup and Partners Maintenance  
Tom Bishops Maintenance  
Coopers & Lybrand  
Audit and Computerisation  
Anna Grega  
Bennelong Program Coordinator  
James Murdoch Programming  
Tim O'Sullivan Programming  
Lloyd Ravenscroft Programming  
Diana Sharpe Bennelong Program Director  
Steensen Varming Air Conditioning  
V-Keeler Australia Maintenance  
Willis Faber Johnson & Higgins Insurance  
Jeremy Maughan Wright Marketing  
Marilyn Zweck Tourism Marketing



**SUMMARY OF MANAGEMENT OBJECTIVES FOR THE YEAR ENDING JUNE 30, 1990**

The Sydney Opera House Trust's corporate goals are outlined at the start of the report. They involve long term strategies to boost the revenue of the organisation and

raise the profile of its activities, prepared on the basis that there will be no major reversals in economic circumstances and no major changes in the cost or range

of Government charges that apply to the operation of the building. Objectives for the immediate future include the following:

**STRATEGIES**

To raise rental income and recoveries.

To introduce a "bare walls" hiring policy in order to recover all marginal costs.

To make a profit on box office operations.

To increase the profit from guided tours.

To ensure commercial rate of return from concessions.

To increase income from sponsorship.

To commence full accrual accounting.

**ACTION**

Change arrangements with all major hirers on flat rental charges, change rental adjustment formula, separate foyers from theatres in hiring agreements, increase bookings.

Charge all backstage labour costs associated with a performance at market rates from 1990.

Reduce costs and review range of services.

Improve supervision and rostering of staff, introduce additional tour options, implement public awareness campaign.

Establish market rates for each licence period, call public tenders at conclusion of contract.

Update survey of corporate sponsorship of the arts, make corporate sector aware of sponsorship opportunities through visits, advertising, package offer.

Establish and resolve key issues, obtain required valuations, change presentation of accounts.

**TARGET**

A nine percent increase in dollar terms for the year ending June 30, 1990.

Recover 60 percent of technical labour costs for the year ending June 30, 1990.

Increase productivity by 10 percent over June 1989 figure by June 30, 1990.

A 45 percent return on sales for the year ending June 30, 1990.

Increase greater than or equal to Real Estate Institute index for CBD.

Sponsorship of \$250,000 for the year ending June 30, 1990.

Produce annual accounts on full accrual basis for the year ending June 30, 1990.

To improve cost centre information and reporting.

To reinforce position of the Sydney Opera House as Australia's main tourist attraction.

To increase catering revenue.

To carry out major maintenance and restoration program, and establish an ongoing maintenance plan.

Improve management skills and raise job skill levels of staff.

To reduce the number of lost time injuries.

To rewrite Sydney Opera House data processing strategic plan.

Expand number of cost centres within cost accounting system, set targets for cost containment, monitor on monthly basis.

Improve visitor services, carry out regular surveys to determine visitors' changing needs and expectations, execute advertising and promotional campaign.

Determine price levels to reflect equally the real costs and market expectations, set service levels to meet customer satisfaction and profitability, vigorously promote and advertise catering facilities.

Develop information data base incorporating all elements of the building fabric and infrastructure, develop policy on maintenance and replacement of plant, equipment and fittings.

Implement management training for senior and middle management, supervision skills training for supervisors, specialist courses for staff.

Improve safety performance on site by streamlining Trust's safety procedures.

Resurvey needs and resources, amend draft accordingly.

Reduction of 10 percent per annum on 1988/89 figure in profit centres' ratios of operating costs to income.

One percent increase in popularity figure in the Australian Tourism Commission's 1990 survey.

Increase profit by 100 percent over 1988/89 figures by June 30, 1990.

Complete data base and maintenance policy by February 1990.

Increase total revenue generated as percentage of labour costs by one percent on 1988/89 figures by June 30, 1990.

A 33.3 percent reduction in lost time injuries by June 30, 1990.

Deliver rewritten draft by September 30, 1989.



THE SYDNEY OPERA HOUSE TRUST  
FINANCIAL REPORT 1989

**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 House Opera Trust as at June 30, 1989 and transactions for the year then ended.

2. The financial statements have been prepared in accordance with the provisions of the Public Finance and Audit Act, 1983, the Public Finance and Audit (Statutory Bodies) Regulation, 1985, and the Treasurer's directions.

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

ELIZABETH BUTCHER Chairman

CARL HARBAUM Trustee

**AUDITOR-GENERAL'S CERTIFICATE**

The accounts of the Sydney Opera House Trust for the year ended June 30, 1989, 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, 1989, and transactions for the year then ended.

K.J. ROBSON, FASA CPA  
Auditor-General of New South Wales  
Sydney, September 1989.

**SUMMARY OF FINANCIAL OPERATIONS FOR THE YEAR ENDED JUNE 30, 1989**

**1988/89 RESULTS**

The year ended June 30, 1989 concluded with a deficiency of \$1,691,000. A balanced budget had been the target for the year. The deficiency for the year can be linked in the main to two areas. Firstly, a disappointing catering result of \$338,000 was \$662,000 (66.2%) less than the budget forecast of \$1,000,000. Secondly, salaries and related costs exceeded the original budget of \$13,027,000 for the year by \$1,280,000 (9.8%).

**Catering**

Reasons for the financial result include high start-up costs associated with the establishment of the two new restaurants, difficulties associated with the identification of an appropriate level of staff and service, unsatisfactory turnover which can be linked to wet weather unsuitable for outdoor dining, a pollution crisis which severely influenced seafood restaurants throughout Sydney and declining patronage from overseas tourists.

**Salaries**

The 1988/89 budget for salaries had been developed without adjustment for national wage increases. This was a well established procedure. Subsequently Treasury advised that supplementation would not be provided after the national wage increase during the year. In view of the shortfall in funding, salary costs were analysed to establish areas of savings. However, contractual arrangements and the limited lead time led to the budget overrun.

An additional factor was the 3 percent non-contributory superannuation, which the Trust had to meet for the first time.

**REVENUE**

**Rentals**

Rentals for the year amounted to \$3,630,000. This was \$151,000 (4.3%) above budget but \$219,000 (5.7%) less than the result for 1988.

**Booking Fees**

The result of \$602,000 from booking fees was \$51,000 (9.3%) greater than the budget for the year. The result exceeds last year's performance by \$28,000 (4.9%).

**Guided Tours**

Guided tours revenue of \$842,000 exceeded the budget by \$117,000 (16.1%) and the previous year by \$133,000 (18.8%).

**Concessions**

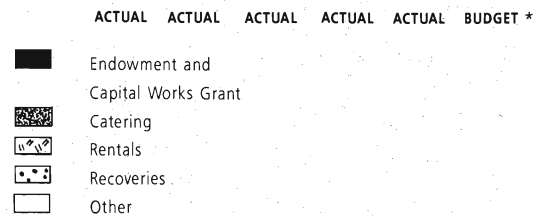
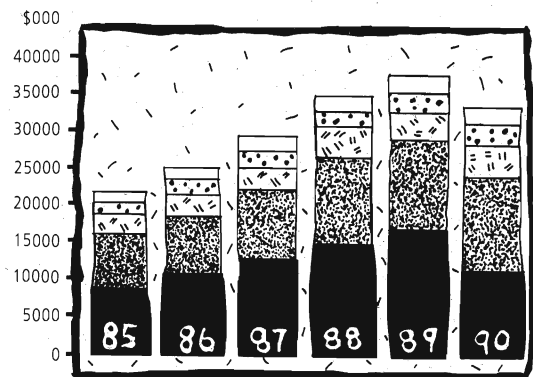
Income of \$292,000 fell short of budget by \$178,000 (37.9%) due to the difficulties associated with forecasting revenues for new concessions and a decline in tourism over the year. Nevertheless the result for the year was an improvement of 46% over last year's income of \$200,000.

**Interest**

The year's interest of \$182,000 fell short of the budget forecast by \$138,000 (43.1%). The decline of \$107,000 (37.0%) against last year's result of \$289,000 was due to the generally lower level of funds held on deposit throughout the year.

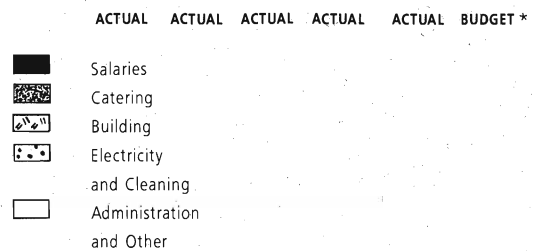
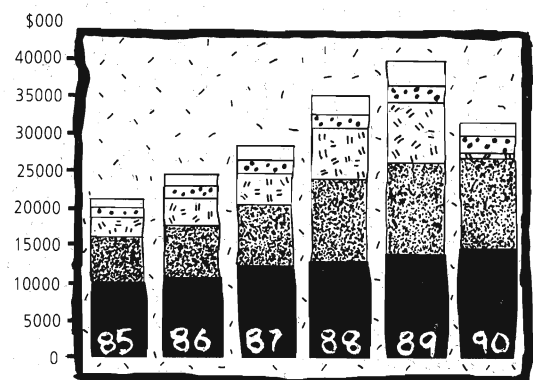
SUMMARY OF FINANCIAL OPERATIONS FOR THE YEAR ENDED JUNE 30, 1989 CONT

REVENUE



\* Capital Works Grant Eliminated from Graph due to Implementation of full Accrual Accounting in 1989-90.

EXPENDITURE



\* Capital Works Grant Eliminated from Graph due to Implementation of full Accrual Accounting in 1989-90.

REVENUE CONT

Park and Ride

Income from the Park and Ride service of \$103,000 exceeded budget by \$77,000 (296.2%) and last year's result by \$70,000 (212.1%). The improvement in performance stems from a 50c price increase during the year and more efficient matching of transport demand and supply.

Recoveries from Hirers

The result of \$2,577,000 for recoveries exceeded budget by \$192,000 (8.1%) and the previous year by \$174,000 (7.2%).

EXPENDITURE

Salaries

Expenditure incurred during the year was \$14,307,000 which is a \$1,280,000 (9.8%) increase on budget and \$1,237,000 (9.5%) greater than the 1988 cost. The increase over budget can be illustrated as follows:

|                        | 1988<br>Actual<br>\$000 | 1989<br>Budget<br>\$000 | 1989<br>Actual<br>\$000 | Variance<br>\$000 | Variance<br>% |
|------------------------|-------------------------|-------------------------|-------------------------|-------------------|---------------|
| Permanent Salaries     | 6,154                   | 6,571                   | 7,026                   | 455               | 6.9           |
| Overtime and Penalties | 1,789                   | 1,939                   | 1,614                   | (325)             | (16.8)        |
| FOH and Casual Staff   | 2,943                   | 2,520                   | 3,438                   | 918               | 36.4          |
| Temporary Assistance   | 554                     | 215                     | 332                     | 117               | 54.4          |
| On Costs               | <u>1,630</u>            | <u>1,782</u>            | <u>1,897</u>            | <u>115</u>        | <u>6.5</u>    |
|                        | 13,070                  | 13,027                  | 14,307                  | 1,280             | 9.8           |

Building

This category of expenditure covers repairs and maintenance, alterations and additions together with capital works under the major maintenance program.

Expenditure of \$8,296,000 (including \$6,000,000 for capital works) exceeded the previous year's expenditure by \$1,622,000 (19.6%). This increase was possible because of the additional funding provided in 1989 for capital works of \$6,000,000 which exceeds the previous year's allocation by \$1,889,000 (45.9%).

Actual building expenditure for the year of \$8,296,000 was \$204,000 (2.4%) below budget, despite the unforeseen additional cost of \$361,000 in refurbishing the Harbour restaurant.

Electricity

Expenditure for the year amounted to \$1,326,000 which was \$159,000 (13.6%) greater than in 1988 and \$179,000 (15.6%) above budget. The variance from budget can be linked to tariff increases which had not

been forecast and increased consumption of electricity during the inclement weather in the second half of the financial year.

Cleaning

Cleaning payments of \$807,000 for the year were \$93,000 (10.3%) less than the budget of \$900,000 but an increase of \$72,000 (9.8%) over the cost for 1988 of \$735,000. Cleaning practices during the year were reviewed without a decline in service.

Publicity and Advertising

Expenditure of \$532,000 fell short of budget by \$76,000 (12.5%) and was \$47,000 (8.1%) less than last year. Although a new marketing campaign was started during the financial year all other advertising expenditure was reduced.

Plant, Furniture and Equipment

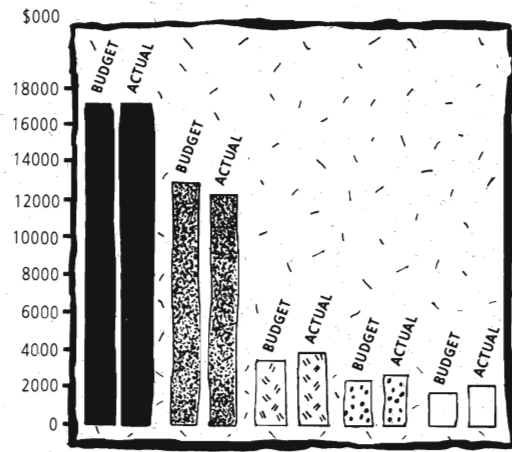
Expenditure incurred during the year was \$482,000. This was \$195,000 (67.9%) above budget for the year and \$70,000 (17.0%) greater than 1988. The increase is attributed to costs associated with the fit out of the box office sales and subscriptions area, tourism marketing and technical management departments.

Telephone and Postage

Expenditure for 1989 amounted to \$279,000 which was \$75,000 (36.8%) above budget and \$85,000 (43.8%) more than the previous year. The increase in these costs is attributable to the acquisition of four new facsimile machines, costs associated with the implementation of a new telephone system in the box office, deregulation of Telecom which required new maintenance agreements and the establishment of new telephone systems in the Forecourt.

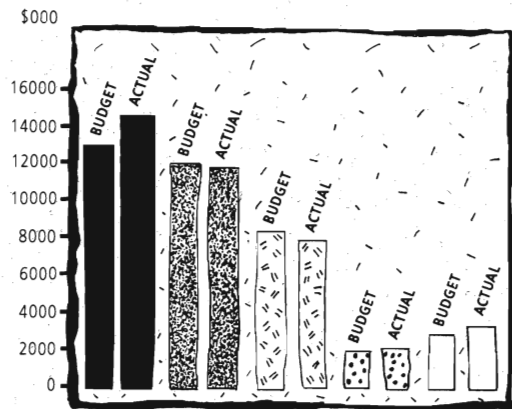
SUMMARY OF FINANCIAL OPERATIONS FOR THE YEAR ENDED JUNE 30, 1989 CONT

1989 REVENUE



- Endowment and Capital Works Grant
- ▨ Catering
- ▧ Rentals
- ▩ Recoveries
- Other

1989 EXPENDITURE



- Salaries
- ▨ Catering
- ▧ Building
- ▩ Electricity and Cleaning
- Administration and Other

EXPENDITURE CONT

Fees for Services Rendered

The year's expenditure of \$353,000 was \$140,000 (73.9%) over budget and \$150,000 (73.9%) more than the previous year. The overspending was due to essential contract services required during the year for activities such as occupational health and safety training and evacuation procedures.

Other Administrative Services

These costs amounted to \$1,097,000, an increase of \$129,000 (13.3%) over budget but \$95,000 (8.0%) less than last year.

Trust Promotions and Exhibition

A total of \$1,855,000 was spent during the year on performances and the exhibition with \$1,674,000 in revenue including sponsorship and grants. The Trust was required to contribute \$181,000 to fund the programs, a reduction of \$151,000 (45.2%) on the previous year.

ACCUMULATED DEFICIENCY

As at June 30, 1989 there was an accumulated deficiency of \$2,096,000. The result arose because of a deficiency for the year of \$1,691,000, and a carried forward deficiency of \$486,000, reduced by Trust funds of \$81,000.

FINANCIAL OPERATIONS FOR THE YEAR ENDED JUNE 30, 1989

|  | Note | 1989           |               | 1988          |        | Variation %(-) |
|--|------|----------------|---------------|---------------|--------|----------------|
|  |      | \$000          | \$000         | \$000         | \$000  |                |
| <b>REVENUE</b>                                 |      |                |               |               |        |                |
| Statutory Endowment                            |      |                |               |               |        |                |
| Sydney Opera House Trust Act, 1961             |      |                | 11,342        | 10,700        | 6.0    |                |
| Capital Works Grant                            |      |                | 6,000         | 4,111         | 45.9   |                |
| Activities                                     |      |                |               |               |        |                |
| Rentals  |      | 3,630          |               | 3,849         | (5.7)  |                |
| Costs recovered from hirers                    | 2    | 2,577          |               | 2,403         | 7.2    |                |
| Guided tours                                   |      | 842            |               | 709           | 18.8   |                |
| Booking fees                                   |      | 602            |               | 574           | 4.9    |                |
| Concessions                                    |      | 292            |               | 200           | 46.0   |                |
| Miscellaneous income                           | 3    | 281            |               | 192           | 46.4   |                |
| Program sales commission                       |      | 103            |               | 93            | 10.8   |                |
| Park and ride, net surplus                     | 4    | 103            |               | 33            | 212.1  |                |
|  |      | <u>8,430</u>   |               | <u>8,053</u>  |        |                |
| Surplus on catering                            | 5    | 338            |               | 1,044         | (67.6) |                |
|  |      |                | <u>8,768</u>  | <u>9,097</u>  |        |                |
| Interest on investments                        |      | 182            |               | 289           | (37.0) |                |
|  |      |                | <u>26,292</u> | <u>24,197</u> |        |                |
| <b>EXPENDITURE</b>                             |      |                |               |               |        |                |
| Salaries, wages and allowances                 | 6    | 12,687         |               | 11,671        | 8.7    |                |
| Workers compensation insurance and payroll tax |      | 958            |               | 897           | 6.8    |                |
| Superannuation                                 | 7    | 662            |               | 502           | 31.9   |                |
|  |      |                | <u>14,307</u> | <u>13,070</u> |        |                |
| Building:                                      |      |                |               |               |        |                |
| • capital works                                |      | 6,000          |               | 4,111         | 45.9   |                |
| • repairs and maintenance                      |      | 1,489          |               | 1,722         | (13.5) |                |
| • alterations and additions                    |      | 807            |               | 841           | (4.0)  |                |
| Electricity                                    |      | 1,326          |               | 1,167         | 13.6   |                |
| Administrative expenses                        |      | 1,097          |               | 1,192         | (8.0)  |                |
| Cleaning                                       |      | 807            |               | 735           | 9.8    |                |
| Publicity and advertising                      |      | 532            |               | 579           | (8.1)  |                |
| Plant, furniture and equipment                 |      | 482            |               | 412           | 17.0   |                |
| Fees for services rendered                     |      | 353            |               | 203           | 73.9   |                |
| General insurances                             |      | 292            |               | 352           | (17.0) |                |
| Telephone and postage                          |      | 279            |               | 194           | 43.8   |                |
| Trust promotions and exhibition, net cost      | 8    | 181            |               | 332           | (45.5) |                |
| Audit fee                                      |      | 20             |               | 18            | 11.1   |                |
| Trustees' fees                                 |      | 11             |               | 11            | 0.0    |                |
|  |      | <u>13,676</u>  |               | <u>11,869</u> | 15.2   |                |
|  |      | <u>27,983</u>  |               | <u>24,939</u> | 12.2   |                |
| <b>INCREASE IN ACCUMULATED DEFICIENCY</b>      |      | <u>(1,691)</u> |               | <u>(742)</u>  | 127.9  |                |
|  |      | <u>26,292</u>  |               | <u>24,197</u> | 8.7    |                |

FINANCIAL POSITION AS AT JUNE 30, 1989

|  | Note | 1989    |                | 1988         |       | Variation<br>%(-) |
|--|------|---------|----------------|--------------|-------|-------------------|
|  |      | \$000   | \$000          | \$000        | \$000 |                   |
| <b>CURRENT ASSETS</b>                        |      |         |                |              |       |                   |
| Cash on hand                                 |      | 49      |                | 39           |       | 25.6              |
| Investments                                  | 9    | 93      |                | 1,803        |       | (94.8)            |
| Debtors                                      | 10   | 994     |                | 983          |       | 1.1               |
| Accrued Income                               |      | 421     |                | 595          |       | (29.2)            |
| Prepayments                                  |      | 189     |                | 129          |       | 46.5              |
| <b>TOTAL CURRENT ASSETS</b>                  |      |         | <u>1,746</u>   | <u>3,549</u> |       | (50.8)            |
| <b>CURRENT LIABILITIES</b>                   |      |         |                |              |       |                   |
| Bank   |      | 6       |                | 583          |       | (99.0)            |
| Creditors                                    |      | 2,221   |                | 1,619        |       | 37.2              |
| Accrued expenses                             | 11   | 1,271   |                | 1,378        |       | (7.8)             |
| <b>TOTAL CURRENT LIABILITIES</b>             |      |         | <u>3,498</u>   | <u>3,580</u> |       | (2.3)             |
| <b>NON-CURRENT LIABILITIES</b>               |      |         |                |              |       |                   |
| Provision for long service leave             | 1(d) | 344     |                | 455          |       | (24.4)            |
| <b>TOTAL NON-CURRENT LIABILITIES</b>         |      |         | <u>344</u>     | <u>455</u>   |       | (24.4)            |
| <b>TOTAL LIABILITIES</b>                     |      |         | <u>3,842</u>   | <u>4,035</u> |       | (4.8)             |
| <b>NET LIABILITIES</b>                       |      |         | <u>(2,096)</u> | <u>(486)</u> |       | 331.3             |
| <b>GENERAL FUND - ACCUMULATED DEFICIENCY</b> |      |         |                |              |       |                   |
| Deficiency/Surplus July 1                    |      | (486)   |                | 256          |       | *                 |
| Increase for year                            |      | (1,691) |                | (742)        |       | 127.9             |
|  |      |         | <u>(2,177)</u> | <u>(486)</u> |       | 347.9             |
| <b>TRUST FUNDS</b>                           | 12   |         | 81             |              |       | **                |
|  |      |         | <u>(2,096)</u> | <u>(486)</u> |       | 331.3             |

\* Change from surplus to deficiency — not calculable

\*\* Nil in previous year — not calculable

CHANGES IN FINANCIAL POSITION FOR YEAR ENDED JUNE 30, 1989

|                                      | 1989<br>\$000  | 1988<br>\$000 |
|--------------------------------------|----------------|---------------|
| <b>FUNDS WERE OBTAINED FROM</b>      |                |               |
| Catering                             | 12,258         | 11,908        |
| Statutory endowment                  | 11,342         | 10,700        |
| Capital works grant                  | 6,000          | 4,111         |
| Rentals                              | 3,630          | 3,849         |
| Costs recovered from hirers          | 2,577          | 2,403         |
| Trust promotions and exhibition      | 1,335          | 1,055         |
| Guided tours                         | 842            | 709           |
| Booking fees                         | 602            | 574           |
| Park and ride service                | 573            | 535           |
| Miscellaneous                        | 281            | 192           |
| Grant for promotions and exhibitions | 339            | 101           |
| Concessions                          | 292            | 200           |
| Interest                             | 182            | 289           |
| Program sales commission             | 103            | 93            |
| Trust fund - bequest and interest    | 81             |               |
|                                      | <u>40,437</u>  | <u>36,719</u> |
| <b>FUNDS WERE APPLIED TO</b>         |                |               |
| Working expenses                     | 27,913         | 24,705        |
| Catering                             | 11,920         | 10,864        |
| Trust promotions and exhibition      |                |               |
| • General funds                      | 1,516          | 1,387         |
| • Grant moneys                       | 339            | 101           |
| Park and ride service                | 470            | 502           |
|                                      | <u>42,158</u>  | <u>37,559</u> |
| <b>REDUCTION IN MONETARY ASSETS</b>  | <u>(1,721)</u> | <u>(840)</u>  |
|                                      | <u>40,437</u>  | <u>36,719</u> |

RECONCILIATION OF THE CHANGES IN FINANCIAL POSITION STATEMENT WITH THE INCREASE IN ACCUMULATED DEFICIENCY

|   | 1989<br>\$000  | 1988<br>\$000 |
|---|----------------|---------------|
| Increase in accumulated deficiency                      | (1,691)        | (742)         |
| Plus transfers against provision for long service leave | (111)          | (98)          |
| Less Trust fund investments                             | 81             |               |
| <b>REDUCTION IN MONETARY ASSETS</b>                     | <u>(1,721)</u> | <u>(840)</u>  |

NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS

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, 1989, are included in the Statement of Financial Operations and are shown as accrued income and accrued expenses 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)(b) 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 value 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 \$600 million.

(d) Since July 1, 1984, no additional amounts have been set aside for long service and annual leave. Expenditure for 1988/89 has been charged against the provision for long service leave. Funds to meet the payment of annual leave are provided out of the Statutory Endowment as they occur.

|                 | 1989<br>Provision for<br>Long Service<br>Leave<br>\$000 | 1988<br>Provision for<br>Long Service<br>Leave<br>\$000 |
|-----------------|---|---|
| Opening balance | 455   | 553   |
| Expenditure     | 111   | 98  |
| Closing balance | 344   | 455   |

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, 1989.

The Trust's liability for long service leave and annual leave as at June 30, 1989 is \$1,072,000 and \$681,000 respectively.

(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. The provisions of International Accounting Standard 20 relating to assets acquired free of capital liability have not been complied with.

2 COSTS RECOVERED FROM HIRERS

Under hiring agreements the Trust is reimbursed for technical costs associated with performances.

Recoveries and collections comprise:

|                            | 1989<br>\$000 | 1988<br>\$000 |
|----------------------------|---------------|---------------|
| Salaries and related costs | 2,229         | 2,045         |
| Hire of Facilities         | 120           |               |
| Electricity                | 114           | 126           |
| Miscellaneous              | 103           | 203           |
| Publicity and advertising  | 11            | 29            |
|                            | <u>2,577</u>  | <u>2,403</u>  |

3 MISCELLANEOUS INCOME

|                                   | 1989<br>\$000 | 1988<br>\$000 |
|-----------------------------------|---------------|---------------|
| This item comprises:              |               |               |
| Tour packages                     | 174           | 43            |
| Sundries                          | 68            | 51            |
| Sale of assets                    | 20            | 49            |
| Automatic telling machine rental  | 13            | 13            |
| Credit card commission recoveries | 6             | 36            |
|                                   | <u>281</u>    | <u>192</u>    |

4 PARK AND RIDE

|               | 1989<br>\$000 | 1988<br>\$000 |
|---------------|---------------|---------------|
| Collections   | 573           | 535           |
| Less payments | 470           | 502           |
| Net surplus   | <u>103</u>    | <u>33</u>     |

5 SURPLUS ON CATERING

|                   | 1989          |               |                | 1988          |               |                |
|-------------------|---------------|---------------|----------------|---------------|---------------|----------------|
|                   | FOOD<br>\$000 | BEV.<br>\$000 | TOTAL<br>\$000 | FOOD<br>\$000 | BEV.<br>\$000 | TOTAL<br>\$000 |
| Sales             | 8,430         | 3,828         | 12,258         | 7,970         | 3,938         | 11,908         |
| Cost of sales     | 2,728         | 1,092         | 3,820          | 2,566         | 1,110         | 3,676          |
|                   | <u>5,702</u>  | <u>2,736</u>  | <u>8,438</u>   | <u>5,404</u>  | <u>2,828</u>  | <u>8,232</u>   |
| Catering expenses |               |               | 8,100          |               |               | 7,188          |
| Surplus           |               |               | <u>338</u>     |               |               | <u>1,044</u>   |

6 SALARIES, WAGES AND ALLOWANCES

The total amount of salaries, wages and allowances comprise:

|   | 1989<br>\$000 | 1988<br>\$000 |
|---|---------------|---------------|
| Permanent staff – salaries, wages and allowances            | 7,491         | 6,939         |
| Permanent staff – penalties                                 | 882           | 831           |
| Permanent staff – overtime                                  | 876           | 958           |
| Temporary and casual staff – salaries, wages and allowances | 3,438         | 2,943         |
|   | <u>12,687</u> | <u>11,671</u> |

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

7 SUPERANNUATION

To June 30, 1989, the Trust had met its current and deferred liability for employers' superannuation contributions under the State Superannuation Scheme by instalment payments to the Treasury.

Under new funding arrangements, however, applicable from July 1, 1989, the Trust will now be liable for any unfunded liability for deferred contributions that may exist or may arise in respect of Trust employees. To date, advice has not been received of the actuarial assessment of this liability.

At June 30, 1989, a surplus of \$128,000 was held in a reserve account by the State Authorities Superannuation Board for Trust employees contributing to the State Authorities Superannuation Scheme. The advised unfunded liability in respect of these employees at March 31, 1989, was \$50,000.

8 TRUST PROMOTIONS AND EXHIBITION

A total of 124 performances and an exhibition were promoted by the Trust in 1988/89. The comparative figure for 1987/88 is 166.

Receipts and payments relating to these activities were:

|   | 1989<br>\$000 | 1988<br>\$000 |
|---|---------------|---------------|
| Ticket sales, grants, interest and other receipts | 1,674         | 1,156         |
| Less operating expenses                           | 1,855         | 1,488         |
| Net cost of performances and exhibitions          | <u>(181)</u>  | <u>(332)</u>  |

Major activities in 1988/89 included:

- Basically Bach
- Christmas at the Opera House
- New Year's Eve Gala
- Mostly Mozart
- Qantas National Folkloric Festival
- Bicentennial Pageant
- National Treasure Concert

Grants received towards the cost of specific functions included:

|  | 1989<br>\$000 | 1988<br>\$000 |
|--|---------------|---------------|
| Premier's Department                     | 200           |               |
| Qantas Airways Ltd                       | 40            |               |
| Hoover (Aust) Pty Ltd                    | 40            |               |
| Shell Company of Australia Ltd           | 25            | 50            |
| CSR Ltd                                  |               | 40            |
| Kimberly-Clark Aust Pty Ltd              | 25            |               |
| Merrell Dow Pharmaceuticals Aust Pty Ltd | 9             |               |
| Unilever Australia Ltd                   |               | 8             |
| Australia Council                        |               | 2             |
| Department of Finance                    |               | 1             |
|  | <u>339</u>    | <u>101</u>    |

9 INVESTMENTS

Investments were held in Interest Bearing Deposits on behalf of:

|   | 1989<br>Cost &<br>Market<br>Value<br>\$000 | 1988<br>Cost &<br>Market<br>Value<br>\$000 |
|---|--|--|
| General Funds                                       |  | 1,736                                      |
| Shell National Folkloric Festival Bannelong Program | 12   | 11   |
|   | <u>12</u>                                  | <u>1,803</u>                               |
| Trust Funds   | <u>81</u>                                  |  |



NOTES TO AND FORMING PART OF THE FINANCIAL STATEMENTS CONT

10 DEBTORS

Bad debts totalling \$7,000 were written off during the year. The debtors balances comprise:

|                                   | 1989<br>\$000 | 1988<br>\$000 |
|-----------------------------------|---------------|---------------|
| Accounts owed to trust:           |               |               |
| Current                           | 744           | 577           |
| 30 days                           | 109           | 225           |
| 60 days                           | 19            | 50            |
| 90 days                           | 133           | 132           |
|                                   | <u>1,005</u>  | <u>984</u>    |
| Less provision for doubtful debts | 11            | 1             |
|                                   | <u>994</u>    | <u>983</u>    |

11 ACCRUED EXPENSES AND COMMITMENTS

Accrued expenses as at June 30, 1989, amounted to \$1,271,000. The Trust had an additional liability as at June 30 1989, estimated at \$768,000 for commitments that have been entered into but not otherwise accounted for.

12 TRUST FUNDS

A sum of \$75,655 was received in 1988/89 by way of bequest. Interest derived from the investment of these funds totalled \$5,439 at June 30, 1989.

In terms of the Trust Deed, bequest income may be applied to the promotion and encouragement of education in the art of opera. To June 30, 1989, no payments had been made from these funds.

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. As at June 1, 1988, the Valuer-General's valuation of the land on an existing usage and opportunity cost basis was \$25,000,000 and \$100,000,000 respectively.

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

|   | 1989<br>\$000 |
|---|---------------|
| works of art, estimated value 30.6.89                   | 1,870         |
| library materials, estimated value 30.6.89              | 660           |
| south pacific instruments, estimated value 30.6.89      | 150           |
| grand piano, market value 30.6.89                       | 60            |
| computer hardware and software, estimated value 30.6.89 | 488           |
|   | <u>3,228</u>  |

Market valuation of grand piano provided by Brashs Pty Limited.

NOTES AND COMMENTS ON CHANGES TO THE DETAILED BUDGET FOR THE YEAR ENDED JUNE 30, 1989 (SEE PAGE 63).

1 RENTALS

Increased by \$174,000 to \$3,653,000 to allow for the increased level of hirings for the Concert Hall, Opera Theatre and Playhouse due to the impact of the second half of the Bicentennial year.

2 CONCESSIONS

Reduced by \$150,000 to \$320,000 due to smaller than expected turnover during the early stages of trading.

3 INTEREST

Reduced from \$320,000 to \$170,000 due to the lower level of funds held on deposit during the second half of the financial year.

4 SALARIES, WAGES AND ALLOWANCES

Increased from \$11,551,000 to \$12,024,000 to cover unavoidable increases for national wage adjustments.

5 ALTERATIONS AND ADDITIONS

Reduced from \$800,000 to \$736,000 due to provision of funding for such work under the major maintenance program.

6 CLEANING

Reduced from \$900,000 to \$800,000 following the introduction of cost saving measures without a decline in service.

DETAILED BUDGET FOR THE YEAR ENDED JUNE 30, 1989

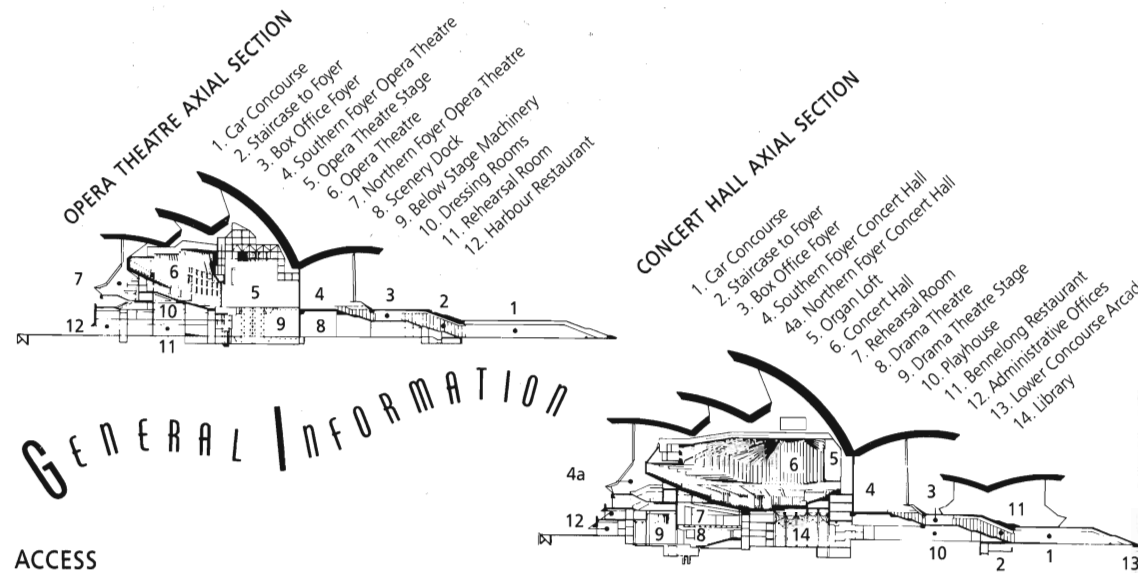
|  | Note | \$000         | \$000         |
|--|------|---------------|---------------|
| <b>REVENUE</b>                                 |      |               |               |
| Statutory endowment                            |      |               |               |
| Sydney Opera House Trust Act, 1961             |      |               | 11,342        |
| Capital Works Grant                            |      |               | 6,000         |
| Activities:                                    |      |               |               |
| Rentals  | 1    | 3,479         |               |
| Costs recovered from hirers                    |      | 2,385         |               |
| Guided tours                                   |      | 725           |               |
| Booking fees                                   |      | 551           |               |
| Miscellaneous                                  |      | 202           |               |
| Concessions                                    | 2    | 470           |               |
| Program sales commission                       |      | 106           |               |
|  |      | <u>7,918</u>  |               |
| Surplus on catering                            |      | 1,000         |               |
| Interest on investments                        | 3    |               | 8,918         |
|  |      |               | <u>320</u>    |
|  |      |               | <u>26,580</u> |
| <b>EXPENDITURE</b>                             |      |               |               |
| Salaries, wages and allowances                 | 4    | 11,551        |               |
| Workers compensation insurance and payroll tax |      | 949           |               |
| Superannuation                                 |      | 527           |               |
|  |      | <u>13,027</u> |               |
| Building:                                      |      |               |               |
| Capital works                                  |      | 6,000         |               |
| Repairs and maintenance                        |      | 1,700         |               |
| Alterations and additions                      | 5    | 800           |               |
| Electricity                                    |      | 1,147         |               |
| Administrative expenses                        |      | 968           |               |
| Cleaning                                       | 6    | 900           |               |
| Publicity and advertising                      |      | 608           |               |
| General insurances                             |      | 370           |               |
| Plant, furniture and equipment                 |      | 287           |               |
| Trust promotions and exhibitions — net cost    |      | 313           |               |
| Telephone and postage                          |      | 204           |               |
| Fees for services rendered                     |      | 213           |               |
| Park and ride — net cost                       |      | 13            |               |
| Audit fee                                      |      | 19            |               |
| Trustees' fees                                 |      | 11            |               |
|  |      | <u>13,553</u> |               |
|  |      |               | <u>26,580</u> |

OUTLINE BUDGET FOR THE YEAR ENDING JUNE 30, 1990

|                                      | 1990              |                   | 1989            |
|--------------------------------------|-------------------|-------------------|-----------------|
|                                      | Estimate<br>\$000 | Estimate<br>\$000 | Actual<br>\$000 |
| <b>REVENUE</b>                       |                   |                   |                 |
| Statutory endowment                  | 11,492            | 11,342            | 11,342          |
| Revenue from operating activities    | 10,191            | 9,238             | 8,950           |
| Capital works grant                  | *                 | 6,000             | 6,000           |
|                                      | <u>21,683</u>     | <u>26,580</u>     | <u>26,292</u>   |
| <b>EXPENDITURE</b>                   |                   |                   |                 |
| Salaries and other employee payments | 14,615            | 13,027            | 14,307          |
| Other operating expenses             | 4,523             | 5,053             | 5,380           |
| Building:                            |                   |                   |                 |
| • Capital works                      | *                 | 6,000             | 6,000           |
| • Repairs and maintenance            | 1,000             | 1,700             | 1,489           |
| Alterations and additions            | *                 | 800               | 807             |
|                                      | <u>20,138</u>     | <u>26,580</u>     | <u>27,983</u>   |
| Increase in accumulated deficiency   |                   |                   | (1,691)         |
| Decrease in accumulated deficiency   | 1,545             |                   |                 |
|                                      | <u>21,683</u>     | <u>26,580</u>     | <u>26,292</u>   |

\* With the move to full accrual accounting these items are included in the capital budget:

|                     | \$000         |
|---------------------|---------------|
| Capital works       | 10,000        |
| Plant and equipment | 200           |
|                     | <u>10,200</u> |



GENERAL INFORMATION

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 performances at 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 Council of the City of South Sydney, 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 Road Traffic Authority disabled persons parking authority holders only).

For information about these, phone (02) 250 7178 or (02) 250 7185 between 9.30 am and 4.00 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 9.00 am, the last at 4.00 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 12 or more by phoning (02) 250 7250, or writing to the Chief Guide.

DIARY

A free bi-monthly diary of Sydney Opera House events can be picked up from the information desks at box office and lower concourse

levels. Annual subscriptions by mail require a postage fee of \$12 within Australia and \$20 overseas, payable by cheque or money order made out to Sydney Opera House Trust. Write to Diary Subscriptions at the postal address.

CONTACT INFORMATION

Sydney Opera House Trust  
Sydney Opera House  
Bennelong Point  
Sydney NSW 2000

Postal address:

Sydney Opera House  
GPO Box 4274  
Sydney NSW 2001

Telex:

SOHT AA25525

Telegraph and Cable:

SYDOPHOUSE

Facsimile:

(02) 221 8072

Telephone:

Box Office (02) 250 7777

General Information (02) 250 7111

Written and edited by Jill Sykes  
Designed and produced by Isabel Gaven Design Pty Ltd  
Typeset by Prototype Pty Ltd  
Printed by W & B Mastercraft Pty Ltd  
Photographs by Anthony Browell,  
Don McMurdo, Branco Gaica,  
Gordon Clarke, Earl Carter,  
Stuart Ziegler, Barry McKinnon  
of The Sunday Telegraph,  
Bruce Miller of The Sydney  
Morning Herald  
Coordinated by the Sydney Opera  
House publicity department  
Published by the Sydney Opera  
House Trust